

ESSAYS

ON

INDO-ÂRYAN MYTHOLOGY

BY

NÂRÂYAN AIYANGÂR,

An Extra Assistant Commissioner, in the State of Mysore.

“Pārokshapriyâh iva hi Devâh pratyakshadvishah”.

(pp. 103, 473).

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V.1

"We are all fallible, and we are fallible either in our facts, or in the deductions which we draw from them. If therefore any of my learned critics will tell me which of my facts are wrong, or which of my conclusions faulty, let me assure them, that I shall always count those among my best friends who will not mind the trouble of supplying me with new facts, or of pointing out where facts have been wrongly stated by me, or who will correct any arguments that may seem to them to offend against the sacred laws of logic."—

Max Müller.

(Theosophy or Psychological Religion, p. 543.)

PREFACE.

MUCH of what is usually stated in a preface will be found mentioned in the Introduction.

THE printing of the work with the Introduction, but without Index, was completed in July last, and thereupon the book was registered under Act XXVI of 1867. For one reason or other, chiefly the difficulties met with by the printers owing to the prevalence of Plague in Bangalore, the printing of the Index was delayed till now.

My attention was drawn in the early part of September last to the Right Hon. Professor Max Müller's latest work, Contributions to the Science of Mythology, a copy of which was obtained from a well known Firm of Booksellers in Madras in the early part of this month on the receipt of their supply from England. I owe much to his earlier publications, and if I had read this new work from his pen entirely devoted to the Science of Mythology, I should have been able to refer more largely to his views. Among other books of reference, Dr. Muir's Sanskrit Texts with translation, Mr. Griffith's translation of the Rig Veda, Dr. Haug's translation of the Aitareya Brâhmana and Pandit Târânâtha Tarka-Vâkaspati's Sanskrit dictionary, which quotes many Purânic and Vedic stories, have been very useful to me.

BANGALORE, }
 22nd December 1898. } NARAYAN AIYANGAR.

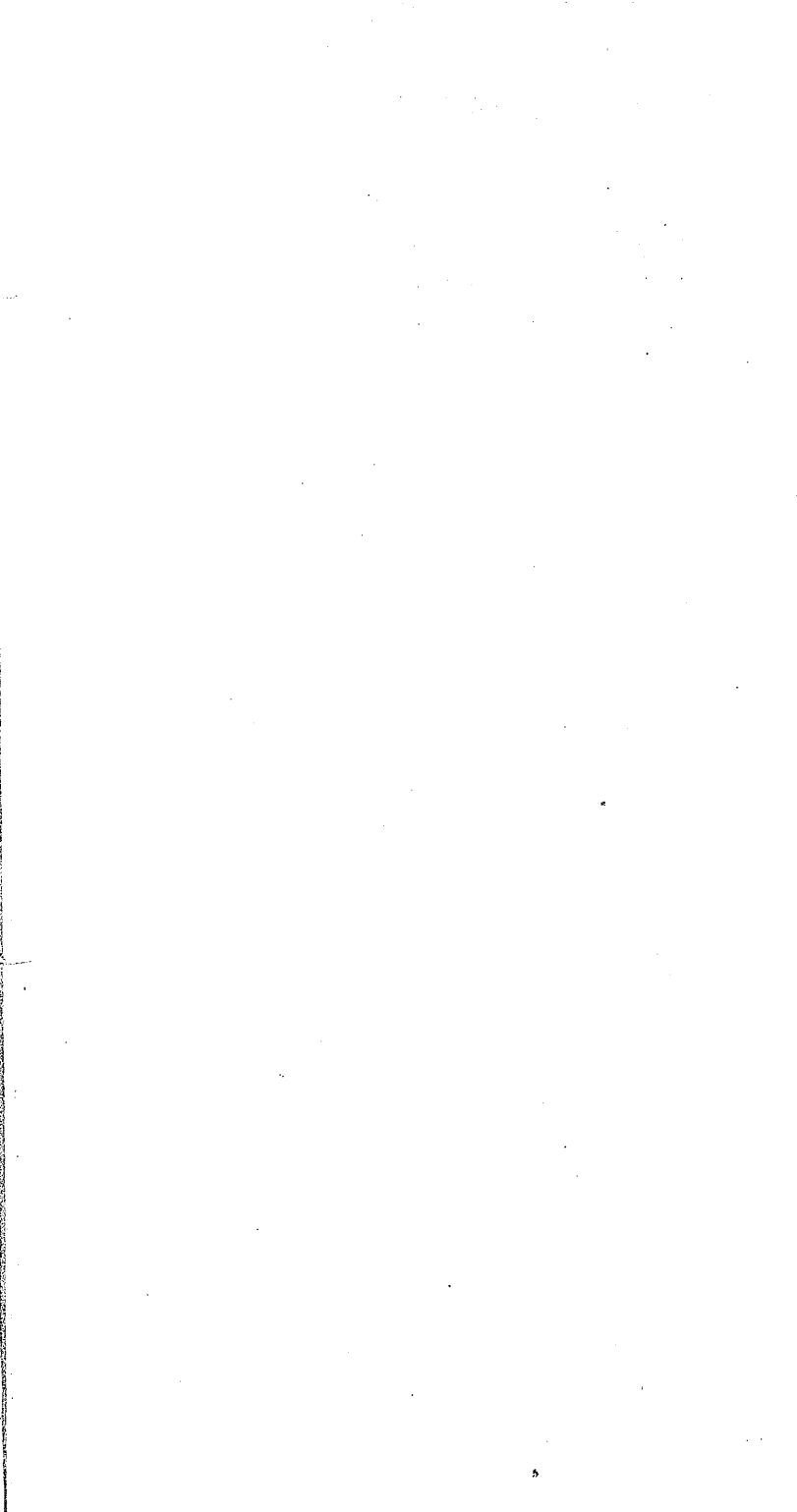


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अ	...	a	ड	...	ḍ
आ	...	â	ढ	...	ḍh
इ	...	i	ण	...	ṇ
ई	...	î	त	...	t
उ	...	u	थ	...	th
ऊ	...	û	द	...	d
ऋ	...	ri	ध	...	dh
ए	...	e	न	...	n
ऐ	...	ai	प	...	p
ओ	...	o	फ	...	ph
औ	...	au	ब	...	b
क	...	k	भ	...	bh
ख	...	kh	म	...	m
ग	...	g	य	...	y
घ	...	gh	र	...	r
ङ	...	ṅ	ल	...	l
च	...	ḥ	व	...	v
छ	...	ch	श	...	ś
ज	...	j	ष	...	ṣh
झ	...	jh	स	...	s
ञ	...	ñ	ह	...	h
ट	...	ṭ	ळ	...	ḷ
ठ	...	ṭh	;	(visarga)	ḥ

ABBREVIATIONS.

R. V.—*Rig Veda.*

Ai. Br. }
Ait. Br. } — *Aitareya Brâhmana.*

Taitt. Sam.—*Taittirîya Samhitâ.*

„ Br.— „ *Brâhmana.*

„ Âr.— „ *Âranyaka.*

„ Up.— „ *Upanishad.*

Satap. Br.—*Satapatha Brâhmana.*

Br. Up.
Br. Âr. Up. }
Brih. Âr. Up. } — *Brîhadarânyaka Upanishad.*

Khând. Up.—Khândogya Upanishad.

Mund. Up.—Mundaka Upanishad.

Svet. Up.—Svetâsvatara Upanishad.

Râm.—Râmâyana.

Mahâ Bhârt.—Mahâbhârata.

Bhâg. Purana.—Bhâgavata Purâna.

INTRODUCTION.

Srīvatsa appears and is received with due respect by Âtreya and Bharadvâja.

SRÎVATSA.—Âtreya ! I have heard about your work from this your bosom friend Bharadvâja. Concern is, I learn, felt that, being unknown beyond a small circle of friends and sympathisers, you have no patron among the great men known to the literary world to take you by the hand and introduce you to it. I think you may introduce yourself with such information as would give an idea of what you are and how you came to entertain the theories which to many are likely to strike as being very strange.

ÂTREYA.—I am but an amateur, a strange one, as Bharadvâja has often whispered to me ; and I do not know how far my performance would be liked by experts and critics.

SRÎVATSA.—An amateur will be allowed at least this merit—that he has an intense love for his subject. His happy world must be wholly himself and his work.

ÂTREYA.—Then, in addition to a few lines about young days which in nine cases out of ten will have a halo of poetry in all homesteads and which nobody who is allowed to speak of self can refrain from touching upon, I shall say only so much about myself as would show my incompetency to do full justice to the vast subject of Indo-Âryan mythology.

I.

Salutation to the Lovely Boy Vishnu-Vâmana, Who by his three strides pervaded the whole universe, and Who is the Infinite Spiritual World in the heart of man !

I was born in August 1846 in a small town south-west of Mysore. I belong to a Srîvaishnava family of the Gotra of Atri, with the Krishna-Yajur Veda as its Sâkhâ and Âpastamba as its Sûtrakâra. My father was the Manager

INTRODUCTION.

of a branch office of the British Commissariat Department and was highly esteemed for his goodness and respectability. He married my mother on the death of his first wife, who bore him three sons and two daughters some of whose children are older than myself, for I delayed coming into the world, having been preceded by four uterine sisters. This has given me the proud rank of being older than my age, by being uncle to older nephews and nieces and grand-uncle to their children. My mother, extremely orthodox and religious and gifted with a strong retentive memory, had, in addition to learning numerous vernacular songs of Purânic stories from her infancy, begun, some years before my birth, a session of hearing the popular Purânas read out in Sanskrît and interpreted in the vernacular, so that when I came to be in embryo I was in a mother who had imbibed much Purânic lore. But a great danger threatened me, for she was attacked by cholera, and although she revived, the dire disease had reduced her to such a poor condition that the female gossips who gathered round her convalescent bed decided that her case that time was one not of being with child but of a tendency to obesity which Devî Mârikâ did well to remove. If, as the Hindu idea is, a soul when in the womb is in a conscious state, even knowing all about its previous transmigrations, I must have mentally laughed at the decision arrived at by the dames, when really I had the prospect of being born and brought up in a good family. My mother's faith, combined with her Purânic knowledge, made her verily liken my birth to that of king Parîkshit to destroy whom in Uttara's womb Asvatthâman discharged the apândavâstra but whom Krishna protected. To her mind, Krishna had taken me out during her illness and placed me in again when the danger was past; for had she not heard of the transfer of Balarâma in embryo from Devakî to Rohinî for the sake of protection from cruel Kamsa?

She was allowed to give any name she liked to her first son and she named me Nârâyana after her own father whose

only issue she was. If there was a custom in vogue to name one after the star of his nativity, I should have been named Kârtika or Kârtikeya, after that beautiful asterism, the Krîttikâs or the Pleiades.

Coming to an age which I can recollect; into my young mind my mother poured all her Purânic lore. The time for imparting it was mostly the time when mother and children sat round the mill stone and ground jointly all sorts of corns and pulses during a week or so previous to Krishna's Jayantî for making all sorts of victuals to be offered to that Beloved Child. Every time the mother-narrator took breath the young ones were bound to say 'ay' to indicate they had heard her attentively; so that there was the triple harmony of her voice, the chorus of ays and the mill-sound, which latter was no doubt the most delicious music to my young ear as I had a personal interest in it; for, as my birthday was only one day before the Jayantî, my feast was made to merge in Krishna's: I was simply to wait for a day with the usual fasting till the time of worship and then eat for days afterwards the good things, so many as in no mortal's birthday-feast are prepared.

Along with Purânic lore, my mother had told me all about her belief regarding my Parîkshit-like birth, the vision of light she once had in which she saw the lion-face of the Narasihma incarnation of Vishnu, and the visions of God which the priest of the family was stated to have had. So, I took it into my head to think that God Krishna, who as a boy had freely played with the Gopa boys, should appear to me (for was I not a boy?) and make me learned at once by impressing His conch on my mouth as Vishnu did to Queen Sunîti's young son Dhruva who, thus impressed, began to pour forth most profoundly learned praises of Vishnu and got a world for himself in the North Pole Star. But let my young self do whatever I may—close my eyes well in a lonely room (just to coax the Boy God not to feel shy) and put out

my tongue ever so long—nothing was impressed upon it. This showed that I was not fit to receive any occult knowledge and gifts, and that I must, in order to become lettered, croak over my books incessantly (as the Kanarese saying is) like the frogs of the rainy season. But in my native village all I could accomplish in English was to do my spelling book and vocabulary and write a passable hand.

At the early age of 14 I had the misfortune of losing my father. Kind relations did their best for the support of the family and the education of my younger brothers. As I was able to drive my quill, it was intended I should enter the public service at the earliest opportunity.

My maiden crop of self-earning was when a high placed elderly English Officer came from Madras on a hurried tour without his clerks and presented me with 10 Rs. and a penknife for being his writer for three or four days. I recollect with regret that boyishness overrode good manners; for on one of those days, seeing his face whitened with soap in the operation of self-shaving—an operation never before witnessed—I burst into a fit of smothered but irrepressible laughter, at which he growled terribly but which he at last generously forgave, adding bounty to forgiveness, for, the remuneration received was too much for the paltry work that was done. I was then about 15. Two years later I got into the public service as a clerk in the English Department of a big office in the northern part of Mysore, and by trying to make out the meaning of the letters copied by me, I began to pick up a smattering of English.

Like my English, I had to pick up my Sanskrit by self-study, without undergoing a regular *Sîkshâ* in grammar, logic, *alankâra*, *Dharmaśāstra*, *Vedānta*, &c., in the orthodox manner. One incentive to know Sanskrit was the desire felt for mastering the literature that had grown about the burning questions of widow re-marriage and sea-voyage in both of which my sympathies, though without influence, were on the side of the reformers. I had to learn a bit of Bengali also to be able to understand Pandit

Srî Îsvara $\acute$ andra Vidyâsâgar's work on the subject of widow re-marriage. Books and dictionaries are no doubt silent teachers. But self-study, or silent study, of a dead language has its disadvantages; for, although I have tried to read and understand some of the ancient Sanskrît works, I am not able to speak or write in that divine language.

In the latter part of 1876 I travelled on a pilgrimage in Northern India, and I consider it an event in my life that I had the privilege of seeing the venerable Pandit Îsvara $\acute$ andra Vidyâsâgar at Calcutta and also the celebrated Dr. Râjendralâla Mitra and Kristodâs Pâl. Ascertaining from me that the epithet, Aiyangâr, affixed to Srîvaishnava names in Southern India, is a compound of two words, the Tamil 'ai', five, and the Sanskrît 'aṅga', sign, and means one who has certain five signs or essentials of Srîvaishnavism, the Pandit said humourously:—'Then, may I call you a Pañkâṅgî in unmixed Sanskrît?' I had to remonstrate saying—'Please, do not Sir! for that might reduce me to a Pañkaṅga-Brâhman, an astrologer, which I am not.' On one of the days of my stay with him he put me in his own palanquin and sent me to see the Sanskrît College; and reclining with face sky-ward I laughed throughout the way at the strange sounds sung by the bearers and at the thought of:—'Here I am, a nobody in my own country, going in Naravâhana, like Vaisravana, even in the capital of India!' At parting, the Pandit presented me with valuable books, which, though greatly adding to the bulk of my luggage as a third class passenger, I carried cheerfully; for did not even God Indra carry loads of fuel several times in his studentship of Brahma-vidyâ under Father Prajâpati?

But I nearly lost the books by getting myself left in the Railway Station next to Shahjehanpur, the train having moved on with the bag containing them and all my things. Making a sign to the guard that my bag was in the train, I ran over the line to catch the train before it left that big station, but by the time I could get there with my boots

in my hand (for my feet, booted in Calcutta for the first time in my life, were not well accustomed to them), the train had passed on, but the guard had dropped down the bag in the station-master's room.

By the next train I reached the junction station on my way to Delhi, to where every body was going for the epochal event, which may be truly called the Râjasûya of Historic India, when Her Most Gracious Majesty the Queen assumed the title of Empress of India. Train after train of passengers from Cawnpûr side would pass on to Delhi without an inch of space for any of the passengers collected at the junction station to get in. Among these were a few native dignitaries of Oudh, whose influence with the station master procured at last two open trucks, into which they and I and as many others as possible threw ourselves in a rush, and being linked to the next train that came, we were conveyed like so many bricks of the Empire. The golden orb of day on high became an umbrella as it were of genial warmth to protect us from the cold of winter.

Although India is a large country of diverse languages, castes and creeds, still the Vedas and Sâstras, from which the creeds have sprung like so many rivers from the same Himâlayas, and the Purânas and the classics, which are held in common esteem, have been exercising a unifying influence, despite differences, so far as the Hindus are concerned. As regards the other religionists that form part of the Empire, the enlightened spirit of the present time in which a comparative study of all religions is most zealously carried on is trying to show that all of them, in whatever lands risen, are flowing into One Ocean. But, above all, a common sovereign, governing upon the principle of perfect religious neutrality and conceding equal rights of citizenship to all, seems to be a very great factor in welding the different peoples into one nation—a factor greater

perhaps than even a common religion. Although England, Scotland and Ireland were Christian their internal feuds did not stop until they became the United Kingdom. The best ideal of Government preserved in Sanskrit literature is one sovereignty for all India, achieved by putting down the mutual strife of petty principalities and then performing the Râjasûya sacrifice in which all those principalities, the centres of local strength, united in paying homage to the sovereign, the common strength of all; and the grand object of the Râjasûya is anamitra (p. 86), the state of being without enemy, internal and external—a state which can only exist when the sovereign is strong both morally and materially. Since there is this cement of peace and progress everywhere in India (and not less markedly in Mysore) need it be said that there are millions of bricks of all castes and creeds held together in unity in this our Empire, even like the universe, the grand solar and starry systems of which are held together as the shining bricks of the altar of the Great Sovereign Lord of Self-Sacrifice Whose Love is their cement (p. 448).

At Bombay, the hospitable Râv Sâheb Khandêrâv Chimanrâv Bedarker welcomed me and introduced me to the already brilliant star of Bombay, K. T. Telang, who, with all his learning, struck me as extremely modest.

II.

A Hindu who, by means of the English language, imbibes the scientific spirit of the nineteenth century is sure to get something of a critical and analytical turn of mind and a freedom of judgment even in respect of religious legends. The fame of Professor Max. Müller had reached the small and remote town where I was employed more than 25 years ago and I lost no time in reading such of the learned Professor's works as I could get, the first being the *Chips*. I was very much struck by the solar and dawn theory about Purûravas and Urvasî. A confidence in this

theory was begotten when it was found from his *History of Ancient Sanskrit Literature*, pp 529 and 530, that so old an orthodox Pandit as Kumârila had explained the stories of Indra and Ahalyâ and of Prâjâpati and his daughter as solar myths. Giving full scope to my imagination I could see nothing but solar myths in one form or other in many of the Purânîc stories, and as early as 1880, I was so bold as to read a paper in the Reading Room of Shimoga showing that Râma, the hero of the Râmâyana, was the sun and Sitâ the dawn. Not one of my hearers could concur with me. Still I held to my opinion and prepared a work dealing not only with Râma but many other Purânîc personages for submission to Professor Max Müller. But I kept it by as it struck me that the moon also had a great claim to be brought in. Thenceforward, in addition to the sun and dawn, the moon occupied my attention very much, and next the stars, of whom the moon is king, asserted their claims.

In the story about Trisaṅku in the Râmâyana I saw it stated that Trisaṅku is a constellation hanging head-downwards in the sky. A local Joyisa (a name for astrologer in this part of India) that was consulted in about 1884 said that of the three stars of the Orion's Belt one was Ikshvâku, another Trisaṅku and the third Kuru. Since then I began to gaze at the Orion, the deity of which is the moon, and fancied those kings to be merely three varied names of the moon as connected with the Orion under one fancy or other, thus : Ikshu is sugar-cane to which a line drawn over the Belt may well be likened, the three stars serving as the parvans, knots, of the cane. Saṅku is a peg and the straight Belt with its three stars might well be Trisaṅku ; but at last the conclusion was arrived at that Trisaṅku was to be found both in the Orion and in the Southern Cross, in which only, the head downward form can be seen if the two stars above the Cross are added to it (vide p. 98 and 106). As regards Kuru, it was found from the Mahâbhârata (Salyaparvan, 53) that king Kuru ploughed

his sacrificial field and that therefore it was called Kuru-kshetra. Kuru means the *performer* of sacrifices (vide *Kurusravana*, p. 18). The great dictionary of the profound Pandit Tārânâtha Tarka-Vâkaspati showed on Vedic authority that the sacrificial ground of the Devas was called Kurnkshetra. Gazing at the Orion it was easy to take that beautiful starry square to be the sacrificial field of the gods, the sun and moon, in the sky. This idea next led to the stories connected with the shooting of the Sacrifice by Rudra and of its running to the sky in the form of a stag; and the Harivamsa version made it clear that the Sacrifice-Stag was the Orion, either the Belt or the head of which is the asterism Mrigasiras, the Stag's head (vide the essay on *Pravargya*). Similar to the story of Rudra's shooting the Sacrifice-Stag was the story of Rudra's shooting the stag-form of Prajâpati referred to in Pushpadanta's Mahimna Stotra, which a Smârta scholar by name Bank Venkatappa of Chitaldroog read to me in about 1885 and the Vedic basis for which is to be found in the Aitareya Brâhmana, from which it is quite clear that the Stag is the Orion. About that story I read, in Dr. Râjendralâla Mitra's *Indo Aryans*, Professor Kuhn's comparison of it with certain German myths connected with the Orion as the Stag.

While on the one hand the Joyisa's pointing to the three stars of the Belt of Orion as Trisaṅku, Ikshvâku and Kuru led to the results above mentioned, it, on the other, led me at once to try to find in the Orion an explanation of myths connected with 'three' and other objects to which the Orion might be likened by the varied fancies of poets; and I settled in my mind that the ancient poets likened the Orion not only to the sacrificial field but to various other objects, among which the castle is one. Among those myths, the Purânic story of Rudra's burning Tripura was the first that was solved as referring to the Orion, which, with the three stars of the Belt in its middle, makes a beautiful Tripura or three-castle, and which, so to say, is burnt up by

solar fire when the sun, who is one of the forms of Rudra, comes in conjunction with it.*

The name Tripura, connected as it is with pura, castle, and the castle fancy of the Orion, directed my attention to the Rig Vedic name, Purandara, of Indra, who too is a solar god. It means 'he who demolishes the castle.' I had learnt from an English astronomy something about the precession of the equinox and I thought it probable that the sun's name Purandara arose at a time when the colure of the vernal equinox was passing through the Orion.† About this more anon.

Pondering over many Vedic and Purāṇic stories, I came to entertain the idea that our ancient poets had systematically metamorphosed the heavenly objects as human beings, extraordinary Rishis, demi-gods, gods and goddesses and had so read the phenomena connected with them—each poet in his own way—as to yield or illustrate moral and religious lessons, the advantage of dealing with the heavenly bodies being that the element of the marvellous and superhuman could be introduced with full poetical license. Each story has, it appears to me,

* This is the main idea of the burning of the Castle. See the essay on Upasat about the Vedic idea of three-castle, its amplification in the Purāṇic stories, and the phenomenal and esoteric explanations of them. As the Purāṇic stories connect the idea of burning with Rudra's discharging his arrow, they involve the combination of several fancies. Under one fancy the three stars contribute to the idea of the Orion as the Three-castle. Under another fancy, the same three stars make an arrow, fancied to be discharged by the star Sirius, the deity of which is Rudra, into the Castle. And as the sun's fire or heat begins to increase when he comes in conjunction with the Orion, the further fancy is as though at that conjunction the sun as fire (which also is one of the forms of Rudra) rose from Sirius Rudra's arrow, the Belt, and burnt up the Castle. Esoterically, the burning means Rudra's understanding the Orion-Sacrifice by the fire of his keen, penetrating, intellect.

† At page 33 of the work on Yugas by my esteemed friend, Professor M. Rangākārya, M.A., published in 1891, there is this passage:—"I have heard it said that there are mythical stories current in Sanskrit literature which refer to a time when the vernal equinox took place with the sun in the Mrigashirsha (Orion) constellation." Mr. Rangākārya writes me to say that he distinctly remembers my telling him in 1885, when he met me at Chitaldurg, that the story of Tripura-dahana refers to the time when the colure of the vernal equinox was in the Orion and that there were several other myths referring to that period.

its own esoteric meaning, which, when got at, makes the phenomenal explanation that is attempted almost needless; but the latter also is retained in the following essays as in many of the stories the utilization of the heavenly objects to illustrate moral and religious truths is, to my thinking, so very plain as cannot and should not be overlooked. The greatest difficulty felt by me was in dealing with the puns, puzzles and paradoxes met with in many of the stories, and this led to the seeing of the marvellous power which words in Sanskrit had in engendering myths, puzzles and paradoxes by their different shades of meaning and by the division of words in more than one manner. Some of the stories are outwardly so absurd as would never have been preserved as sacred literature, unless there was some simple meaning hidden in them. I think the authors of the Purāṇas, in which term I include the Rāmāyana and the Mahābhārata also, have regularly inherited from the Vedas the trait of speaking in parables, puns, riddles and paradoxes. Wherever such things are found in the Vedas, we find in the case of many of them this stereotyped expression—

‘Parokshapriyâḥ iva hi Devâḥ’

‘The gods are fond of esotery.’

In approaching God, all kinds of moods of mind seem to have been employed—the awfully serene and circumspect, the most buoyant and confiding, the most fearless, familiar and friendly, the most ardently loving, and sometimes the most playfully humorous, jovial and funny; and since the inner meaning was all right, no fear whatever stood in the way of even Para-Brahman being outwardly subjected to all the paradoxes derived from the pranks of Sabda-Brahman—the pranks of words in puns and puzzles. To teach by means of riddles and paradoxes has the advantage of exercising the mind of the enquirer, and when he solves them and finds out the hidden truth, he would cherish it as self-acquired wealth. For ages there seems to have been a school of poets who composed stories containing such riddles, and their esoteric meanings were sufficiently well

known to their cotemporaries and successors. But a time came when they were forgotten and only the outer meanings left. There was never any immorality of the Gods, nor of the *Rishis* spoken of in our *Purānas*, and the laws of conduct maintained in the different *Sākhās* were rigorously enforced. If anybody asked, how is it *Indra* did so and so and this or that *Rishi* of old did so and so, he was told that those were extraordinary persons and that all those days were gone. Or, without stopping to argue with him, he was sternly told in the *Dharma-Sūtras* like this:—

“*Drishto dharmavyatikramah sāhasam ka munī-nām.*” “*Na Deva-kāritam kare.*” “*Uktam dharmam samākare.*”

‘Transgression of the law and intrepidity of conduct are seen in the case of *Rishis*.’ ‘No one should do a (bad) act (because it is said to have been) done by the *Devas*.’ ‘One should follow only the conduct that is laid down in the *Dharma-Sāstras*.’

It was only rarely that *Pandits* tried to solve the riddles as *Kumārila* has done in the case of the so-called adultery of *Indra* and the daughter-incest of *Prajāpati*. The stories preserved in our old sacred literature appear very hoary-headed, but in that old garb we should not fail to detect the jovial punner and riddler and play with him very freely. Unless we do so, he will not reveal his true nature. Preconceived ideas in vogue for centuries benumb our critical sense. The European scholar has the advantage of being free from them. We have to contend against them at every step.

In addition to explaining several Vedic stories, I have brought many texts of the *Vedas* and *Upanishads* to bear upon the *Purānic* stories to show that they have grown from those texts and that they should not be rejected as the aberrations of a fallen age but accepted as the direct descendants of the *Upanishads* which are so much admired. For showing the drift of the *Upanishads*, as those stories are

more ancient than the works of the commentators, they are more valuable. The different schools of the Vedānta are free to find in them each the shadow of its own philosophy, and I have used freedom of judgment in finding out what I consider to be the spirit of the stories and the texts brought to bear upon them. The esoterism of these stories was never intended to be kept a secret mystery, but was to be found by any body to be no other but plain truth, as plain as any ordinary mind may understand, as truth is always simple.

The subject of our mythology is very important because there is not a branch of our ancient knowledge into which mythology has not entered in some shape or other. I had to work at odds and ends of time in the midst of heavy office work at stations where no library could be had. Many errors, faulty conclusions, and flighty theories may have crept in, and the language, being foreign and not well-learnt, may not be very clear and correct. The work is intended more to induce others to a study of our mythology in a systematic manner than to claim for itself any right to teach them.

Now, about the ancient time when the colure of the vernal equinox was passing through the Orion and to which probably Indra's name Purandara and other myths refer, it may be stated here that if the *Rig Vedic* Asvasiras or Horse-head of Dadhyak, which the sun Indra wields as his weapon, is the asterism Asvini and if this feat of the sun refers to a time when the colure of the winter solstice or the beginning of the Uttarāyana was in that asterism, it would be a time when the colure of the vernal equinox was in Punarvasû—a time which would go to about 1,800 years prior to the time when the colure of the vernal equinox was in Mrigashîrsha of the Orion or to about 3,600 years prior to the time when it was in the Krîttikâs or the Pleiades. This would put too long an interval between the time of the *Rig Veda* and the time of the *Brâhmanas* of the *Yajur Veda*, which count the

asterisms beginning them with the Krittikâs, thereby indicating that the vernal equinox was in that asterism at the time of those Brâhmanas. For reasons given at pages 333 and 334, I came to the conclusion that the Horse-head spoken of was not Asvini but Mrigasiras, which is either the Belt or the head of the Orion, and that the Orion, the celestial sacrificial ground personified as the Deity Sacrifice, was likened sometimes to the stag and sometimes to the horse. Just as there is one Vedic saying (quoted at p. 350) to the effect that Sacrifice ran away from the Devas in the form of a black deer or stag, there is another Vedic saying (Tândya Brâhmana VI. 7, 18) to the effect that Sacrifice ran away from the Devas in the form of a horse.* I have tried to identify Vivasvân with Prajâpati (p. 196). Just as Prajâpati is described in the Aitareya Brâhmana as having assumed the form of a *Risya* stag, the Vedic story about the birth of the Asvins describes Vivasvân as having assumed the form of a horse; and since the stag form is clearly identified with the Orion (p. 481), the horse form also is most likely a varied fancy of it. The asterism Mrigasiras, 'the head of the Deer,' is called 'the head of Prajâpati' in the Satapatha Brâhmana referred to at p. 333, evidently because the Orion-Deer represents Prajâpati. Is Mrigasiras the Orion's head or is it the Belt? Taking the four corner-stars of the Orion to be the four legs of the Orion-Stag, its head may be the group of small stars midway to the north of the shoulders, and placed in the head, of Orion as depicted in European astronomy. But at p. 334 I have supposed the Belt in the middle of the Orion to have been more probably Mrigasiras, the head of the Stag. The reason for this strange supposition is this. The Belt consisting of three stars on a straight line like an arrow is most conspicuous next to Aldebaran Rohinî, and indeed in the story of the Aitareya Brâhmana the Belt is fancied to be an arrow discharged by the Dog Star

* 'Yajño Devebhyo 'svo-bhûtvâ 'pakrâmat,
tam Devâh prastarenâ 'ramayan'.

Sirius into the heart of the Orion Stag (vide the story at p. 478 as explained at p. 481). Among fabulous astras our Purânas mention Hayasiras and Brahmasiras (vide Râm. quoted at p. 69 about Hayasiras, and Apte's Dic. about Brahmasiras). Astra means a missile or an arrow, and probably it is the Belt of the Orion which, as already stated, is the horse form of Prajâpati alias Brahmâ that is called Hayasiras (Horse-head) or Brahmasiras (Brahmâ's head); and by reason of its being dedicated to the moon, it is the Horse head of moon Dadhya^k also, which the sun Indra wields as his most powerful weapon in order to put an end to the powers of winter. The locality of the Horse-head is clearly stated to be the jaghanârdha or hip region of Kurukshetra (p. 332); and as the sacrificial field Kurukshetra is the Orion, its hip region is where the Belt is. If all this is correct it would follow that the Belt was called both sara, arrow, and siras, head, by two independent fancies. The arrow form of the Belt is plain enough but as it is in the *middle* of the Orion-Deer, how can it be its siras, head? The reply is this. As the square of the Orion is the sacrificial ground or altar of the Devas and represents the Deity Sacrifice and as the fire pit is in the *middle* of the altar and is as it were the mouth (which can only be in the head of Sacrifice eating all the oblations thrown into it, it may well have been fancied to be the head of Sacrifice.* By taking the three stars of the Belt as three heads, the Orion becomes Trisiras and the sun Indra, coming in conjunction with this asterism which is dedicated to the moon Soma and which becomes invisible by the conjunctional light of the sun, is fancied to kill him, the killing being a riddle meaning that Trisiras, the celestial Soma, is pressed (p. 203). In the Purânas we meet with a strange demon called Vakshogrîva, one who had his head or mouth in his chest, but as the middle of the altar may well be fancied to be both the mouth or head and

* By eating all the oblations Sacrifice is asva, horse, in the sense of a great eater, vide p. 426 about this meaning of asva.

the chest of Sacrifice, this strange demon may be the Orion with the Belt-head in its middle or chest. Rising heliacally, the Orion-Sacrifice runs away from the sun to the nights of winter as if he is a demon of winter; but all the same his sacred character as Sacrifice is not forgotten. Thus, the ideas of the Belt's being (1) the strange head in the middle of the Orion, (2) the arrow discharged into it by Sirius, and (3) the horse-head missile or arrow of the sun when he comes in conjunction with it, appear to be the combination of three independent original fancies of poets. Among these the second idea of Sirius Rudra's hunting the Orion-Stag, which is well known as *Târâmrîga** or Starry Deer, having the discharged Belt-arrow imbedded in the middle of its body, seems to have survived the two others in popular recognition. In its very inception this picture of the arrow being in the *middle* of the *body* of the deer must have had the group of the small stars to the north for the *head* of it. It is when the character of the Orion as the sacrificial ground asserts its importance that the mouth or head is seen in the Belt in the middle. Sir William Jones who consulted the Pandits at Benares describes *Mrigasiras* to consist of "three [stars], in or near the feet [of the zodiacal sign Mithuna or Pair], perhaps in the Galaxy," vide p. 82 of Vol. IV of his work, published in 1807. He quotes the stanzas of *Srîpati*, author of the *Ratnamâlâ*, in which *Mrigasiras* is likened to the head of a stag, and the figure of that head as drawn in the plate printed between pages 74 and 75 *ibid* is made up of three stars somewhat like a triangle, with no likeness whatever to the Orion's Belt which has three stars on a straight line. The three stars like a triangle in the plate resemble the three stars in the head of Orion and may be those stars. It is said at p. 79 *ibid* that in another Sanskrit book *Mrigasiras*

* In describing the deer form assumed by *Râvana*'s uncle *Mârîka*, and hunted by *Râma*, both the *Râmâyana* and the *Râmopâkhyâna* in the *Aranyaparva* of the *Mahâbhârata* liken that deer to the *Târâmrîga* of the sky. The *Târâmrîga* or the starry deer can only be the Orion.

is likened to "a cat's paw." In the description, prevalent among the astrologers of this part of India, about the form, and number of stars, of each of the asterisms, *Mrigasiras* is said to be like a sara, arrow, consisting of three stars. As thus the descriptions vary, it is likely that under one fancy *Mrigasiras* was taken to be the head of Orion while by the combination of two fancies it was seen in the Belt both as the head and the arrow. Unless we recognise the very natural play of the varied fancies of poets we cannot get over seeming contradictions and confusions. As another instance of the play of varied fancy in respect of this very subject of the Head of Sacrifice, which, I have tried to show, is the asterism *Mrigasiras*, I may refer to the Vedic story according to which the sun is the head of Sacrifice and that head is cut off from the body of Sacrifice and travels in the sky (pp. 341—350). The solar globe is as it were a head of light and becomes the head of Sacrifice-Orion, when in conjunction with it. Soon after the conjunction, the sun goes to the next asterisms and the Orion rises heliacally, as if cut off from the solar head (p. 350). This view of the sun being the head of the Orion-Sacrifice is thus a fancy independent, and not contradictory, of the asterism *Mrigasiras* being the head of Sacrifice.

As thus the horse-head of *Dadhyak* is the asterism *Mrigasiras* and not *Asvini*, I gave up the idea of the time of the *Rig Veda* being the time when the solstitial colure was in *Asvini*. Then, which is the time of the *Rig Veda*? The reply is that it may be the time when the colure of the vernal equinox had begun to be in *Mrigasiras* and was in the course of precession towards *Rohinî*. The reason for this is that an examination of the *Rig Vedic* stories about *Urvasî*, *Saranyû*, and *Brahma-jâyâ* and of the *Subrahmanya* formula about *Ahalyâ*, shows that all these personages are indentical with the star *Rohinî* and that this star plays a prominent part in many myths along with the Orion. Myths connected with the Orion may have been

kept on rolling in popular tales for centuries, gathering additional traits, before the poets of the Rig Veda referred to them in their songs. So by assigning the time of the Rig Veda even to a period, when the colure of the vernal equinox had begun to be in the region of Rohinî and was gradually in the course of precession towards the Krittikâs, we will provide amply for the importance of Rohinî, without lessening that of Orion, because in that period the sun whose apparent journey over the asterisms is at the rate of $2\frac{1}{4}$ asterisms in a month, was passing on to Orion from Rohinî in the same month of the vernal equinox, and this is quite enough to account for all myths connected with these parental asterisms, as Rohinî is the mate of Orion. The Rig Vedic period may be roughly placed from 600 to 900 years previous to 1426 B. C., which latter is the period when the point of the vernal equinox is said to have been in the region of the Krittikâs with the autumnal equinox in Visâkhâ and the summer and winter solstices in Âsleshâ and Sronâ or Dhanishtë.

If in the Purânas we meet with stories which are varied descriptions of the old phenomena connected with Orion and Rohinî it does not follow that they were composed in the old days when the colure of the vernal equinox was in those asterisms but that poets subsequent to the Brâhmana period also remembered those old days and the importance attached to those stars as emblems of Sacrifice and Vidyâ, and composed poetical and religious myths about them.

The period of the Krittikâs also having long passed, the period now in vogue has Kaitra and Âsvayuja as the months of the vernal and autumnal equinoxes, Âshâdha and Pushya as the months of the summer and winter solstices, respectively. Although the period of the Krittikâs has passed, still its months of Vishuvas or equinoxes and Ayanas or solstices viz., Vaisâkha and Kârtika, Srâvana and Mâgha, are still held very sacred. The Vishnu-purana

(II. 8, 74—79), immediately after mentioning the Vishuvas or equinoxes, one commencing with the first point of Mesha (Ram) and the other with the first point of Tulâ (Scales), mentions the old Vishuvas—one, with the sun in Krîttikâs and the other with him in Visâkhâ—as punya-kâlas, sacred periods, fit for giving charities. The commentator Vishnu-kitta says that these are Vishuvas of past time still kept up for religious purpose. Mâgha, the first month of the Uttarâyana of that past time, is still celebrated as such. It has a feast called Ratha-saptamî performed on the seventh day of the first or bright-fortnight of that month. As the sun's chariot is fancied to be drawn by seven horses or by only one horse named Sapta, Seven (Rig Veda I. 164, 2), so the seventh day of that month was selected apparently to represent the horse Seven or the seven horses as having begun to draw the sun's chariot northward. Similarly, although the time is past, yet by reason of its sacred character still kept up, several stories referring to that time seem to have arisen even centuries after the lapse of that time.

In this volume I have explained the story of Asura Vrika (pp. 385—392) as referring to the Ayanas of that period. The most remarkable story as referring to the Vishuvas of that period is about the birth of Agni-Rudra's Son Kumâra who is Kârtikeya and whose another form, chipped off from his body by Indra, is Visâkha.* My explanation of that story in all its details will appear in the second volume.

As Ganapati, the elephant-headed God, is said to be the first son of Rudra and as his festival is celebrated on the 4th day of the bright-fortnight of the month of Bhâdrapada, I entertained the idea that, while the second son Kârtikeya is assigned to the period of the Krîttikâs, the first son may be assigned to the Mrigasiras or Orion period in which Bhâdrapada was the first month of Dakshinâyana,

* At p. 33 of *The Yugas*, Mr. M. J. Rangâchârya has already pointed out this significance of the story of Kârtikeya.

But I had to give up that idea as my speculations about what the elephant-head of this god is led me another way. It seemed to me that the word *Hasti-khâyâ*, Elephant's shadow, was likely to throw light upon him. Gobhila (Sûtra VII. 8) says that special *Srâddha* to the *Pitris* should be performed at the time of *Hasti-khâyâ*. The commentator explains *Hasti-khâyâ* variously, quoting texts in support of him. One of the texts says that the *amâvâsyâ* or new-moon day which comes when the sun is in the *Kara* alias *Hasta* asterism is *Hasti-khâyâ*. The majority of the texts quoted in the *Vâkaspatya* under the words *Kuñjara-khâyâ* and *Gaja-khâyâ* and another text mentioned to me by my Chitaldurg Pandit, Bank Venkappa, define *Hasti-khâyâ* to be the 13th day of dark-fortnight when the sun is in *Hasta* and the moon in the asterism *Maghâ* alias *Pitridaivatya*, so called because it is dedicated to the Fathers.

Of these, the first or the new-moon day with the sun in *Hasta* can only take place on the new-moon day of *Bhâdrapada*. *Hasta* has the sun for its *Devatâ* or Regent, so that the sun in that star becomes one with his elevated starry form, and it is obvious that the idea of *Hasti*, Elephant, in the word *Hasti-khâyâ*, refers to the sun, who with the *Hasta* star directly above him as if it were his head becomes *Hastî*, literally 'he who has the Hand star,' but poetically the elephant, as *hasta* means also the proboscis which the elephant has in the head portion of its body. If thus the elephant meant is the sun, the Elephant's shadow cannot be darkness or absence of light. It is solar light, as the shadow thrown by the sun can only be his light and indeed *khâyâ* means also light. The Upanishadic idea is that the Path of Light for the sinless souls to the Eternal World is through the sun,* who is emblematic of knowledge. They are carried there by the solar rays.† The sun enters the month of *Bhâdrapada* by just having been

* "Sûrya-dvârena te virajâh prayânti."—*Mund.* Up. I. 2, 11.

† "Tam nayanty etâh Sûryasya rasmayah."—*Ibid* I. 2, 5.

in the asterism of the Fathers, viz.; Maghâ, and as he closes that month at a time when he has become one with his own starry form on the day of the Fathers, viz., the new-moon day, the religious poetry is as though the sun comes to the souls of the departed Fathers gathered in their asterism Maghâ in order to pass them on to Heaven through his sacred kara, hand=rays, at a time when towards the end of the month he is in conjunction with his starry hand on high, namely the asterism Kara alias Hasta, which with its far-reaching rays points to an immensely higher region. This I think is the reason why the month of Bhâdrapada became the month most sacred for performing special Srâddhas to the departed Pitris for sending them to Heaven, a month whose name also, derived as it is from Bhadra-pada, is susceptible of meaning the month in which the Pitris obtain Bhadra-pada, the state or place of Bliss.

So much about the new-moon day of Bhâdrapada being Hasti-khâyâ. Now about the 13th day of its dark-fortnight. In that fortnight the moon comes to Maghâ, the asterism of the Fathers, on the 11th in one year, and on the 12th or 13th in others. The moon is the maker of tithis, months and seasons, and including the intercalary month there are thirteen months. The intercalary or thirteenth month adjusts lunar time to solar time and makes the moon to be in harmony with the sun, the great Emblem of Knowledge, otherwise he would be in discord with him. From the religious point of view, the months and seasons represent religious time (p. 488). The moon Soma is Pitrimân, having the Fathers, while they are Saumyas, delighting in Soma (p. 137), the moon Soma of self-sacrifice being the delicious drink of the gods and the Fathers. Therefore in order to represent fully the maker of the twelve months and the thirteenth month and also to denote that the Fathers like that moon Soma who is in concord with the sun and that sun who is in concord with his own higher starry form in the Hasta asterism, the 13th

day* seems to have been selected as another fit aspect of the time of Hasti-*khâyâ* when, in addition to the sun being in Hasta, the moon is in Maghâ, thereby making the Fathers, the Regents of Maghâ, really Saumyas and himself Pitrimân, by his presence with them *in their own month*.

It is needless to say that this heavenly poetry of concord between the sun and the moon and between the sun and the star Hasta is to be understood as composed in order to serve as the sign-post or hand pointing to Our Savitri, Father, Who is in the Paramavyoma, High Region, of His infinite moral purity and goodness, always in concord with them, and that unless the performer of the Srâddha is in concord with or faithful to his higher nature and his Father Who is his spiritual Life, the Srâddha performed will be faithless and useless.

In either case, that is, whether the Hasti-*khâyâ* is taken to be the new-moon day or the 13th day, it is the sun who is the elephant by being then in Hasta.

Now let us go back to the 4th day of the bright fortnight of the month, which is the day of Ganapati. By an examination of the almanacs of several years I find that on that 4th tithi the moon happens to be in Hasta in some years and in Kittrâ or Svâtî in others, and that in any year that tithi is the latest tithi on which the moon will be in Hasta: in no year will he be in Hasta after that tithi in that month. I therefore take Ganapati to be a representation of the moon depicted as elephant-headed, by reason of his then conjunction with the Hasta asterism. Although that conjunction takes place either on the 2nd or 3rd or 4th, still for the purpose of fixity of the festival the 4th seems to have been selected, as that is the limit within which in all years he will have had the Hasta union in that

* In the Almanacs prepared in this part of India the 13th day of the dark-fortnight of Bhâdrapada is marked as the anniversary of the beginning of Kaliyuga, and if that 13th day happens to have the sun in Hasta and the moon in Maghâ, it is marked as Hasti-*khâyâ*.

month. As Hasta is the starry aspect of the sun, the elephant-headed moon worshipped as Ganapati, which name must have meant the moon as the lord of Târâ-ganas or groups of stars, represents a moon who is in concord with the sun or Knowledge. Such is the moon Soma, who is the pet of the Saumyas, Fathers, and who is seen and worshipped and feted and fattened in the early part of their own month in order no doubt to become full on the full-moon day and then become by his self-sacrifice the drink of the gods and Fathers in the course of the dark-fortnight of their own month.

There are several stories about Ganapati. I shall try to explain them in detail in the second volume. One idea is that the moon laughed at the strange face and big belly of Ganapati and another that if on Ganapati's day anybody should see the moon he will fall into an accusation of theft. Thus outwardly Ganapati is said to be other than the moon. Am I to surrender all my theory then? No. The moon, in the hands of a humorous poet, may well laugh at the strange form given to him as Gajânana and since it is the moon that is worshipped in the elephant-headed symbol, the whole of the attention of the devotee must be centred in it for the time being and he should not think that there is another moon. If he does so, he will be stealing away his mind from the symbol and that is no worship. It is the Upanishadic Purusha in the moon that is worshipped in the elephant-headed image; and that Purusha is everywhere and infinite; and when the purpose of worship by fixing the mind is served, the mud image is thrown into water and dissolved. The Infinite Purusha, seen by the religious poet in all things having light, more particularly in the sun and moon, is to be realized as being melted and pervading everywhere (vide the simile of the melted salt, in *Khând. Up.* quoted at p. 474). In the dark fortnight the moon melts himself as if teaching us self-sacrifice and the sun also by means of his light or heat is always melting himself into all

creatures and plants for universal good. In Southern India, when the Utsava-vigraha of a temple is taken out in car-procession, the Mûla-vigraha or the fixed image in it is not allowed to be seen, for the Deity symbolized by that image is not different from the Deity symbolized by the other that is taken out. Thus the custom of the worshippers of Ganapati not seeing the moon on the Ganapati-day goes to prove Ganapati's identity with the moon.

Another story is that the elephant-head worn by Ganapati was taken from the body of an elephant that was lying with its head to the north. That elephant I take to be our Orion whose head is to the north. As already stated, the Orion is the moon's star and as it is well known as Mriga, the Deer, the moon is called Mrigaṅka. The Orion is not only the Deer but also the Elephant, as 'mriga' has that meaning* also. We must remember that the Orion represents Sacrifice and that the head of Sacrifice is not only the Orion's head or Belt but also the sun. As the starry head of the Orion is a fixture and cannot be separated from it, we have to take the sun to be the head that is meant. The heavenly poetry indicated is this. The sun comes in conjunction with the Orion-Sacrifice, and soon afterwards the Orion rises heliacally as if cut off from the sun. This is one fancy while another fancy of the same phenomenon is as though the sun himself sprang forth from the Orion-Sacrifice or altar Aditi and thereby became Âditya, son of Aditi. Thus born from Sacrifice he becomes the summer sun and sacrifices, that is gives, his summer light and heat for universal good; and that is the reason why he deserved to get the high starry form as the Regent of the Hasta star. It is thus the cut off sun-head that becomes the Hasta star and serves as the elephant-head of the moon Ganapati in the month of Bhâdrapada.

The idea of elephant-head must have originated from the Hasta asterism. That was the original fancy of one poet and

* The Aitareya Brahmana VIII. 23, 2, in describing the gift made by Bharata, son of Dushyanta, mentions mrigas having sukla-dantas, white tusks. Sâyaṇa renders 'mriga' as elephant; vide p. 526 of Dr. Haug's book.

it must have been well known to his co-temporaries and, also for many years, to his successors. They knew that Ganapati, the wearer of that head, was the moon. The question probably arose how the moon who had his own *Mrigasîrsha* asterism as if it was his Deer-head, could be called *Gajânana*; and this led to the second myth or fancy of how the Orion *Mriga* might also mean the elephant, how the sun-head of it went off and became the *Hasta* star and how, therefore, that star also might well be viewed as the head of Sacrifice. It is true that the connection of this myth with the Orion may be forced to refer to the colure of the vernal equinox that was in *Mrigasîras* at a time when *Bhâdrapada* was the first month of the *Dakshinâyana*. But if there is no other proof, any myth, however recent, about the moon whose asterism for all ages is *Mrigasîras*, may claim to be assigned to that old period. Even if the story be taken to point to that old period, the story itself may have originated from the fancy of a subsequent poet who knew the old period by tradition; for the stories about Ganapati do not appear to me to be as old as those about *Kumâra*; and as for the idea of Ganapati being *Jyeshtha* or the First, it seems to me to be due to the utilization, for his worship, of the *Rig Vedic* verse (II. 23, 1):—

“Ganânâm tvâ Ganapatim havâmahe . . .
 . . . Jyeshtha-râjam brahmanâm . . .”

This verse is about the Vedic *Bṛhaspati* alias *Brahmanaspati*, the First or Highest King of brahmans, words. *Bṛhaspati* is Ganapati in the sense of his being the lord of the *ganas*, groups (of words).* He is a god of poetry and wisdom and so became the wise *Purohita* of the gods.

While the elephant-headed god is the god of learning and wisdom to the *Smârtas* and many other sects, the god of learning and wisdom to the *Śrīvaishnavas* is *Vishnu* himself as *Hayagrîva*, horse-headed, pictured to be in the lunar globe. This seems to point to *Vishnu* as *Purusha* in the moon

* The *Gana-pâtha* of Sanskrit grammar is a collection of words arranged into several groups.

whose starry form is the asterism *Mrigasiras* which, as we have seen, is also *Hayasiras* (horse-head), and which as the head of *Dadhyak* is connected with *Pravargya-vidyâ* and *Madhu-vidyâ* from the Vedic age. The dhyâna-sloka of *Hayagrîva*, in *Vedântakârya's* Stotra of Him, is this :—

J ñ â n â n a n d a m a y a m ² D e v a m
n i r m a l a s p h a t i k â k r i t i m ,
â d h â r a m s a r v a v i d y â n â m
H a y a g r î v a m u p â s m a h e .

As it is a general custom to pay homage to the God of knowledge at the beginning of a work, this disquisition about Him in this Introduction will, I hope, be excused.

I have explained how I was led in about 1884 to begin to think about the importance of Orion in our mythology ; and to one who had since then been speculating about it and other stars, it was encouraging news to learn from the reviews of the work of Mr. B. G. Tilak of Poona, published, I believe, in the latter part of 1893, that the Orion had engaged his attention and that he had fixed the age of the *Rig Veda* with reference to it. About the same time Prof. Jacobi also published a discourse as the result of his researches on the same subject. My friends now began to chide me about my simply sitting and talking; but it will be seen that a wide range of our myths having hidden Vedântic meanings very difficult to unravel had been engaging my studies, and I thought that instead of giving out single stories in phamplet forms, it would be better to issue them together in a book form with cross references to each other wherever they throw light upon one another. This volume has been in print since November 1896 and my being in out-stations engaged in official work very much delayed the correction and transmission of the proofs. There still remains on hand much matter, connected with many popular stories including the *Râmâyana*, which is intended to be published in another volume.

URVĀSĪ AND PURŪRAVAS.

The following extract from the *Satapatha Brâhmana* of the White Yajur Veda is from Prof. Max Müller's *Chips* Vol. II:—

“Urvāṣī, a kind of fairy (Apsaras), fell in love with Purūravas, the son of Iḍā, and when she met him, she said: ‘Embrace me three times a day, but never against my will, and let me never see you without your royal garments, for this is the manner of women’. In this manner she lived with him a long time and she was with child. Then her former friends, the Gandharvas, said: ‘This Urvāṣī has now dwelt a long time among mortals; let us see that she come back’. Now there was a ewe (âvīḥ) with two lambs (urāṇas) tied to the couch of Urvāṣī, and the Gandharvas stole one of them. Urvāṣī said: ‘They take away my darling, as if I lived in a land where there is no hero and no man (avīra iva ajāṇa iva). They stole the second, and she upbraided her husband again. Then Purūravas looked and said: ‘How can that be a land without heroes or men where I am?’ And naked he sprang up; he thought it too long to put on his dress. Then the Gandharvas sent a flash of lightning, and Urvāṣī saw her husband naked as by day light. Then she vanished; ‘I come back’ she said—and went. Then he bewailed his vanished love in bitter grief; and went near Kurukshetra. There was a lake there, called Anyataḥplaksha, full of lotus flowers, and while the king walked along its border, the fairies were playing there in the water, in the shape of birds. And Urvāṣī discovered him, and said: ‘That is the man with whom I dwelt so long’. Then her friends said: ‘Let us appear to him’. She agreed, and they appeared before him.’”

Here comes the dialogue between Purūravas and Urvāśī as narrated in Sūkta 95 of Mandala X of the *Rig Veda*. The Brāhmaṇa proceeds:—

“Then at last her heart melted and she said: ‘Come to me the last night of the year, and then thou shalt be with me for one night, and a son will be born to thee’. He went the last night of the year to the golden seats, and while he was alone, he was told to go up, and then they sent Urvāśī to him. Then she said: ‘The Gandharvas will tomorrow grant thee a wish; choose’. He said ‘Choose thou for me’. She replied: ‘Say to them—let me be one of you.’ Early the next morn, the Gandharvas gave him his choice; but when he said: ‘Let me be one of you,’ they said: ‘That kind of sacred fire is not yet known among men, by which he could perform a sacrifice, and become one of ourselves’. They then initiated Purūravas in the mysteries of a certain sacrifice, and when he had performed it, he became himself one of the Gandharvas.”

The learned Professor observes:—“This is the simple story told in the Brāhmaṇa, and it is told there in order to show the importance of a peculiar rite, the rite of kindling the fire by friction, which is represented as the one by which Purūravas obtained immortality.”

About the etymology of Urvāśī and Purūravas he says:—“The etymology of Urvāśī is difficult. It cannot be derived from *ur va* by means of the suffix *śa* (Panini V. 2, 100), because there is no such word as *ur va*,* and because derivatives in *śa* like *roma śa*, *yuvā śa* & c., have the accent on the last syllable.

* Note.—Although the word ‘*ur va*’ does not occur in the *Rig Veda*, the Vākaspatya under that word says that in the Tāndya Brāhmaṇa, *ur va śa* (*ur vā śa*) are mentioned as a kind of Pitri-Devatās that are supposed to be hovering over the earth, the word being derived thus: ‘he who has *ur vi*, the earth, is *Ur vā śa*’. Thus the word having existed in the Brāhmaṇa period, the idea that Urvāśī, though a nymph, went down to the earth and loved a mortal may have received support by looking upon Urvāśī as somehow connected with *Ur va*. In *Rig Veda* X, 95, 18, Purūravas is said to have been a mortal at first,

I therefore accept the common Indian explanation by which this name is derived from *ur u*, wide, and a root *a s*, to pervade, and thus compare *ur u - a sî* with another frequent epithet of the Dawn, *ur â kî*, the feminine of *ur u - a k* fargoing It is frequently said of Ushas that she prolongs the life of man. Again, she is called *antarikshaprâ*, filling the air, a usual epithet of the sun, *brîhaddivâ* with mighty splendour, all indicating the bright presence of the dawn. That Purûravas is an appropriate name of a solar hero requires hardly any proof. Though *rava* is generally used of sound, yet the root *ru*, which means originally to cry, is also applied to colour, in the sense of a loud or crying colour, *i.e.* red. Besides, Purûravas calls himself *Vasîshîta* (the brightest) which, as we know, is a name of the sun; and if he is called Aida, the son of Idâ, the same name is elsewhere (*R. V. III. 29, 3*) given to Agni, the fire."

He concludes thus:—"The root of all the stories of Purûravas and Urvâsî, were short proverbial expressions, of which ancient dialects are so fond. Thus 'Urvâsî loves Purûravas' meant 'the dawn rises'; 'Urvâsî sees Purûravas naked' meant 'the dawn is gone'; 'Urvâsî finds Purûravas again' meant 'the sun is setting'."

It seems to me, for reasons which I have endeavoured to explain below, that Purûravas and Urvâsî are not the sun and the dawn, but the moon and his favorite spouse, the star Rohinî, personified as the two *arânis*, pieces of wood, from which the summer light, likened to the sacrificial fire, is fancied to be churned. The Rohinî star represents *Vâk*, Word or Knowledge (*vide* Essay on Creation). In winter she comes down to the night as if to woo the moon, who is king of night and who is the type of mortal man in the sky because he dies on every new moon day; and the story seems to have arisen to illustrate how she put him in the way of securing a place high in the starry region as the *devatâ*

or regent of the Orion's Belt *Mrigasiras*, where, he, it is fancied, is permanently united to her, as the two asterisms *Rohinī* and the Belt are near each other. As winter, the night period of the year, is succeeded by summer or poetically gives birth to it, the fancy of the poet is that the *Rohinī* star met the moon in the nights of winter, conceived of him and brought forth the summer light. An esoteric meaning, which will be explained at the end, seems to underlie the story. With this introduction let me proceed to the details.

In giving directions about the churning of fire, the *Satapatha Brāhmaṇa* says:—

Thereupon he lays the lower churning-stick (with the top to the north) with 'Thou art *Urvāsī*.' He then touches the (ghee in the) ghee-pan with the upper churning stick with 'Thou art *Āyu*', he puts it down (on the lower *arāṇi*) with 'Thou art *Purūravas*'. For *Urvāsī* was a nymph and *Purūravas* was her husband; and the (child) which sprang from that union was *Āyu* (*Vide* Eggling in the *Oriental series* edited by Max Müller, Part II. p. 91). Again, "May the *Agni* called *Nabhas* know (thee). Go thou, O *Agni*, *Angiras*! with the name of *Ayu* (life)" (*ibid* p. 118).

It is thus clear that the ritualistic formulas, which the *Brāhmaṇa* quotes, and which may be older than the *Rig Veda*—in whose period the rite of kindling the sacrificial fire by churning the two *arāṇis* was well known (*R. V.* III. 29), the fire thus kindled being described as the infant son of the two *arāṇis* (*V.* 9, 3), and these being sometimes called the two fathers (*I.* 31, 4,) and sometimes, the two mothers (*I.* 31, 2,)—identify *Purūravas* with the upper churning stick, *Urvāsī* with the lower, and their son *Āyu*, first with the ghee as evidently the seed or embryo, and then with the fire generated by friction. *Purūravas* or 'he who cries much' is an appropriate name for the upper *arāṇi*, which produces the sound of much laborious churning necessary before the fire can be generated. *Urvāsī*, according to *Monier Williams' Dictionary*, means 'wish, ardour, hot

desire' &c. The root *as* primarily means, to eat, *vide* list in Max Müller's Science of Thought. Urvāśī then is 'she who eats much.' Eating means enjoying, *vide* the Vedic expressions:—'so 'snute sarvân kâ m â n'; 'Brahma samasnute'; 'sakalam bhadram asnute'. The lower *arani*, which, so to say, wishes for and enjoys much the churning is Urvāśī (*uru-asī*).

The Taittirīya Sam. I. 5, 47, says that Agni, the fire, entered the vegetable kingdom (*visvâ oshadhîr âvivesa*). In Rig Veda X. 124, 2, Agni is said to go into the navel called *arani*, the churning sticks, and III. 29, 2, says that Agni is placed in the two *aranis* as *garbhā*, embryo. The next two verses describe the instantaneous birth of Agni from the lower *arani* and calls him *Ilâ's* son, placed in *Ilâ's* seat—the fire altar. Thus, poetically, Agni is not only the son of the mother *arani*, but also of *Ilâ* or *Idâ*, the altar.

There seems to have been reason for conceiving the moon as *arani*. Soma has three forms, *viz.* the moon, the *soma* plant and the *soma* juice. The *soma*, though a plant, is the lord of all *oshadhis* and *vanaspatis*, plants and trees (Rig Veda X. 97, 18; 22; and 23). Soma, called Vanaspati in IX. 12, 7, is probably the moon, and in I. 90, 8, which says 'May Vanaspati, and Sûrya the sun, be full of sweets to us,' the word Vanaspati, occurring as it does along with the sun, seems to mean the moon. The Taittirīya Sam. I. 8, 10, also says that the moon, king Soma, is Vanaspati and that he is king of Brâhmanas: *Râjâ Somo 's m â k a m Brâhma n â n â m râjâ*, evidently because it was the exclusive privilege of the Brâhmanas to drink the *soma*.

The idea found in the Vishnu Purâna II. 12, slokas 9 and 10, that on the *amâ* or new moon (literally moonless) day, the moon first passes into water and then into all the trees and plants, and that therefore a person who cuts down or in any way injures any plant or tree on that day incurs *brahma hatyâ*, the sin of killing a Brâhman, seems to be

very old. I take the water to be the conjunctional solar rays in which the moon disappears on new moonday. The moon's entering trees and plants appears to be a myth derived from the moon's woody nature as Vanaspati; and the belief that although the moon disappears or dies,* he is not lost altogether, but exists in his other form, the trees and plants, apparently gave rise to the fear that he might be killed if these were cut.

Among the trees the *asvattha* ranked foremost, because it is the tree from the wood of which the two *arani* are made. In *Rig Veda* X 97, 5, the trees *asvattha* and *parna* are personified as the seat and home of all plants, the *parna* tree being also used in sacrifices as it is the tree with the branch of which the ceremony called *vatsâpâkaraṇa* is performed. In *Rig Veda* I. 135, 8, Soma is honored by the adjective *asvattha*. Thus the moon being Vanaspati, the lord of wood, all wooden things used in sacrifices are fit to be conceived as forms of the moon in his character as Vanaspati; for instance, *yûpa*, the sacrificial post, is called Vanaspati (*Rig Veda* III. 8). Thus the *arani* made of the wood of the *asvattha* is a form of the moon.

I shall next attempt to show how the word *arani* was capable of giving rise to a myth. Under *Rig Veda* V. 9, 3, in which the word occurs, Sâyanâ derives it from the root *ri* (No. 118 in Max Müller's List), 'to go or advance,' thus, *âbhyâmartigakṛhatignir it i arani*, i.e. the two pieces of wood are called *arani* because from them the fire advances. Supposing this is correct, the word was susceptible of being misconstrued, or purposely construed for the sake of pun, as *a-rani*, that which is without *raṇa*, joy. *Raṇa* is derived from *raṇ* (No. 107 in the list), 'to shout, rejoice.' The verbs *raṇayan* (I. 100, 7), *raṇa* (IX. 7, 7), *raṇan*

* The *Ai. Brâhmana* V. 28. p. 534 of Martin Haug's Translation says: "The moon at the time of the new moon is absorbed by the sun. With the death of the moon my enemy shall die and disappear."

(X. 25, 1) and a r a n a y a n (X. 88, 2) mean 'to rejoice or cheer.' R a n a means also war (I. 61, 6), because much shouting takes place in it. The word a - r a n a occurs in many places in the Rig Veda as meaning sorrowful, without joy, without love; in the last sense, it means a stranger or enemy. Therefore, the upper stick or the churn is Purūravas, the vehement crier or shouter, only when he is associated with his wife, the other piece of wood, Urvāṣī, and he is a - r a n a, joyless, when he is separated from her.

Now, taking the moon and the star Rohinī to be Purūravas and Urvāṣī, the generators of the heavenly summer fire, a story arose as to how the former lost his wife and became a - r a n a, joyless, and how at last the son was born. I shall now try to explain what that story means phenomenally, taking together the Satapatha Brāhmaṇa and the facts to be found in the dialogue in Rig Veda X. 95.

The year begins with the Day period. Both the moon and Rohinī are now in conjunction with the sun, from whom the renewed moon springs forth. Verse 7 of the dialogue says:—'When Purūravas was born the self-shining rivers nourished him. The Devas created him for killing the Dasyus in battle field.' This seems to mean that the moon born from the sun* is nourished by the rivers, the flood of solar light, which go to the lunar globe to make him shine and kill the nightly darkness. Verse 4 says:—Urvāṣī gives wealth and food to her svasura, † father-in-law, and then wishing for the company of her husband goes from anti-griha, the near house, to a sta, the house (of her husband),

* As to the idea that the moon is the offspring of the sun, vide the concluding portion of Ai. Br.

† The word Svasura occurs in Rig Veda X. 28, 1, also. The Devatā of that Sūkta is Indra. In verse 1 a female, who is supposed to be the wife of Indra's son Vasukra, says:—"All the gods have come to my sacrifice; but my svasura has not come." Some of the other verses of this Sūkta are attributed to Vasukra, who describes himself as being endowed with extraordinary powers. The Sūkta is, in my opinion, put into the mouth of the heavenly sacrificer, the moon, and his wife, the Rohinī. The gods, the solar rays, at the evening twilight, approach and advance upon the Orion-Sacrifice a few days before the sun Indra comes in conjunction with it. Being impatient of his delay the Rohinī says: "All the gods have come", &c.

where they love each other.' This may be construed thus:—Her husband, the moon, is the son of the sun. At the period of the conjunction she strengthens and enriches the sun, her father-in-law, with the summer rays in the near house, which may be taken to be her position when in conjunction with the sun. Being now merged in the Day, she is in the world of the Gandharvas, who here are evidently the solar rays.

The Night period next begins. Rohinî has now come to her husband's house, which may be taken to be her position when in opposition to or far away from the sun, but in conjunction with the full moon, which is the point down below the sun. Therefore it is fancied that she went down from the upper world, the Day or summer, to the lower, the Night, or autumn and winter, in which she loves the glorious autumnal full moon, when he is in the Orion-palace. Verses 8 and 9 say:—'Purûravas, the mortal, throws his arms around the flighty immortals; they tremble away from him like a trembling doe'. The moon is mortal, because he is subject to death on new moon day. The immortals may be the stars dimmed by the light of the full moon. Being the full moon of sara t or autumn he is fully clad with moon light, and it is fancied there was a stipulation that he should not appear naked. He embraces Urvāṣī three times a day and makes her happy (verse 5). This has reference probably to the worship of Agni three times a day at the three sava nas, the wife being, according to an ancient idea (*Khân. Up. V. 8, 1*), the Agni or fire in which the husband sacrifices himself to be born as the son. Urvāṣī dwells with him four nights of sara t, (which probably has reference to four full moon nights of the Night period).

The Conjunction again, at the end of the year and the beginning of another year. This being new moon day the moon is rayless and therefore naked. The two lambs appear to be the twin Asvins, who are the deities presiding over the peep of day (vide essay on Asvins). During the night period they are supposed to have remained fastened to

Urvasi's couch. Now that they are required to preside over the peep of summer or day-period, it is fancied, they are drawn out from there by the Gandharvas, the advancing rays of the summer sun. The heliacal setting of Rohinî follows, and so, the moon "bewails his vanished love in bitter grief" and becomes a-rana. But in due course, the star rises heliacally and being now in the Dawn region she addresses the Dawn in verse 4, and telling her that she would go and meet her husband, she goes to the point of Conjunction with the full moon.

There she meets the moon Purûravas in Kurukshetra, which seems to be another metamorphosis of the same Orion which was exhibited as palace before. Kurukshetra means the sacrificial ground (vide p. 15), a proper place for the aranis to meet; and the dialogue in which Purûravas cries to her to stay and present him with a son seems to be the sound of churning poetically converted into a dialogue between the couple. Her saying that she will not stop, seems to mean that unless firmly held, the lower arani will slide away in the act of churning. Purûravas begins the dialogue by wishing to exchange some words with her, but she says she is gone like the first of the dawns and is hard to be caught like the wind (verses 1 and 2.) This seems to mean that the star has commenced her journey sunward. In verse 3 Purûravas refers to "that non-heroic event (avîrekrâtau)" in which "the lightning flashed like an arrow discharged from the quiver, like a swift steed winning cattle, winning hundreds, and the shouters (dhunayaḥ) bleated like lamb." Sâyana takes the na in this verse to mean the negative, but Mr. Griffith takes it to mean 'like' and I follow him. He explains the verse thus:—'Yes, thou wentst from me with the speed of an arrow or a racer. The cowardly Gandharvas deluded us. They bleated like a lamb to make us think that one of thy pets was in pain or danger, and then by a flash of fictitious lightning made me visible to thee in my nakedness.' In verses 10 and 12 Purûravas says:—'May Urvasi who shines like lightning

grant my heavenward desire. May a brave son be born: When will he be born? When will he cry and shed tears and cling to his affectionate parents? When will Agni, (the fire) shine among the *vasuras*? Sâyana rightly takes Agni to be the wished for son. She replies: 'Take my answer. In due time thy son will cry and shed tears for thy joy. I shall send thee that of thine which is (now as embryo) in me. Go thou to *asta*, the house again.' Then in verse 17 Purûravas says:—'I, who am *Vasishtha*, the best of dwellers (*i. e.*, householders and sacrificers) hold *Urvâsî* who moves in the sky (*antarikshaprâ*) and who measures the waters (*rajaso vimânî*). May thou be blessed! come back'. The original of 'come back' is *ni-vartasva*. Taking *ni* to mean *nitarâm*, the sense would be 'do thou remain well and steady and not slip away.' Probably this is the sense, as *Urvâsî* held by Purûravas must remain with him. Professor Max Müller translates '*Vasishtha*' as 'the brightest sun,' deriving it from the root *vas*, to beam. The same root means also 'to dwell' in which sense Sâyana construes the word here thus: *samânânâm madhye atisayena vâsayitâ*. '*Antarikshapra*' is an epithet which may be applied to any heavenly object, such as the sun, moon or star. '*Antarikshaprad*' occurs in I. 116, 3, as meaning 'moving in the sky.' '*Rajaso vimânî*' is rendered by Sâyana as 'she who is the manufacturer of waters'; but the expression may be compared with *viname rajâmsi* (I. 154, 1) said of *Vishnu*, who is well known in the *Rig Veda* as the god who measured the universe in three steps. The lady *Rohinî* measures the waters, *i. e.*, the sky, by her apparent complete circuit of the sky in a year. In the last verse, viz 18, with which the *Sûkta* (X. 95) concludes, *Urvâsî* says finally to Purûravas thus:—"The *Devas* say (*âhuḥ*) to thee this, namely, 'Thou who art (now) in the bondage of death wilt become even that (which thou art wishing for *i. e.*, thou wilt become father); thy *prajā*, offspring, will worship the gods with oblations and thou wilt rejoice in *svarga*,

heaven'." The offspring is the wished for son Agni himself, who is well known in the *Rig Veda* as the Hotar, as one who brings the Devas and worships them for us (I. 13, 1 ; 15, 12.) This verse, making as it does the birth of the son and his worshipping the gods the means of the father's going to heaven, must have given rise to the ancient idea found in the *Purānas* and also in the story of Hariskandra in the *Aitareya Brāhmaṇa* (VII. 13, verse 9) that a son-less man cannot go to heaven. But the son of Pururavas is clearly Agni, and it is no wonder that in the sacrificial age the only way to go to heaven was by becoming the father of Agni, that is, by kindling the fire by friction and thereby performing the sacrifices.

The *Rig Veda* is silent about Urvasi's asking Pururavas to meet her on the last night of the year. Confining ourselves to the *Rig Veda*, the phenomenal poetry is, I think, simply this. Getting the star Rohinī again in the night or winter, the moon, personified as the Churn, churns, holding the dialogue—the churning sound—with her, throughout the night period, for it is no easy task to generate the fire by the attrition of the aranis, as the *Ai. Br.* (p. 534) says that Agni "is produced by friction practised with (great) force and restraining the breath." The churning in the sky goes on, the moon crying for the birth of the son, and the star, representing the lower arani, assuring him that the fire latent in her will be born in due time. She makes the same assurance finally in the name of the Devas, the solar rays, from whom she came rising heliacally and to whom she is going back for heliacal setting, when, the moon, ending the night period on that new moon day which comes when the star has set in the sun, is fancied to succeed in generating the summer fire. So, in order, I fancy, to complete the sequel intended by the *Rig Veda*, the *Satapatha Brāhmaṇa* makes the moon Pururavas go up to the golden seats, evidently the conjunction with the golden sun, on the last night of the year; for on the new moon day ending the year, the moon is not to be

found in the night, and so the fancy is that he went on that night to the Gandharvas, the solar rays, with whom the moon is then in conjunction. Of course, he there meets the star Rohinī, who now being one with day light, may be said to be Urvāśī in the sense in which Prof. Max Müller takes her, viz. the wide pervading light. By the favour of the Devas he learns to kindle Agni as his son and performs sacrifice through him as his Hotar. Let us fancy that the soul of the moon, who gave up all his light=flesh=body, on the new moon day, as his sacrifice, became all pervading—pervading generally in all the stars of whom he is king, and specially in his own star, the Belt Mṛigasiras, in the beautiful square of the Orion viewed as the *sa b h ā*, hall, of heaven. This is how the moon or man of self-sacrifice becomes immortal

The lesson poetically taught by Urvāśī seems to be that just as at the break of the Day period the queen star Rohinī, representing all other stars, enters the solar light along with the self-sacrificing moon of the new moon day, and all the phenomenal lights become one with the sun, so should we all become one in Brahman by self-sacrifice. As the sacrificial Agni can only be churned out from the *a r a n ī*s made of the wood of the *a s v a t t h a* tree, and as the moon is, as we have seen, the *a s v a t t h a*, it follows that he churned out his son, the fire, from himself. The churned fire is, it will be seen from the essay on *Vasishtha*, treated as an *ā h u t i*, oblation, by being thrown into the *ā h a v a n ī y a* fire. The son is considered to be the father himself renewed (*Ā t m ā v a i p u t r a n ā m ā s i*). The *Katha Upanishad* (IV. 8), likens the soul to Agni, the fire, latent in the *a r a n ī*. Belief in an after-life as pure spirit, capable of pervading everywhere and knowing every thing, necessitates the giving up of love for, * *s a r ī r a t v a*, the state of being with body, which is considered to be a bondage. The

* This word is found in the *Katha Up.*, and the more ancient *Khândogya Up.*, expresses the same idea by saying: "*a s a r ī r a m v ā v a s a n t a m n a p r i y ā p r i y e s p r i s a t a h*."

Aitareya Brāhmaṇa teaches us that the victim offered in the sacrifice is the substitute for the sacrificer; and so the Karma-Kāṇḍa or the Vedic ritual exacts the sacrifice of the body—that is exacts self-sacrifice—in order to rise in spirit. The human soul comes from the Supreme Self like the moonlight from the sun. It should be churned out from body or selfishness. Thus churned out from body, it poetically becomes a *nigaja*, body-born or son, and it should be poured into or merged in the All-intelligent Supreme Self.

The royal garment seems to be an allegory upon all worldly, dazzling, useless possessions. So long as Purūravas saw but a worldly woman in Urvāśī they were deemed indispensable, but all that pleased the senses were ephemeral and soon vanished. Being still a worldly man he cannot see her when she is one with the sun, the emblem of the All-seeing Father. Later on he had a glimpse of Urvāśī as a type of the Gandharvas, the holders of *g o*—light, knowledge—and learnt the rite of kindling the sacred fire, the self, and performed self-sacrifice as the only way to heaven. First he is made clothless, and then even bodyless.

The Vishnu Purāṇa IV. 6, in narrating this story says:—

In reply to the wish of Purūravas to be united again to Urvāśī, the Gandharvas gave him a vessel of heavenly fire (Agni-sthāṇi) and said: ‘Divide this fire into three parts and perform sacrifice in them, having in mind the object of union with Urvāśī’. He had become a monomaniac by always thinking about his vanished love. As he was bringing the fire he said to himself: ‘What a fool I am! I thought I was carrying Urvāśī. It is not she, but a vessel of fire’. He kept it down and went to his capital. But at mid-night he recollected what the Gandharvas had said and hurried back, but found that the fire vessel had disappeared and that in its place an *asvattha* tree, containing a *samī* tree (*samī-grbham** *asvattham*) had grown. He removed

* Taitt. Brāhmaṇa I. 1, 9 says “*Samīgarbhād Agnim manthati*”—Evidently the object is to select the wood of the oldest *Asvattha* tree, and the *Samī* grows as a parasite on old *Asvattha* trees generally.

the tree and made a *ra n i* out of its wood, and as when doing so he repeated the *Gâyatrî* verse, the *a r a n i* became twenty four fingers long in accordance with the number of letters in the *Gâyatrî*. He then churned the fire, and dividing it into three, performed the intended sacrifice and many other sacrifices, by the merit of which he went to the world of the Gandharvas and obtained union with *Urvasî*. Formerly there was only one fire; but from this act of *Purûravas* in this *Manvantara*, the three fires came to be in vogue.

The following passage occurs in *Rig Veda* I, 31 :—

Tvam Agne! Manave dyâm avâsaya h

Purûravase sukrîte sukrîttara h

Svâtrena yat pitror mukhyase paryâ

tvâ pûrvam anayan âparam puna h

Taking the word *ma n u* to mean the man and to be an adjective of *Purûravas*, the versé may be rendered thus:—

O *Agni*! you make the sky roar for (the sake of) the man *Purûravas*, who performed good deeds (such as sacrifices) and for whom you (being the divine sacrificer) are of better deeds. As soon as you come out by friction from the parents they take you to the east (as the *â h a v a n î y a* fire) and then to the west (as the *g â r h a p a t y a* fire).

But *Manu* is the moon (vide *Manu* and *Deluge*), and the fact that *Manu* is here called *Purûravas* shows that the idea of the moon being the heavenly upper *A r a n î* was a well known idea at the time of the *Rig Veda*. The sound produced by churning accompanied by the flashes of fire is, in the opinion of the devout poet, metaphorically the thunder produced in the sky by the fire of lightning. Under this poetical view, it is the fire which is being generated that causes the sound; but that the root meaning of *Purûravas* is not altogether overlooked seems to be indicated by saying that the sound is made for *Purûravas*, the upper *A r a n î*, who cries for the birth of the fire, and then as the man *Moon*, performs the sacrifice. Thus,

as the sacrificial fire cannot be generated without the churn Purûravas, the myth arose that King Purûravas was the first to churn it and make the one fire into the three fires which are essential for animal sacrifices.

What the Vishnu Purâna says about Purûravas and Urvāśī seems to me to strengthen the fact of their being the two aranis. It teaches that the sacrificial fire should be regarded as heavenly. It was brought directly from heaven in a vessel representing its mother Urvāśī. Both remained with man so long as he carried them devoutly on his head but they vanished when he put them down. It is implied that since then the heavenly fire concealed itself in the *asvattha* tree and has to be brought out by churning the wood of that tree. The Purâna, it will be noticed, makes Purûravas cut down the whole tree. This apparently indicates complete sacrifice of body for churning out the self as Agni; for, this Purâna belongs to an age when the esoteric significance of the *asvattha* tree as the body of man was well known, vide the Bhagavatgîtâ XV. 1—3 about cutting down this tree of *asvattha* by the sword of *asaṅga*.

KURUKSHETRA.

The reasons for considering Kurukshetra to be the heavenly sacrificial ground of the Devas (vide page 9) will now be explained

The Devas, literally the glowers or shiners, seem to be the solar rays. The Rîg Veda says about the rising sun:—“*Devânâm udagâd anîkam*.” ‘The face of the Devas has arisen.’ When commenting upon this in the Yajur Veda, Vidyâranya says:—“*Devânâm rasminâm, anîkam saṅghâtam*”; that is, ‘the mass of rays has arisen’. Another well known name for the Devas is the Maruts; and the Taitt. Âranyaka V. 37, identifies the Maruts with the solar rays (*Asankhalvâ Âdityaḥ pravargyaḥ, tasya Maruto rasmayaḥ*). The Satapatha Brâhmana says that Kurukshetra is the *Devayajana* or sacrificial ground of the Devas, thus:—

“Kurukshetre 'mî Devâḥ yajñam tanvate” (4. I. 5, 13).

“Teshâm Kurukshetram Devayajanam, yasmâd âhuḥ Kurukshetram Devânâm Devayajanam, tasmâd yatra kva ka Kurukshetrasya nigakḥhati tad eva manyate idam Devayajanam iti; tad hi Devânâm Devayajanam” (14, 1, 1, 2).

The Vâjasaneyā Sam. I. 1, 28, addresses the earth thus:—“Prithivî! Devayajanî! :—‘O Earth! O thou who art the sacrificial ground!’. Then comes the following verse:—

Purâ krûrasya visrîpo Virapsin!
ud âdâya Prithivîm jîva-dânun
Yâm erayan kândramasi svadhâbhis
tâm u dhîrâso anudisya yajante,

According to the commentator, this verse is addressed to Yajña, Sacrifice, in his form as Vedî, altar, which he takes to be one of the forms of Vishnu; for the oft repeated Vedic saying is:—“Yajño vai Vishnuḥ” Following the commentator the verse may be rendered thus:—

‘O Virapsin! (or the vehement crier, the Vedas sung forth in the sacrifice being as it were the cries of Sacrifice.) That life-giving Earth, whom they (the Devas) in order to protect her from the tumultuous krûra, battle, took up along with the svadhâs (Vedas) and deposited with the moon, Her (the Earth) only the sacrificing wise (priests) see (in their Vedî, fire altar, here.)’

The commentator quotes the Sṛuti:—“Sañgrâmo vai krûram,” for taking krûra, cruel, to mean battle. He narrates an Âkhyâyikâ to the following effect:—

“Once upon a time a battle with the Asuras became imminent to the Devas, who deliberated thus: ‘Let us fight, depositing the Devayajana (the sacrificial ground), which is the essential part of Earth, with the moon. If

we are defeated, let us perform sacrifice on the Devayajana (which we deposit with the moon) and (by the merit of it) defeat the Asuras'. So they extracted the essential part of the Earth and deposited it with the moon (for safe custody). That part is still seen to be black (on the lunar globe.)"

This is a poetical explanation of the *k a l a ñ k a* or dark streaks visible on the moon; but at the same time it appears to me that the sacrificial ground taken up (to the sky) and deposited with the moon must be the square of the Orion, of which the Belt *Mrigasiras* is dedicated, in the Vedic calendar of the asterisms, to the moon. So, the Orion in the sky seems to be the Kurukshetra or sacrificial ground of the Devas. The *Rîg Veda* places the horse head of *Rishi Dadhyañ* (the Curd-white man?) in the house of the moon and calls that place by another name, *Saryanâvat*, which seems to be the place of the heavenly *s o m a* juice and which a *Brâhmâna* legend places in the *j a g h a n â r d h a* or middle region of Kurukshetra. As *Râjâ Soma*, the king of liquids, is identical with the moon *Soma*, the place of the celestial *s o m a* is to be found only in the Orion, the house of the moon as well as the heavenly sacrificial ground. Now, in the bright half of the year from the Conjunction up to the Opposition, the Orion remains with the Devas, the solar rays; and when at the Opposition it is fully in the night from sunset to sunrise, the Devas, it is fancied, deposited it with the moon, the lord of night. Thus, leaving their *Devayajana* alias Kurukshetra with the moon, the solar rays fight with the Asuras, the powers of darkness, in winter and are worsted; but when the Conjunction comes, they, it is fancied, perform sacrifice on the Orion and conquer the Asuras, as the bright half of the year has now come back. If a part of Northern India is called Kurukshetra, the most sacred ground, it shows that it was one of the oldest settlements where our ancients established their home and their sacrificial places. Having conceived the Orion to be the sacrificial ground of the Devas, they sanctified their earthly

Kurukshetra by thinking it to be the Orion itself brought down, with all the Devas as the performers of their sacrifice here on the earth. We shall see in the essay on *Vasishtha* how our ancient sacrificers brought down the Devas, the rays, to perform sacrifices as their priests here.

Although the *Rig Veda* has not the word Kurukshetra, it addresses Kurusravana as the giver of wealth (X. 32, 9); and in the next hymn (33, 4) the *Rishi* says:—‘I choose (*âvrini*) Kurusravana, the king, the son of Trasadasyu’. Sâyana explains Kurusravana to mean ‘the hearer of the praise of sacrificers’ (*Kurava h = Yajña kartârah, teshâm stutînâm srotâ = Kurusravana h*). Thus *kuru* means the doer, the performer; and in a sacrificial age the performer of sacrifice was *the* performer; and so his *Yajña - bhûmi*, sacrificial ground or field, was called *Kurukshetra*. The manner in which king Kurusravana is addressed as a deity shows that he is most probably the well known Vedic king Soma, the moon.

VASISHTHA, VISVÂMITRA AND AGASTYA.

Dr. Martin Haug, in his Introduction to the Aitareya Brâhmana, page 57, says:—

“The sacrificer first mentions the gods who are to act as his priests—‘Agni (the fire) is my Hotar, Âditya (the sun) my Adhvaryu, the Moon my Brahmâ, Parjanya (the god of rain) my Udgâtar, the Sky (âkâśa) is my Sadasya (superintendent), the waters are my Hotrâsamsis (all the minor Hotri-priests), the rays my Kamasa Adhvaryus (cup-bearers). These divine priests I choose (for my sacrifice).’ ”

The fiery dawn suggests to the imagination two poetical ideas: (1) that the gods, the solar rays, as the priests, have kindled the morning sacrificial fire in the sky, and are offering oblations to the rising sun, the emblem of God, under many names, such as Indra, Brihaspati, Mitra, the celestial Agni, &c. ; and (2) that the same rays, as warriors, are waging a bloody war with the Râkshasas, the powers of darkness, and are conquering them. Thus, the dawn is both the sacrificial field and the battle field. Transferring ourselves to the dawn of the year of the olden time, we go to the region of the Pleiades, the Aldebaran and the Orion, and there the old Vedic poets saw, in the beautiful square of the Orion, the celestial sacrificial field of the Devas. This is but one of the numerous metaphors which the Vedic poets conferred upon the Orion. While it is the sacrificial field of the Devas, the solar rays, when they come in conjunction with it once a year, it is also at the same time their battle-field; for, the advent of the sun and his rays there, signifies their victory over the dark powers of winter. Thus, the gods are both sacrificing *Rishis* and fighting warriors. The Orion, as the sacrificial ground, is the celestial place of the dual gods Agnîshomau (Agni and Soma), because the sacrificial ground is the natural place for the fire Agni with all the hosts of his rays, and because the Orion is the home of the moon Soma, the regent of *Mṛigasiras*. So, both Agni-

and Soma, along with their rays, are, among other gods of the atmosphere, the celestial sacrificers worshipping the sun in the sky; or sometimes the sun himself as Prajâpati is the sacrificer. If man, the sacrificer here, cannot fly up to the gods in the sky, he devoutly brings them down; and it is for making his sacrifice here, a celestial sacrifice, that he appoints the gods themselves to act as his priests in addition to the human priests. I am of opinion that many of the hymns of the *Rig Veda* were composed as if sung by the celestial sacrificers, chiefly Agni and Soma, with their rays as their peoples; that *Vasishtha*, *Vâmadeva*, *Atri*, *Visvâmitra*, *Bharadvâja*, &c. who are the reputed authors of the hymns, are names of the celestial sacrificers Agni and Soma, into whose * mouth it became necessary to put them in order to make the sacrifice here a celestial one; and that as they are thus gods metamorphosed as sacrificers, we find here and there in those very hymns, very strange and supernatural things said of them in a manner which no human authors would have said of themselves. Whoever the authors were, as they composed the hymns for the celestial sacrificers, they were free to reveal here and there the character of these sacrificers. The custom which now prevails of men being named after their gods, such as *Râma*, *Krishna*, *Siva*, *Kumâra*, &c. must be ancient; only in the ancient days, the names of the gods were different. Supposing that in the Vedic days there were several names for the gods Agni, Soma, and others, and that the several families took up, each, some one of those names, they would naturally be known as the *Vâsishthas*, the *Kusikas*, the *Bharadvâjas*, &c. They knew very well that the family names they bore were names of the gods; and when they composed hymns, it was natural that each clan should give preference to the name of the god it bore, in dedicating the authorship to him as its celestial poet and sacrificer. Hence the peculiarity of the *Rig Veda* that in its human poets the celestial poets are often merged.

* In some instances the *Rishi*-names of the *Sûktas* have arisen by fancying the *Devatâs* themselves to have been the *Rishis*.

In this essay, I shall attempt to show that *Vasishtha* and *Agastya*, who are born from *Urvasî* in a very strange manner, are *Agni* and *Soma*; that *Visvâmitra* is another metamorphosis of the moon, king *Soma*; that the story of the rivalry and animosity between him and *Vasishtha* is a myth which arose in the post *Rig Vedic* age, by misunderstanding or misinterpreting the meaning of a certain verse and by conjuring up the phenomenal animosity which can be easily imagined as existing between the sun as *Agni*, the day priest, and the moon, the night king; and that *Visvâmitra* and king *Sudâs* are identical. An examination of the several passages connected with *Sudâs* has, to my mind, revealed the fact that the following names which occur in the *Rig Veda*, and some of which are believed to be the names of distinct personages, are names of the moon:—

<i>Visvâmitra</i> .	<i>Asvatha</i> .
<i>Sudâs</i> .	<i>Bharadvâja</i> .
<i>Divo-dâsa</i> .	<i>Bharata</i>
<i>Sumitra</i> .	<i>Kasoju</i>
<i>Manu</i> .	<i>Subandhu</i> .
<i>Kyavâna</i> .	<i>Uânara</i> .
<i>Atithigva</i> .	<i>Ikshvâku</i> .
<i>Prastoka</i> .	<i>Bhajeratha</i> .

I shall begin with *Rig Veda* VII. 33, which is a hymn about the *Vasishthas*, whom I take to be the rays of *Agni* fancied to be in the *Orion* sacrificial field.

Indra had gone far away to drink the soma of *Pâsadyumna*, son of *Vayata*; but the *Vasishthas* brought him to themselves in order to drink their soma; and thus brought, he says: 'These white-colored singers have made me joyful; standing on the barhis (the sacred grassy seat at the sacrifice) I tell the heroes—O *Vasishthas*! for the sake of help be near to me' (verses 1* and 2).

* In verse 1 the *Vasishthas* are further spoken of as wearing their lock of hair on the right side of the crown of their head. If there is reason to believe that this was the peculiar custom of the family of *Vasishthas* even at the time of the *Rig Veda*, it only indicates that the marks of one of the most respected families of those days were transferred to the heavenly poets.

This looks as if the sun goes away from the Orion in winter to receive the worship of some mythical person, but at the Conjunction, the rays of Agni supposed to be in the Orion sacrificial ground, bring him back and worship him. He drinks the soma, evidently the moonlight offered to him on this new moon day, and gets his summer strength. Just as, at the daily dawn, the rays of Agni join the sun when he goes up to him with the oblations, so at the break of the bright period in the Conjunction, the rays of the heavenly Agni, in the Orion sacrificial field, attend upon the sun, as the summer rays, and he asks them to be with him and help him (in conquering the powers of darkness).

Accordingly, with the Vasishthas, Indra crosses the river (either the Night or Day conceived as river); with them he kills Bheda (a mythical personage, probably the darkness); and with their brahman, song, he protects Sudâs, the liberal giver, in what is called the Dâsarâjña,* *i. e.* the fight with ten kings. This looks as if the moon Sudâs had to fight with the powers of the darkness of winter. In the Conjunction, when the sun has arrived at the moon's house, the Orion, he is fancied to have come up to the moon's rescue (verse 3).

Pleased with the songs of the Vasishthas, who are Fathers, † Indra turns the axle of his car (in order evidently to go up to them to receive their offerings) and blesses them by saying: 'may you never become thin, since by singing aloud your sakvarî ‡ verses, you have infused vigour into your Indra' (verse 4).

* Some ten kings not named, but who were non-sacrificers (ayajyavah) joined together on one side and besieged and pressed Sudâs down together with the warriors called Tritsûs on the other; but the gods Indra and Varûna protected them (VII 83, 6; 7; and 8).

† Vide the Anîrâses, (page), as to the solar rays being conceived as our Fathers. In X. 15, 8, the Vasishthas are called our ancient Fathers; and X. 66, 14, says that Father-like and Rishi-like the Vasishthas sing to the gods for happiness.

‡ Sakvarî is one of the metres. It is derived from sak, to be strong. Probably Sakvarî was a martial air.

Being surrounded (by enemies) and feeling thirsty in the Dâsarâjña fight, they (Vasishthas) implored heaven; Indra heard the praising Vasishtha (their chief Agni) and made the outlook or view (loka) wide for the Tritsus (verse 5).

This shows that the Vasishthas are identical with the Tritsus. When the sun comes to the Orion, he makes the outlook wide by lengthening the days.

In that Dâsarâjña fight, the Bharatas were cut up and thinned (parikkhinnâh Bharatâh arbhakâsah). Vasishtha became (their) leader and then the tribes of the Tritsus extended themselves (verse 6).

This shows, as indeed Sâyana says, that the Tritsus and Bharatas are identical. We shall see further on that Bharata is but another name of Sudâs, the liberal king Moon. Bharata means the supplier of oblations and as such a sacrificer. So the Bharatas are identical with the Sudâses, the men of king Sudâs. The summer rays, which though fiery are the producers of the summer rains, may well be fancied to be the offspring of both Agni, the fire, and Soma, the lord of the soma juice, which is the liquid of liquids. In the Conjunction, both the rays of Agni in the Orion and the moon-beams of the moon, who gives them up on the new moon day at the end of the dark period, are fancied to enter the sun and make him the scorcher as well as the rainer of summer. But when winter comes, the fiery rays disappear into the Orion, to smoulder there as if they were cut up by the powers of darkness, and though, under another fancy, the same rays are transferred by the sun to the moon of Sarat, to shine as moon-beams in the night portion of the year, they too are cut up by the powers of darkness in dark fortnights. But when the Conjunction comes, Agni Vasishtha becomes the leader of the hitherto smouldering summer rays, and they become victorious and extend themselves every where in the shape of summer heat and rain.

Like the sun's growing glory is the splendour of the Vasishthas, and like the seas is their unfathomed greatness.

The Vasisht^has, with their hearty songs, move on the hidden thing. Weaving the cloth spread or ordained by Yama, they sit near to the Apsarases (verses 8 and 9).

I take the hidden thing to be the Orion-Sacrifice, hidden, because it is now in Conjunction with the sun. If we compare this verse with the first verse of X. 130, which is about the deified Sacrifice, it will become clear that the woven thing is sacrifice. Under one imagery, it is a tree of thousand branches, as there are several kinds of rites to be performed in the sacrifice. Under another imagery, it is the cloth spread by Yama, who here is to be understood as the moral governor of the universe, from the root *yam*, to control. Yama himself wove and spread it first in order that men might do so. The plural form Apsarases is intended for the singular Apsaras, who, as is clearly stated further on, is Urvasî. In the Conjunction, the summer rays, as priests, move on the Orion in performing their sacrifice there, and sit by Urvasî, the star Rohinî

Having thus described the feat of Vasisht^ha and the Vasisht^has, the poet enigmatically describes the birth of Vasisht^ha and Agastya in the remaining verses.

Vasisht^ha, endowed with many a gift and bestowing thousands, sprang forth from the mind of Urvasî (like) a light of lightning, in order to weave the cloth spread by Yama: That was his one * birth, when the dual gods Mitra and Varuna saw him flash forth as such, and when Agastya brought him to the people (verses 10 and 12). He was born from Urvasî and is Maitrâvaruna. He is the drop (*d r a p s a*) that was effused with the divine chant, *i. e.* when the hymns were being chanted, and was laid in the *p u s h k a r a* by all the gods (verse 11). The two (Mitra and Varuna), born in the sacrifice (*s a t t r e j â t a u*), *i. e.* (as Sâyana says, taking *j â t a u* to mean *d â k s h i t a u*) initiated † in the

* One may be taken to mean here noteworthy, celebrated.

† In support of Sâyana's rendering it may be stated that the *d â k s h â* or initiatory rite at the sacrifice gives the sacrificer a new birth. The *At. Br. I. 3*, says: "The priests make him whom they initiate (by means of the *Dikshâ* ceremony) to be an embryo again (*i. e.* they produce him anew altogether." *Haug Vol. II: p. 8*.

sacrifice, both dropped similar *retas* into a *kumbha*, pot; thence, from the *middle* (of the pot), there rose up *Mâna* (another name of Agastya), and thence, they say, *Rishi Vasishtha* was born (verse 13).

Thus *Vasishtha* flashes forth like lightning and is laid in the *pushkara*. 'Pushkara' means the lotus, the *Asvins* being called *pushkarasrajâ*, adorned with lotus garlands. The *Taitt. Âranyaka*, I. 22 and 25, regarding the *Âruna-ketukakayana*, says that the northern *Vedî* or altar should be dug knee-deep and filled with water ankle-deep, and that spreading in it lotus leaves, lotus stalks and lotus flowers, *Agni*, the fire, should be established. Thus a flowery seat is prepared for *Agni*.

Rig Veda. VI. 16, 13, says that *Atharvan* churned *Agni* on the *pushkara*, lotus:—"Tvâm Agne pushkarâd adhi Atharvânir amanthata."

This verse is quoted in the *Taitt. Sam.* IV. 1, 3, and V. 1, 4, where, *pushkara* is taken to mean *pushkara-parna*, lotus leaf. It is stated there that on the lotus leaf, placed on the black deer's skin (*krishnâjina*), mud is spread as a seat for the churned fire, this being done because *Atharvan* first found *Agni* resting on the lotus leaf (*pushkara-parne hyenam upasritam avindat*). It is also said there that *Agni* is the *Hotar*, (priest) and *Vasishtha*, (*adabdhavratapramatir Vasishthah*), and he is asked to perform the sacrifice. These words viz. 'adabdhavratapramatir *Vasishthah*' are taken from the *Rig Veda* itself (II. 9, 1), and are quoted in *Ai. Br.* I. 28 also, with this explanation:—"Agnir vai Devânâm Hotâ Agnir vai Devânâm Vasishthah". *Agni's* being *Purohita* to the gods is mentioned in the *Rig Veda* also, for instance X. 150, 4. In many places in the *Rig Veda*, *Agni* is called *Purohita*, *Hotâ*, and the sacrificer, *Grîhapati*; and he is distinctly called *Vasishtha* along with the epithets *Sukra*, bright, and *pâvaka*, purifier (VII. 1, 8).

Vasishtha is derived from the root *vas*, which, accord-

ing to Prof. Max Müller's list, has three meanings, viz to beam, to dress, and to dwell. He takes Vasishtha to mean the brightest, *i. e.* the sun. But deriving the Rig Vedic Agni Vasishtha, from that sense of the root which means 'to dwell', he is the best dweller, because the fire of the householder is continuously maintained in his house and is therefore called gr̥hapati. It is this divine gr̥hapati who is the Hotar, priest, to whom the mortal yajamāna or sacrificer piously transfers his k a r t r ī t v a or acts.

One great mystery of the sacrifice is that by performing it the sacrificer is supposed to be born again with a celestial body. In the Dīkshā ceremony, the water sprinkled on him represents the seed required for the new body, Ai. Br. I. 3, Haug's Translation p. 8. In the Pravargya ceremony, the milk, &c. put in the heated pot, called g h a r m a, represent the seed. "He who knowing this, sacrifices according to this rite is born (anew) from the womb of Agni," Ai. Br. I. 18-22 pp. 41-51. In the animal sacrifice, the v a p â or omentum seems to represent * the sanctified sacrificer himself offered as an oblation into the fire, that is, offered as self-sacrifice, for the purpose of spiritual birth, as it is said:—"The priest having (by the v a p â oblation) made (the sacrificer) just such a man (composed of five parts), offers him in Agni, who is the womb of the gods. For Agni is the womb of the gods; after having grown together in Agni's womb with the (different other oblations) he then goes up to heaven with a golden body", Ai. Br. II. 14, p. 103. The same work, VI. 27, 28 and 29, pp. 423-429, may be referred to, as to how the Hotar priest spiritually "effuses the sacrificer in the shape of the seed", how the Maitravaruna priest forms his breaths and how the Brāhmanâkamsî causes him to be born out of the sacrifice, which is the womb of the gods,

* "The animal is instead of the sacrificer himself. The animal when sacrificed in the fire goes to the gods, and so does the sacrificer in the shape of the animal. The animal sacrifice is vicarious. Being thus received among the gods the sacrificer is deemed worthy to enjoy the divine beverage, the Soma, and participate in the heavenly king, who is Soma". M. Haug's Introduction to the Ai. Br. p. 60.

by infusing into him the Âtman or Self, which is done by repeating the Vṛishâkapi hymn (*R. V. X. 86*).

Now, taking the *Vasishtha* of *Rig Veda VII. 33*, also to be Agni, there are in that hymn, as we have seen, two descriptions of his birth. According to one (verses 10 and 12), he springs forth as lightning from *Urvasî*, the mother *Aranî*; and *Agastya* who is the soma in its three aspects, the soma creeper, the soma juice and the moon, is said to bring him, probably because the fire is produced by friction after the soma creeper is purchased and brought in a car to the sacrificial ground, vide *Ai. Br. I. 15, p. 35*. According to the other description, *Vasishtha* is effused as the drop, and the same is said of *Agastya* (verses 11 and 13). It looks as if the poet, in describing the churned Agni *Vasishtha* as the drop, wanted to establish a close comparison between this divine sacrificing Hotar, priest, and the human *Yajamâna* who is spiritually sacrificed as the seed; for, it is to be noted, this *jât a*, newly born or churned Agni, is thrown into the *Âhavanîya* fire, which is called the womb in which the priests are called on to lay him (*sisîta*), *R. V. VI. 16, 41; 42*; the verb *sisîta* implying that he is laid as *sisu*, infant. This sacrifice of the churned fire in the *Âhavanîya* fire is done by repeating *Rig Veda I. 164, 50*: *Yajñena Yajñam ayajanta Devâh*, which means that the Gods worshipped *Yajña*, taken to mean here the *Âhavanîya* fire, with *Yajña*, the churned fire, as an offering, vide *Ai. Br. I. 16, p. 38*.

And there is great similitude between the churned fire and the soma. Both are *Atithis*, guests, and should be honored with the *âtithya-ishṭi* (*R. V. I. 91, 16; VIII. 44, 1*; and *Ai. Br. I. 15 and 17*). Both are called *sisus*, infants, (vide *R. V. I. 145, 3*; *II. 35, 13*, about Agni; and *IX. 1, 9; 33, 5; 38, 5*, about the soma). Both have ten sisters, who are the fingers of both the hands used in churning the fire and pressing the soma, (vide *R. V. III, 29, 13*, about the former, and *IX. 1, 7*, about the latter). Both come out from the vegetable kingdom, the churned fire from *vanaspati*

or tree, from the wood of which the *arazis* are made, and the soma juice from *oshadhi* or the plant. Although Agni is well known as priest, still he is also called king (III. 1, 18; 55, 4); and although the soma is well known as king, still he is described as *kavi*, *rishi* and *vipra* (IX. 12, 4; 14, 1; 107, 7); and Agastya is called *Rishi* (I. 179, 6). Both Agni and Soma have three forms, the former as fire here on earth, as lightning in the aerial regions or *antariksha*, and as the sun in the sky; the latter, as the soma plant and juice here, as the moon on high, and as the Belt, the seat of the celestial soma in the third or highest heaven. And lastly (1) the oblation or the throwing of the churned Agni into the fire, (2) the oblation of the soma juice, (3) the oblation of the *vapâ* or omentum and (4) the oblation of the *âjya* are all called *amritâhutis*, or oblations of ambrosia, by which immortality is gained (Ai. Br. II. 14, p. 102).

The pressed soma juice is put in a wooden vessel called *kalâsa* or *drona* (IX. 3, 1; 8, 6; but in VIII. 72, 11, the soma, called there *madhu*, is said to be poured into *pushkara*, which Sâyana there takes to mean the vessel called *upayamanî*; so that the receptacle of the churned fire, Vasisht^ha, and the receptacle of the pressed soma, are known by the same name, *pushkara*.

That the pot should be the womb of the soma is as it should be; but that the churned fire should be conceived as effused into the same pot is rather incongruous, though it should be remembered that the poet looked upon both these infants as the drops and as such fit to be put in a pot. This incongruity seems to have attracted notice subsequently. Taking advantage of the expression, "from the *middle* of the pot there rose up Mâna or Agastya" (verse 13), a way was paved for restricting the pot-birth to Agastya; for, the *Brîhaddevatâ* of Saunaka, quoted by Sâyana, says that the *retas* fell partly inside the pot and partly outside on the floor, that the former became Agastya and the latter

Vasishtha, and that the gods laid Vasishtha in the pushkara (leaf).

Accordingly, Vasishtha is not so well known in post Vedic literature as Kumbha-sambhava, as Agastya is. Likewise, the name Maitrâvaruna has stuck to Agastya more closely, and it may be noted that in the preparation of the soma juice, the priest called Maitrâvaruna, the first assistant of the Hotar, has very much to do; vide Dr. Haug's Introduction to the Ai. Br. p. 19. But in the Rig Veda, Maitrâvaruna occurs only once, and that, as already shown, in VII. 33, 11, in which Vsishta is addressed as Maitrâvaruna. Dr. Haug has shown that Samstar was the name of the Maitrâvaruna priest in the time of the Rig Veda; and as the dual gods Mitra and Varuna are mentioned in verse 10, it is probable that the Maitrâvaruna of verse 11 is a patronomic and not the priest of that name.

The birth of Vasishtha and Agastya may be unriddled thus:—The Brîhaddevatâ says that when Mitra and Varuna were performing a sacrifice, they emitted their retas by seeing the Apsaras Urvasî, and put it in a pot. Mitra is one of the well known names of the sun. Varuna is well known as the god of water. I would take him here to be the moon, the lord of the soma juice, the king liquid. The poet evidently wants to show that Agni and the soma should not be supposed to be earthly objects but are the very *sacrificed* selves of the heavenly sun and moon, *sacrificed*, because the sacrifice in which the vapâ, representing the sanctified sacrificer, is offered, is, as we have seen, symbolical of self-sacrifice, by which the sacrificer obtains a spiritual form. It is for this spiritual birth that sacrifice was performed. So, the words sattare jâtan should be taken to mean that Mitra and Varuna were, by means of sacrifice, born spiritually in the forms of our Agni and the soma. Enamoured of Urvasî or Vidyâ—cogitating with Lady knowledge—the fatherly Mitra and Varuna are born as the two infants Agni and the soma. Vasishtha flashes forth from the mind of Urvasî or Vidyâ 'in order to weave the

cloth spread by Yama'—in order to perform sacrifice, for our Agni is the Hotar, priest, and the sacrifice he performs is self-sacrifice, for as soon as born by attrition he is sacrificed in the Âhavanîya fire. Thus should man marry knowledge and cause his soul to be born in her, as light, as the knower, for being sacrificed as a fit oblation unto the bigger fire—the Supreme Self.

In his *Vikramorvasî*, Kâlidâsa describes *Urvasî* as born from the thigh of *Rîshi Nârâyana*. This is an attempt to derive the name from *û r u*, thigh, based apparently upon some *Purâna*. There is a *Purânic* story to the effect that when *Rîshi Nârâyana* was performing a severe *tapas* the *Devas* sent an *Apsaras* nymph to tempt him; that he was such a firm minded *Tâpasa* that her beauty and coquetry made no impression upon him; that, in order to pay the *Devas* in their own coin, he created and sent out from his thigh, *Urvasî* (or rather *Ûrvasî* to suit the mode of creation), the most bewitching woman in the whole world; that she went to where the *Devas* were performing a *sattrâ*, sacrifice, and that *Mitra* and *Varuna* were so much overpowered by her mere look that *Vasistha* and *Agastya* were born in the manner related in the *Rig Veda*.

This may be explained thus. The *Apsaras* nymphs are considered to be the common women of the *Devas*, as *Amara* says: *S v a r v o s y â h U r v a s î - m u k h â h*. This idea must have arisen from *Rig Veda* X. 123, 5, which says that the *Apsaras* approaches the *Jâra* (*Indra*). 'Jâra' there simply means the lover, but taking it in its other sense, viz adulterer, the myth seems to have arisen that the *Apsarases* are prostitutes. But it appears to me, from an examination of several stories, that knowledge and other spiritual qualities are the common women of the *Devas*, the shiners, the knowers, because each one of them should have them. As *Urvasî* is, esoterically, knowledge, the mother of self-sacrificing *Agni*, the clever *Purânic* seems to have purposely gone to *Purusha-Nârâyana* of the *Purusha Sûkta* (*R. V. X. 90*) to find an appropriate father for her; for, *Purusha-Nârâyana* was sacri-

ficed in the beginning in view to his becoming the Self of all creatures (that He may love them all as Himself).* It is to be noted that the Mantra (X. 90, 15), mentioned in connection with the sacrifice of Purusha as Yajña, is the same as that used in sacrificing the churned Agni. Having thus gone to the Purusha Sûkta, it seems not unlikely, at any rate, not beyond the range of possibility, that the Paurânic poet, brooding over the mythical vesyâ nature of Urvasî, was struck with the similarity of the word vesyâ to the word vaisya in the sentence:—ûrû tad asya yad vaisya h (X. 90, 12), and concocted the pun, that like the Vaisyas, the vesyâ Urvasî was born from Purusha-Nârâyana's ûrû, thigh. By this pun, the Paurânicos made Urvasî, Ūrvasî, a form given in the Vâkaspatyam as the variant of the name Urvasî.

Phenomenally, let us go over a year with the sun, moon, and Urvasî, the star Rohinî. The sun Mitra is enamoured of the star Rohinî so long as she is in the Day. When she falls into the Night, she has taken away the sun's tejas or summer light. In the Night or winter, she is loved by the moon and may be fancied to absorb his light, for in each succeeding month in the six months of the dark period, the moon, when in conjunction with the star Rohinî once in a month, becomes lesser and lesser, until, on the new moon day of the Conjunction, he gives up all his light. This exhibits the sun and moon as spending or sacrificing their lights, lives, the one in summer, the other in winter, for general good, Urvasî or knowledge making them do so. The sons born are Agnîshoman, the flash of lightning and its twin brother rain, both spending themselves for general good. Thus, the churned fire and the pressed soma appear to be emblematic of the spiritual essence of the heavenly shiners, knowers—the sun and moon—and to represent respectively the light, and the drink, of self-sacrifice.

* About the Purusha of the Purusha Sûkta and about His being identical with Nârâyana, the Rishi of that Sûkta, see the essay on Creation, (p.).

The authorship of Mandala VII of the Rig Veda is attributed to Vasishtha himself. But it is not easy to believe that any human poet described himself as the seed effused into the pot. The poet, whoever he is, addresses Vasishtha thus:—‘Vasishtha! honor Indra in the battle (VII. 23, 1). Vasishtha! carry the delightful and bright hymn to Varuna (88, 1)’. From this it is evident that the poet asks Agni Vasishtha, the messenger, to carry his song to Varuna. Again, in 96, 1, the poet says:—‘Vasishtha! sing a lofty song to the goddess Sarasvatî, the mightiest of rivers’. All this in the vocative. We have seen how with divine attributes the poet spoke of Vasishtha and the Vasishthas in the third person in Sûkta 33. In other places also of mandala VII, the third person is used, thus:—‘O Agni! Vasishtha, fattening you, killed Jarûtha (9, 6)’. The churned fire, put in the Âhavanîya fire, accompanied by the necessary oblations of fuel and clarified butter, may well be said to fatten Agni. Nay, in VII. 1, 7, Agni himself is said to have killed Jarûtha, who can only be some mythical being, representing darkness or ignorance. The poet says further: ‘Thus hath Vasishtha praised victorious Agni wishing for wealth. May he bestow wealth on us (42, 6). O Indra! understand well this my word which Vasishtha utters (22, 3).’ The poet evidently hands over his song to Agni for being carried by him and sung to Indra. Again:—‘Vasishtha praises Indra to bring help for us (26, 5). O Indra! Vasishtha has poured forth his prayers desiring to milk you like a cow (18, 4). O Maruts! Vasishtha does not overlook the lowliest of you (59, 3). O Asvins! choosing you we have let the sacrifice follow its course; sent as the swift walker (messenger) Vasishtha aroused you with prayers (73, 3). Vasishtha opens the doors of Rita for Sarasvatî (95, 6).’

All this is quite appropriate of the divine priest Agni. The name of Vasishtha occurs similarly in Mandala X. 65, 15; 150, 5; 181, 1. It is therefore no wonder that Agni Vasishtha became the ideal of sacrificers and grihapatis, so much so that every body wished to become Vasishtha; for

instance, in the *Pitri-tarpana* mantras, the man offering water to the Fathers says: "May I become *Vasishtha* to you! '*Vasishtho bhûyâsam*')".

Before going to the other *Rig Vedic* verses, about *Agastya*, and to the *Purânic* stories about him, I propose to examine—

- (1) the verses relating to king *Sudâs* and the other names referred to at page 21, *ante*, as names of the moon, and to *Vasishtha*'s so-called rival *Visvâmitra*;
- (2) the *Brahmana* and *Purânic* stories about them and *Vasishtha*'s progeny, and
- (3) the stories about *Visvâmitra*'s daughter *Sakuntalâ* and incidentally those relating to *Sâvitri*, *Trisanku* and *Hariskandra* to whom *Visvâmitra* becomes a priest.

Sudâs (*Sudâh*) means 'he who gives well', the liberal giver, vide *Yâska's Nir.* 2. 24. (*Sudâh kalyâna-dâna*) quoted by *Sâyana* under I. 47, 6. In VIII. 78, 4, *Indra* is called *Sudâh*, the liberal giver (of blessings). In I. 184, 1; and 185, 9, *Sudâs-tara* seems to mean most liberal. So, if there was a king of the name of *Sudâs*, it is a name of quality. As *Sâyana* says that the father of *Sudâs* was *Divodâsa* let us see first how the latter is described in the *Rig Veda*.

He is a being protected by *Indra* in the battle fought with *Dâsa Sambara*; for his sake *Indra* kills *Sambara* and *Sambara's* castles, the number of which is variously mentioned as ninety (I. 130, 7); as ninety nine (II. 19, 6; IV. 26, 3); and as one hundred (II. 14, 6; IV. 30, 20; VI. 31, 4).

Sambara, meaning among other things the cloud, seems to be some mythical being connected with the powers of darkness. He is probably the Belt conceived as the Cloud. The Belt, with its three stars as parvans, knots or peaks, is *parvata* mountain, and *parvata* means also the rain cloud. The Belt falling into the night in winter, is supposed to conceal in his *Orion Castle* the rays,

waters, of summer. As between the sun and the moon in the sky, the former is the master, Indra, and the latter the servant, Divodâsa. The Dâsâs are some bad beings killed by Indra; but Divodâsa is a good being, who, with his light, copes with the powers of darkness in the long nights of winter, until the Conjunction comes, in which the sun Indra kills Sambara and breaks the Orion Castle, which, though single, is multiplied, in order to magnify Indra and also because Indra repeats the feat every year. This Orion Castle, *pura*, is evidently the same as Sushna's *quick-moving* castle which Indra crushes (VIII. 1, 28). Sushna also is called Dâsa (VII. 19, 2.) From this feat Indra is known as *Purâm bhinduh* (I. 11, 4), and *Puram-darah* (I. 102, 7 and many other verses). It is evidently this Orion *pura*, which Agni—evidently the sun as Agni—lights up (I. 149, 3). It is this castle which is the iron castle which the moon bird Garutmân enters (as the full moon of Sarat) and brings from it, in the Conjunction, the *soma* (the summer light) for the sun Indra (VIII 100, 8).

The Goddess Sarasvatî gave Divodâsa to Vadhryasva (VI. 61, 1), explained to be the father of Divodâsa. In X. 69, Vadhryasva's Agni, fire, is addressed as Vâdhryasva and spoken of as grown and nourished on his lap. The authorship of that Sûkta is attributed to Sumitra, mentioned in the Anukramani as the son of Vadhryasva, evidently because in verse 4 Vadhryasva is mentioned as having kindled and praised Agni in the *olden time* (*pârvam*) and because in the succeeding verse Sumitra speaks in the first person, as if he is the praiser in the present time. Verse 3 speaks of that newest face of Agni, which Manu—which Sumitra—made to glow (*samîdhe*). The commentator takes Manu to be different from Sumitra, but it appears to me that the epithet Manu applies to Sumitra himself as the Man, the celestial man, the Moon.

In verses 5 and 6, the epithet *Kyavâna* occurs. It is of very great significance, vide remarks further on in connection with Subandhu (page 46 post). It seems to mean the drop

(in the sense of *retas*) that issues forth. I would render * the second halves of the verses thus:—

‘Issuing forth like a bold hero, I, Sumitra, tell forth the title of. (Agni) Vâdhryasva (5).

‘Issuing forth like a bold hero, O Agni! mayst thou subdue the men who long for battle’ (6).

Both the *Soma* that is *suta*, pressed out, and *Agni* that is *mathita*, churned out, are the drops, vide remarks, at pages 27 and 28 *ante*, about the birth of *Agastya* and *Visishtâ*; and so, in verses 5 and 6, *Sumitra*, the *Soma* or moon, is described as issuing forth (probably in the Conjunction in which the moon is renewed for the new year) and asking his companion *Agni* to issue forth (in the shape of the summer light, phenomenally, and of knowledge, esoterically) and conquer the enemies (the powers of darkness or sinful qualities).

Thus *Sumitra* is identical with *Divodâsa*. This *Divodâsa* is also called *Atithigva*, *Prastoka*, *Asvatha* the son of *Srinjaya* (I. 112, 14; IV. 26, 3; VI. 47). The last mentioned *Sûkta*, viz. 47, is in praise of his liberal gifts. *Agni* gives abundant boons to *Divodâsa*, who is *Bharadvâja*, the giver of oblations (VI. 16, 5). This epithet *bharadvâja* occurs in close connection with *Divodâsa* in I. 116, 18, where *Sâyana* takes it to be an adjective of *Divodâsa*; also in VI. 31, 4, where, however, and in VI. 16, 5, he takes *Divodâsa* and *Bharadvâja* to be separate names; but there too the latter appears to be an adjective qualifying the former. The same *Sûkta* (VI. 16) which in verse 5 says that *Divodâsa* is *Bharadvâja* receiving boons from *Agni*, says in verse 4 that *Bharata* implored *Agni* for bliss, and in verse 19 *Agni* is called *Bhârata* and the good lord of *Divodâsa*. It appears to me that *Bharata*, the giver (of oblations), is another adjective of the liberal moon *Divodâsa*, who in the Conjunction kindles *Agni*, the summer flame, called *Bhârata* after the kindler, to whom in return he

* The rendering is in the words of Mr. Griffith, with this difference that whereas he takes *Kyavâna* to be some person to whom *Sumitra* and *Agni* are compared, I take the epithet as applicable to themselves:

gives boons. In I. 112, 14, Divodâsa is called Kasoju, which, Sâyana says, means one who enters the water; for, Divodâsa, he explains, went to enter water for fear of the Asuras. This looks as if in the dark fortnight the moon is fancied to be gradually chased away from the night by the powers of darkness until on the new moon day he enters the conjunctional solar rays (viewed as the water) to hide himself in.

Now about Sudâs. Sûkta VII. 18 is in praise of the gifts of Sudâs alias Paijavana. Verse 25 says:—‘I m a m n a r o M a r u t a h s a s k a t â n n D i v o d â s a m n a p i t a r a m s u d â s a h’. The last word *sudâsa h* is the genitive singular of *sudâh*. Sâyana renders this thus:—‘O Maruts! attend on this (Sudâs) as on Sudâs’ father Divodâsa’. It is this verse which seems to have given rise to the idea that Sudâs is the son of Divodâsa. But the most natural way is to take *i m a m*, ‘this’, as qualifying Divodâsa. The verse may be rendered thus:—‘O heroic Maruts! attend on this Divodâsa, who is like father of the liberal *i. e.* of liberality’. This would render king Sudâs of the Vâsishtâ Mandala VII, to be identical with the liberal Divodâsa, whose name occurs often in almost all the Mandalas, showing thereby that he was a most favorite being sung in the Rig Veda. His well known liberality gave him the name of Sudâs and sometimes (as in the verse in question) the Father of the liberal.

The Sûkta in question, VII. 18, in which the gift by Sudâs of chariots and horses is described, has Indra for its deity. It is said by Sâyana that the poet Vasishtâ was the recipient of the gift. It may be either that Agni Vasishtâ, having been metamorphosed as the priest, is made to receive the gift and describe it in verses 22 and 23, or that, as these verses are preceded by verses which praise Indra, it is Indra himself who is the recipient. The verses 22 and 23 say:—

O Agni! Singing like the Hotar I move round the *s a d m a* (sacrificial hall), deserving Paijavana’s gift. Four horses, the gift of Paija-

vana—trained steeds with pearls to deck them—
bear me in foremost place. Sudâs' brown steeds
firmly stepping, carry me and son for progeny and
glory.

All this may fitly be said by the sun Indra, for whom
the Orion chariot is brought by the moon Sudâs in the
Conjunction and who is then in the Orion sacrificial hall.
Indra's son may be taken to be the summer heat, and the
summer creation his progeny.

Turning now to Visvâmitra, to whom the authorship of
Mandala III is attributed, his men, the Kusikas, strike us
as being as peculiar as the Vasishtas. They appear to be
the k'u s a or grasslike rays.

Sûkta III. 33 consists of a dialogue between Visvâmitra
and the two rivers Vipâs and Sutudrî. The legend that
has grown to explain it is that Visvâmitra once officiated as
Purohita to king Sudâs, received gifts of wealth from him
and came to the confluence of the two rivers and made them
fordable by praising them. But in this Sûkta there is no
mention of Sudâs.

The two rivers flow together impelled by Indra (verse
2). Kusika's son (Visvâmitra) begs them to stay a little (5).
They say that Indra, the slayer of Vritra, dug their channels
and that at his sending forth they flow expanded (6). He
says that Indra's exploits must ever be praised (7); hearing
which they appear pleased and bless him saying: 'Let honor
be to thee' (8). He says: "Listen, Ye sisters, to the
bard who cometh to you from far with car and wagon.
Be lowly down; be easy to be traversed: stay, rivers
with your floods below our axles" (9). They comply with
his request and then the warrior host, the Bharatas, who are
urged on and sped by Indra, cross the rivers; and the singer
(Visvâmitra) wins their favor.

Let us now go to Sûkta III. 53 the authorship of which
also is attributed to Visvâmitra:—

The liberal (bhojas) Angirases of many
forms (virûpas), the brave sons of mighty

Dyaus (sky), bestow wealth on Visvâmitra and prolong his life (verse 7).

The great *Rishi*, god-born and god-impelled, stopped the billowy river. Indra was pleased with the Kusikas when Visvâmitra carried Sudâs * (9).

Let the soma be pressed. O you Kusikas, sages and *Rishis*, drink the soma with the gods (10).

Come forward, Kusikas, and be attentive; let loose the horse of Sudâs to win him riches and let the king slay *Vritra*, the enemy (11).

I have praised Indra who sustains heaven and earth. This prayer of Visvâmitra keeps secure the race of Bharatas (*Bhârata m janam*) (12).

The Visvâmitras have sung forth this prayer to Indra (13).

From all this it looks as if Visvâmitra, the Friend of All is either Agni, like Vasisht^ha, or most probably Soma, the moon. First, taking him as Agni—at the morning dawn, Day and Night meet as the two rivers impelled by the sun Indra, because they are due to the *apparent* diurnal movement of the sun; and our Agni, the carrier of oblations, has to pass through the surging waters, the Asvin light, before he reaches up the rising sun.

Next, taking Visvâmitra as the moon—It is true the *Āi. Brâhmana* in the story of Sunassepa makes Visvâmitra act as the Hotar priest, but it calls him Râja-putra and Bharatarshabha, 'the best of the Bharatas', a description appropriate of Sudâs. I would take Visvâmitra to be another name of Sudâs and the Kusikas to be identical with the Bharatas, the summer rays conceived as the offspring of the moon. The idea that Sudâs and Visvâmitra are different seems to have

* The original is *Sudâsam avahat*. Sâyana construes *avahat* as *ayâjayat* i.e. Visvâmitra caused Sudâs to perform sacrifice. But in I. 47, 6, where the Asvins are stated to have carried wealth to Sudâs in a chariot, the verb used is *avahatan*, the same as in this verse. Mr. Griffith renders *avahat* as meaning escorted. What seems to me to be the meaning of the word *Sudâsam* will be explained further on.

arisen from the expression *sudâsam a v a h a t* in verse 9. But I would take *sudâsam* to mean *sudâasam janam*, the liberal race,—the same race which in verse 12 occurs as the *Bhârata janam*. Indra is pleased when the moon *Visvâmitra* brings the race or host of the summer rays in the Orion-Chariot in the Conjunction, crossing the *Asvin* light as the two rivers into which he as new moon enters; and then his horse, the Belt, is let loose *i. e.* rises heliacally for passing through the year.

Nowhere else in the *Vaisvâmitra Mandala III*, does *Sudâs* occur; and as the *Sûkta 33*, in question, describes *Visvâmitra*, and as the peculiarity of the *Rig Veda* seems to be to distribute the several names of a single heavenly object—names too many to be put in a single verse—over several verses of a *Sûkta*, each verse being generally complete in itself, I feel almost certain that *Visvâmitra*, the friend of all, is king *Sudâs*. We have seen that one of the numerous names of *Sudâs* alias *Divodâsa* is *Su-mitra*, good friend, and I shall attempt to show further on that the moon has some more names, among which is *Su-bandhu*, good kinsman.

There seems to be nothing in the *Rig Veda* to show that *Vasishtha* and *Visvâmitra* were rival priests and hated each other. How did the idea of their mutual enmity arise then? I think it arose by a misunderstanding of verse 6 of VII. 33 already explained (p. 23, *ante*). It is worth repeating:—

1st half:—In that *Dâsarâjña* fight the *Bharatas* were cut up and thinned like staves for driving cattle.

2nd half:—*Vasishtha* became *pura-etâ*, leader, and then the clans of the *Tritsus* extended themselves.

This rendering is in accordance with Mr. Griffith and *Sâyana*. The latter says that '*Tritsus*' is another name of the *Bharatas*, that they had reverses in the battle, but that when *Vasishtha* became their *purohita*, priest, they prospered (*apra thanta = a v a r d h a n t a*).

The *Tritsus* occur only in the *Vâsishttha* Mandala VII, whereas the *Bharatas*, as already shown, occur not only in it but also in the *Vaisvâmitra* Mandala III. The idea of hostility seems to have arisen by taking the *Bharatas* alias *Saudâsas* (the men of *Sudâs*), of the first half of the verse, to be a people distinct from, and hostile to, the *Tritsus* of the second half; and by construing the verse to mean that when *Vasishttha* became their *purohita*, they conquered the *Bharatas* and extended their own sway.

But how can *Sudâs* and his people, the *Bharatas*, be considered hostile to *Vasishttha*, in whose Mandala, leaving alone the verse in question, the name of *Sudâs* occurs twenty times (if I have counted correctly, of course, with the help of Prof. Max Müller's Index to the *Rig Veda*), and that always in a most friendly manner, whereas it occurs only twice in the *Vaisvâmitra* Mandala? But mythology, far from being discomfited by this question, might answer it thus: True, the *Bharatas* were the greatest favorites of *Vasishttha*; hence his friendly notice of them so many times; but this must have been only at first; for some cause or other the *Bharatas* must have given up *Vasishttha* and gone over to *Visvâmitra*; hence the latter's leadership of them; but *Vasishttha* conquered them by leading the *Tritsus*.

It is likely that in the *Brâhmana* period there prevailed some such idea as this, the outcome of which is enigmatically recorded in the *Taittârîya* and other works.

The *Taitt. Sam.* VII and the *Kaushîtaki Brâhmana* quoted in Muir I. p. 328, say that *Vasishttha* having had his sons killed (*hataputra*) expressed the wish: 'May I get issue (*prajā*). May I conquer the *Saudâsas* (the men of *Sudâs*)', and that he invented and performed a certain sacrifice, by the merit of which he got issue and conquered the *Saudâsas*.

In his introduction to the *Rig Veda* VII. 32, *Sâyana* has the following notice from the *Anukramani*:—

"The *Sâthyâyana Brâhmana* says that 'Sakti (son of *Vasishttha*) when being thrown into the fire by the *Saudâsas*,

received (by inspiration), the concluding *pragātha* of the hymn. He was burnt after he had spoken half a *rik* and Vasishtha completed what his son was uttering.' The *Tāndaka* says that 'it was Vasishtha himself who spoke the whole verse when his son was slain'." Muir I. p. 329.

But neither *Sakti* nor the *Saudāsas* are mentioned in this *Sūkta*, 32. The prayers contained in it, are as ordinary as in many other *Sūktas*. It has twenty seven verses and the *pragātha* verse is the twenty sixth, which says:—

1st half—O *Indra* ! bring *kratu* , sacrifice, to us, as father to his sons.

2nd half—O *Puruhāta* ! much invoked, guide us in this *yāman*, way (of sacrifice). May we, living, enjoy light (*jyotir asīma hi*—that is, as *Sāyana* explains, 'may we live to see the sun's light day after day').

It is surprising how this simple verse could have given room to the myth that it was uttered when *Sakti* was being thrown into the fire. In the whole *Sūkta* there is no mention of any person being thrown into the fire, nor do the *Paurāṇic* stories about *Sakti* say anything about it; on the contrary they say that he died in some other manner. The utmost that may be imagined is that the words 'as father to his sons' in the first half, which is fancied to have been uttered by *Vasishtha*'s son before he was burnt, might somehow be appropriate for a son to utter, that the light in the second half might somehow mean the son, the light and joy of the house, and that therefore the wish to see him is appropriate to a father.

But this important *pragātha* verse must have been pondered over by the *Brahmavādins* of the *Brāhmaṇa* period in order to draw from it the milk of a sublime esoteric meaning which it was capable of yielding. The Supreme Self being *Kratu* or *Yajña*, Sacrifice, who, as the *Purusha* of the *Purusha Sūkta*, was burnt in sacrifice by the *Devas* in order to realize Him as the diffused Self of all creatures, and who, as Father *Visvakarman*, sacrificed Himself and became

the Self of all creatures, it was easy for the Brahmvâdins to look upon the Kratu of the verse in question as our Father brought down to us, as the very personification of sacrifice, for He did not selfishly keep Himself to Himself, but sacrificed and diffused Himself as the heart's wealth of all his sons,—as the Jyotish (*i. e.* Param Jyotish), Light, Knowledge, whom the enlightened man wishes to enjoy. The result of Vasisht^ha's realizing this Light, this sacrifice, is that all his worldly desires are sacrificed; for, the Saudâsas, though hostile to Vasisht^ha in the worldly point of view, are spiritually benefactors to him, inasmuch as they burn his flesh—his own son—the personification of every worldly object which a selfish man calls his; and when that son or the limited man of the *d e h â t m a b h â v a* in a single body is burnt, there rises from it the universal Son, the Grand Son, the Svayam Jyotish or the Self-Light and Uttama-Purusha or the Best-Man of the Khândogya Upanishad,—the Best-Man, because, getting rid of the veil of the single body, he pervades everywhere and in all bodies, creatures.

The Shadvimsa Brâhmana of the Sâmaveda says:—

“Indra declared the *u k t h a* (hymn) to Visvâmitra, and the *b r a h m a n* (devotion) to Vasisht^ha. The *u k t h a* is expression (*v â k*), that (he made known) to Visvâmitra; and the *b r a h m a n* is the soul, that (he made known) to Vasisht^ha. Hence, this *b r a h m a n* (devotional power) belongs to the Vasisht^has. Moreover, let either a person of this description or a man of the family of Vasisht^ha be appointed a brahman-priest.”
Muir I. p. 334.

Here, the superiority of Vasisht^ha to Visvâmitra is clearly asserted. This is the outcome of Vasisht^ha's mythical victory over the Bharatas; and evidently the voice of the Rig Veda has been so powerful that its addressing Vasisht^ha as *B r a h m a n* in VII. 33, 11, compelled the subsequent age to select the Brahman-priest from the Vâsisht^has.

The unfounded animosity between Vasisht^ha and Visvâ-

mitra having thus come into existence, imagination has run riot in trying to find it everywhere. It is said that verses 21, 22, 23, and 24 of *Rig Veda* III. 53, contain Visvâmitra's imprecations against the Vâsishthas. But not even their name does occur in Mandala III, and the verses referred to contain only such prayers as : 'May Indra kill our enemies. May he overcome the enemy who hates us, and whom we hate'—prayers found commonly in the Vedic literature, from the *Rig Veda* down to the Brâhmanas. There is therefore no reason to suppose that the verses had the Vâsishthas in view.

Similarly, Vasishtha is supposed to have uttered maledictions against the Visvâmitras in verses 13, 14, 15 and 16 of VII. 104. It is admitted that the first part of that Sûkta contains imprecations against the Râkshasas (*i. e.* fiends, demons, goblins), called also there by the names of *kravyâdâh*, eaters of raw flesh, and *atrînah*, devourers. Following Mr. Griffith, the purport of the verses is this:—

Soma does not aid the wicked or him who falsely holds the warrior's power (*kshatram*). He slays the Rakshas and the speaker of untruth (13).

As if I worshipped deities of falsehood, why are you angry with us, O Agni Jâtavedas? May those who lie against you be destroyed (14).

So may I die this day if I have harassed any man's life or if I be a demon (*yâtudhâna*). Yea, may he lose all his ten* sons together, who with false tongue called me *Yâtudhâna* (15).

May Indra slay the Rakshas who says that he is pure and who calls me a *yâtudhâna* though I am not a *yâtu* (16).

Both *yâtu* and *yâtudhâna* mean the demon. Thus, like the first part, the latter part also of this Sûkta contains imprecations against demons, and it is difficult to believe that Visvâmitra in whose Mandala the word *yâtu*

* Ten here evidently means many.

or *yâtudhâna* does not appear to occur at all, ever called *Vasishtha* a *Yâtudhâna*. But the verses themselves are very interesting as put into the mouth of the divine priest, *Agni Vasishtha*. The demons appear to be the powers of darkness likened to all sorts of bad beings,—to eaters of raw flesh, to cannibals, to liars. Thus reviled by the gods, who are the solar rays and other bright beings, the demons retort and say that it is not they, but one of the *Devas* themselves, viz. *Agni*, the fire *Vasishtha*, who is *yâtudhâna*, because he is *sarva-bhaksaha*, the indiscriminate devourer of every thing, good or bad, put into him. The *Puloma Parva* (*Mahâ Bhârt.* I. 8 and 9), which seems to be one of the *Parvans* which contain very old legends, says that for a certain reason *Rishi Bhrigu* cursed *Agni* to become *sarva-bhaksaha*. Thus cursed, he got angry and refused to carry the oblations to the gods, saying: ‘Am I to be called so—I, through whom the Gods and Fathers eat the holy oblations?’ So, all sacrifices came to a stand-still. Appealed to by the *Rishis*, the god *Brahmâ* pacified *Agni* by praising him to this effect:—‘O *Agni*! you are the creator and upholder of all the worlds. It is not in all your forms that you are *sarva-bhaksaha*. Only those rays of yours which are in your hind part* (*apâna*) are so, that being your *kravyâda* or demoniacal form. But (notwithstanding this) you are always pure, sanctifying every thing, just like all things touched by the sun’s rays become pure’.

It is very likely that the idea of this *kravyâda* or demoniacal form of *Agni* has come down from the *Rig Vedic* verses quoted. Indeed in the funeral hymns (*Rig Veda* X. 16), *Agni* is called *Visvâd*, all-devourer, and *Kravyâd*, eater of dead body. So, *Agni Vasishtha*, in the verses in question, seems to be exhibited as not liking the opprobrious epithet *Yâtudhâna* or *Kravyâd*.

In the story of the attempted human sacrifice of *Sunasepa* which occurs in the *Ai. Brâhmaṇa*, it is said that the

* O *Agni Jâtavedas*! those *tiryak devas* (rays) who are in you and who kill man’s wished-for objects, to them I offer this oblation. *Br. Ar. Up. 8th Adhyâya*, 3, 1.

priests who officiated in that sacrifice were Visvâmitra as Hotar, Jamadagni as Adhvaryu, Vasisht^ha as Brahmâ, and Ayâsya as Udgâtar. So, here, the so called rival priests act in concert and nothing is said about their mutual animosity. But this kind of negative evidence is not enough to show that in the days of the Ai. Brâhm^hana the legend about it had not arisen. It is noteworthy that this Brâhm^hana also assigns the office of Brahmâ to Vasisht^ha. In it, Visvâmitra, the Hotar priest, is addressed as Râja-putra, prince, and Bharatar-shabha, the best of the Bharatas. Was it permissible for a Kshatriya in the days of this Brâhm^hana to officiate as priest? In this very Brâhm^hana, the Brâhm^han is said to be greater than the Kshatriya (b.h.û.y.â.n.vai.Brâhm^hana.h.Kshatriyât); and Râma Mârgaveya invents a substitute for the soma juice for the Kshatriya, holding that the Brâhm^han alone is competent to drink the soma. In describing Visvâmitra as Hotar as well as king, does the Ai. Brâhm^hana simply give expression to an older legend? It may have arisen from there being in the Visvâmitra Mandala (R. V. III. 43, 5) this prayer addressed to Indra: 'Make me the guardian of people, make me a king, make me a Rishi, the drinker of the Soma (rishi.m.papivâmsam.sutasya), give me wealth that would last for ever'. So, the same person wishes to become both king and Rishi. Does the adjective, drinker of the Soma, applied to Rishi, indicate that even in the days of the Rig Veda, the drinking of soma in the soma sacrifice was a privilege exclusively enjoyed by priests? Even assuming that the Purusha Sûkta, in which the four castes are distinctly mentioned, is later than other portions of the Rig Veda, the mention, in the latter, of several kinds of priests, indicates that the sacrificial work had already become so very elaborate as to demand the services of priests specially trained for it, side by side with men specially devoted to military work and called Kshatriyas; and although in those days there may not have been a caste barrier between the priest and the warrior, so that a warrior might, if fit, become a priest, still, the priest and poet may have ranked

higher in the honors of the Soma sacrifice, while the Kshatriya had his own superiority in the Râjasûya sacrifice.

Before going to the Paurânic stories about Visvâmitra and Vasisht^hta, let us examine what is said to Subandhu. be another instance of rivalry and animosity between priests to be found in the Sûktas 57, 58, 59 and 60 of *Rig Veda*, Mandala X. Sâyana interprets these four Sûktas in accordance with a legend to be found in the Sâthyâyana Brâhmana about them, and, thus interpreted, a story of rivalry is evolved from them. But confining ourselves to the Sûktas themselves, there really seems to be nothing in them about any such rivalry.

Sûkta 57 prays for the coming back of the life of a person who has apparently died. Sukta 58 has a repetition in each of its verses of words to the effect—‘We cause thy life to come to thee again that thou mayst live and sojourn here’—and this they are said to do, whether that life has gone to Yania or to the sea or to the sun or to the rays or to the other places mentioned in the verses. Sûkta 59 begins by exclaiming to this effect: “His life has been renewed, and dripping (*K y a v â n a h*) he ‘seeks the goal with quickened vigour’”; and it contains the prayer: ‘May Heaven and Earth bless Subandhu; may misfortune never trouble thee’ (vide verses 8 and 9). This shows that it was Subandhu that had died but came back to life. The first half of the next verse (10) which concludes this Sûkta 59, addresses Indra enigmatically to this effect—‘O Indra! drive forward the bullock (*a n a d v â h a m*) which has brought Usînarâni’s wagon.’ The second half repeats: ‘may misfortune never trouble thee’—The word *thee* here, as in the repetitions in verses 8 and 9, refers to Subandhu and it appears to me that it is Subandhu himself who is described as the wagon’s bullock.

The above may be explained thus:—Subandhu, the good kinsman is the moon. Dragging the Orion-wagon, for which purpose he becomes a bullock, from the point of

Opposition, he arrives at the Conjunction and dies there in the new moon day phenomenon, thereby completing one year. The three stars of the Belt, conceived as his kinsmen, mourn for his death, and, as magicians, utter the *Mantras* that contain the repetitions, in order to bring back his life; and as soon as he is resuscitated he is sent out by the sun Indra on a career to do another year.

The word *Kyavâna* here should not be passed over lightly. In numerous places in the *Rig Veda* the Asvins are said to restore *Kyavâna* from old age to youth; and from the Brâhmanic and Paurânic stories about *Kyavâna*, he seems to be no other than the moon. In the dark fortnight the moon becomes thinner and thinner, and entering the Asvin light (dawn) at its end, comes out from the same light (now the evening twilight) as the growing young moon of the bright fortnight. *Kyavâna* is derived from a root meaning *to drip*. Issuing forth as a drop from the sun the moon drips * down to the Opposition to shine as full moon.

Usînara is a name connected with Sibi, who is identified with the moon, (vide Sibi, page). Usînarâni means the queen of Usînara. She seems to be the star Rohinî, having the Orion as her wagon. Probably Usînarâni's wagon was an old name of the Orion at the time when the poet composed these Sûktas. Borrowing this name, the poet, either knowing or not knowing its etymology, but knowing well that it was a name in vogue for the Orion, contributes his own poetical view of the stars of the Belt as the kinsmen of the moon.

Now to Sûkta 60. It is, I think, a slightly different description of the same phenomenon by the same poet. It is interesting as adding, I think, more names to Subandhu, who being moon, is identical with Sudâs. The first four verses are to be taken together. They begin by saying:

* The Sûkta that immediately follows these Subandhu Sûktas is about Nâbhânedistha, about whose etymology and about his being spiritually the seed for "making the new celestial body to the sacrificer" see Dr. Haug's views, *Ai. Br. Vol. I p. 27*. In verse 2 of the Nâbhânedistha Sûkta also, the word *Kyavâna* occurs. Sâyana, referring to *Ai. Br. V. 14*, connects it with Rudra. Probably the verse contains the germ from which the story of the birth of Kumâra is derived.

"Bearing our *namas*, salutation, we have come to the *jana* (which word seems to be used here as a collective noun meaning a group of beings)"; and they describe the *jana* as magnificent looking; as praised among the great (verse 1); as unequalled in smashing (enemies)—*asamâtim ni-tosanam*; as controlling the chariot; as protecting Bhajeratha (verse 2); as overthrowing in battle, with spear, or even without spear, beings who are like buffaloes (verse 3); and as that (*jana*) by observing whose *vratâ*, ordinance, Ikshvâku prospers rich and bright (verse 4). Verse 5 invokes Indra to put power into the unequalled (*asamâtiśhu*) Rathaproshtas. Verse 6 enigmatically says: 'O Indra, you yoke your horses for Agastya's *nadaḥ* (*Agastyasya nadbhyaḥ*);' and the remaining verses address Subandhu to this effect:—'O Subandhu! get up; I am your father and mother and have come to be your life, which I hold for your security and not for your death, and which I have brought back from Yama'; and, (to quote the last two verses from Mr. Griffith)—

"The wind blows downward from on high, downward the sun-god sends his heat, downward the milch-cow pours her milk, so downward go thy pain and grief". Verse 11.

"Felicitous is this mine hand, yet more felicitous is this (the other hand). This hand contains all healing balms, and this makes whole with gentle touch". Verse 12.

I would take these six verses, 7 to 12, as uttered by Indra, and not by the brother or brothers of Subandhu, as Sâyana, relying on the *Sâthyâyanaka*, does. Likewise, Sâyana, relying on the *Sâthyâyanaka*, takes *Asamâti* to be a king of that name. He takes Bhajeratha and Ikshvâku to be two separate kings. The latter name is well known in the list of Râma Dâsarathi's ancestors, and the other name may be the older form of Bhagîratha of the same list. I venture to explain the *Sûkta* thus:—

The three stars of the Belt arrive at the Conjunction,

with the newmoon Subandhu, who, it is fancied, died there. Bhajeratha and Ikshvāku appear to be other names of the same moon. The moon having the Orion-car is Bhajeratha. The other name is connected with *ikshu*, sugarcane, which, the Belt as the yielder of the heavenly *mādhū* or *soma*, is. Being now in conjunction with the sun, the three stars, as the kinsmen of the moon, praise the *jana*, the group of the conjunctional solar rays, because the moon is to rise renewed from them. That *jana* here means not one man but a multitude of men is indicated by the plural *asamātishu* in verse 5. The Maruts, the solar rays, occur as the troop, as the *daivya-jana*, as *naraḥ*, heroic men, &c; and they are known for their spears. They handle or control the Orion-car, which has now completely entered their light, and with this phenomenon the adjective *Rathaproshta*, applied to them, also seems to be connected. The prayer for power being given them, indicates that the solar rays become strong in summer. Having thus lauded them, the three stars laud their master, the sun Indra, by saying that he is coming for Agastya's *nadaḥ*. What does this mean? Sâyana says that the *nadaḥ* are Agastya's sister's sons and that Indra came for the purpose of protecting them. I take Agastya's *nadaḥ* to be the *soma-dhârâḥ*, flowing into the vessel when Agastya, the *soma* plant, is pressed, and as the *dhârâḥ* make sound (vide R. V. IX. 2, 6) when dripping down, they are called *nadaḥ*, the noisy. If Sâyana had older authority for taking Agastya's *nadaḥ* to be his sister's sons, the ten fingers are the sisters of the *Soma* plant, and the drops pressed out by them are their sons. The three stars, situated as they are in the Orion, the palace of the heavenly *soma* juice, have these *soma* drops ready in the Orion sacrificial ground in the scene of the Conjunction, and so Indra goes there for (drinking) them, wherewith to get his summer strength. Thus worshipped, he, as a magician, resuscitates the moon by the life-restoring effect of the touch of his hands, rays. Touched by them the renewed moon comes out from the Evening twilight.

Now to the legend. The *Sāthyāyanaka* quoted by Śāyana is not fully intelligible to me; but with the help of Prof. Max Müller's notice of it in his *History of Sanscrit Literature* p. 486, I give its purport below:—

King Asamāti had four priests called Bandhu, Su-bandhu, Śruta-bandhu and Vipra-bandhu, who were brothers and who belonged to the family of the Gopāyanas. Not satisfied with them he dismissed them and appointed two new priests, called, in the dual, Kilātākuli, who had magical powers. The dismissed men having used incantations against the life of the king, the new priests took away the life of one of them, viz. Subandhu, when he was sleeping, and concealed it within the *paridhi* (an imaginary fortification for Agni made by placing the sticks of certain kinds of trees in a certain manner on the altar). His three brothers prayed to Agni by means of the *Sūkta* of *dvipadâ* metre (*dvaipadena Sūktena*). Agni came out and enquired why they had come to him. They said: 'We beseech you for the life of Subandhu'. He said: 'Here it is within the *paridhi*; take it up'. They took it up by repeating the six verses, 7 to 12.

Such legends as this, howsoever they may seem to confuse the simple plot of the stories of the *Rig Veda*, do not altogether fly away from, but hover over them, giving sometimes significant additional facts. The moon can be a good kinsman only by having a good kinsman or kinsmen. Hence his brothers have names similar to his. It is noteworthy that their number is exactly that of the stars of the Belt, viz. three. On the newmoon day in the Conjunction, some men of the black art do, it is fancied, take the moon's life and conceal it in the Orion-fire-altar, but by the help of his brothers and the kindness of Agni, he comes out resuscitated, in order to make the months of the new year.

There is nothing in these *Sūktas* to show that Agni was praised; but *Rig Veda* V. 24, consisting of four verses in the *dvipadâ* metre, the authorship of which is attributed in the *Anukramani* to these very four brothers, who, it says, are

either Gaupâyanas or Laupâyanas, prays to Agni to this effect: 'O Agni, be our nearest friend and deliverer. Come to us &c.&c.' This seems to be the *dvaipada Sûkta* referred to in the *Sâthyâyanaka*. If this formed part of the story of the Subandhu *Sûktas* of Mandala X, it is curious how it got loose from that Mandala and found a place in the Fifth or the *Âtreya Mandala*.

The name Ikshvâku does not occur elsewhere in the *Rig Veda*. The Purânic stories call Sudâs as Sudâsa and make him a descendant of Ikshvâku. This shows how they hang over the *Rig Veda* and how their authors saw reason to connect Ikshvâku with Sudâs. Likewise, they refer not to Sudas or Sudâsa, but to his son Saudâsa, as the king whom Visvâmitra tried to draw away to himself from *Vasishtha*. This is evidently the result of the Brâhmanas speaking about the hostility between *Vasishtha* and Saudâsas. Probably the Brâhmanas meant by the Saudâsas the people of Sudâs; but the word can be looked upon as a patronymic derived from Sudâs. Hence the Paurânic idea that the hostility was between Saudâsa and *Vasishtha*.

Now to the Paurânic stories. Sarga 65 of the *Uttara-kânda* of the *Râmâyana* says:

There was a king named Vîrasaha, son of Sudâsa of the solar line. He went out hunting and killed one of two Râkshasas, who, disguised as lions, were killing all inferior animals. The other Râkshasa cherished revenge, and so when the king had just completed a sacrifice, with the assistance of his priest *Vasishtha*, the Râkshasa appeared before the king in the form of *Vasishtha*, and said: 'The sacrifice has come to a close. Entertain me with meat-food. *Do not hesitate*'. The king ordered his cook to prepare the food, but the cook was *astonished*. The Râkshasa then assumed the form of the cook and took human flesh to the king, who, accompanied by his queen Madayanti, offered it to the real priest

Vasishtha, who found out that it was human flesh and cursed the king to become a Rākshasa. The innocent king got angry and took up water in order to curse Vasishtha in return, but the queen stayed him saying it would not be proper to curse the priest. In the excitement of the moment, the king spilled the water on his legs, which at once became black (kalmāshatām gatau) Thenceforward his name became Kalmāshapāda. He became a Rākshasa, but Vasishtha, coming to know the circumstances under which the king offered him human flesh, removed his Rākshasahood at the end of twelve years.

The two lions are probably the sun and the Orion in Conjunction, killing and devouring (pisita) raw flesh, the darkness of winter. In the *Rig Veda*, the sun Rudra, which also is a well known name of Agni, is likened to the *mṛiga* (*mṛigam na bhīmam*—II. 33, 11) which word means there the lion. The Orion-Sacrifice is also *mṛiga*, vide the story of Daksha's sacrifice (page 360 *supra*); and although *mṛiga* there means the deer, yet the poet was free to utilize it in this story in the lion-sense of the word. Now, as soon as the scene of Conjunction begins, the moon Sudās commences his career of making the months of the year. In six months he comes to the scene of Opposition, in which, as full moon, he kills the *mṛiga*, the Orion-sacrifice. Yajña or Sacrifice represents Purusha, the Supreme Self as the In-dweller of all creatures loving them all as himself.

The Gopatha-Brāhmaṇa, about the Gâyatrî, says:—

“Vedair Yajño 'bhipanno
grasitah parāmṛishtah”

which means that by the Vedas or knowledge is one enabled to (1) surround or get at, (2) seize and (3) understand the Sacrifice. This tantamounts to saying that by knowledge is a truth understood and digested. But Mythology asks—how to digest without killing and eating? Similarly

the three words (1) *abhipanna*, (2) *grasita*, and (3) *parâmrishita* not only mean (1) got at, (2) seized, and (3) understood, but also have this second meaning, viz. (1) killed, (2) swallowed (*grâsa*, the morsel of food being derived from the same root), and (3) grasped. So, as a *virodhâbhâsa* or paradox, the full moon of the Conjunction kills the *mriga*, the Orion-sacrifice, that is, understands Sacrifice by grasping it with his full light or knowledge. Also, the body which is ignorantly attributed to Purnusha or Brahman must be killed in order to realize Him as the *Âtman* or spirit pervading everywhere. One who understands Him as the sacrifice must give up his *dehâbhimâna* and become himself a sacrifice. The moon does so, thus:—

In six months from the Opposition, the Conjunction which was the starting point of the year, comes again as the ending point. The moon performs a sacrifice, the fire of which is the Solar Agni *Vasishtha*, now in conjunction with the moon. The Orion-sacrifice which had been killed or understood, and which is also now in conjunction with the sun, that is, one with the sun, appears as the *Âkârya* or Guru of the moon and tells him to offer up flesh, which should be taken to be the *vapâ*, omentum, of the victim thrown into the fire *Vasishtha*. If, as I have tried to show, *Vasishtha* is the fire Agni, it is no wonder that he should ask for flesh in the shape of the burnt offerings. The Guru says: ‘Offer up flesh, *do not hesitate*’—and the flesh offered up, phenomenally on the newmoon day of the Conjunction, by the moon to the sun Agni, is no other than the light or flesh of the moon. In other words, on the newmoon day, the moon, likened to the knower of Brahman as the sacrifice, completely performs self-sacrifice in the Solar fire; and it should be borne in mind that the Upanishads teach the knower to look upon himself as *Yajña*, the sacrificial oblation, and that the *vapâ* of the victim sacrificed represents the *Yajamâna* or sacrificer himself. Thus, the *vapâ* offered to Agni *Vasishtha* is, in the eye of the law of rituals, human flesh. This is how *Vasishtha* is

yâtudhâna or cannibal. His curse to the king is really a blessing; for, the moon, travelling as he does in the night, is, so to speak, a Râkshasa or Nisâkara, devouring by his light the darkness of the night,—the darkness representing all the sinful qualities infesting the human body, while the sun Vasisht^ha also is a great Râkshasa or killer, by removing darkness or ignorance completely from the day. Thus, both phenomenally and esoterically, these two paradoxical yâtudhânas, the sun and moon, are two heavenly Yogins killing and eating without remorse the human beasts called Lust, Hatred, Anger, Pride, &c., &c.

Kalmâsha means black as well as variegated colour, and also a Râkshasa. The moon, although white, is also referred to sometimes as syâma, black (syâmât sabalam prapadye) vide Khand. Up. VIII. 13 as quoted in Prof. Max Müller's Psychological Religion, page 120.

I take the queen Madayantî (literally 'she who exhilarates') to be the Brahma-Vidyâ or knowledge of Brahman, by drinking which as the soma beverage, the Yogin feels unbounded joy.

If, as I think, the Rishi Visvâmitra, who is supposed to have called Vasisht^ha a Yâtudhâna in the Rig Veda, is the moon-king Sudâs, does not that theory receive support from the fact of the Paurânic author making king Saudâsa offer human flesh to Vasisht^ha as if the latter were a Yâtudhâna or cannibal?

The esoteric character of this cannibalism will, I hope, be made clearer when viewed along with the cannibalism, which most curiously Vasisht^ha's twin brother, Agastya, also performs, and which will be explained in due course.

Another version of this story, with more facts than are stated in the Râmâyana is to be found in the Mahâbhârata I. 176 :—

Vasisht^ha had one hundred sons, who were all killed by king Kalmâshapâda, the Saudâsa, of the line of Ikshvâku, under the following circumstances. One day the king went out hunting and met Sakti,

the first son of Vasisht^ha, on the way. Sakti thought that the king should give him way ; but the king thought that the Brâhman youth himself must give way to the ruler of the world, and so he pushed him aside and passed on. Sakti was offended at this and cursed the king to become p u r u s h â d a , cannibal. Taking advantage of this curse, Visvâmitra, who was desirous of becoming the priest of the Ikshvâkus, set a Râkshasa, named Kiîkara, to possess the king, who, thus possessed, went on hunting. In the wilderness, he met a hungry Brâhman, named Mitrasaha, who wanted to eat animal food. It so happened that no meat could be procured then, and so, the king procured human flesh from the executioner and had it served to the Brâhman, who, however, found it out and cursed the king to become a p u r u s h â d a , cannibal, even as Sakti had cursed him before. As soon as the curse was uttered thrice, the king became a p u r u s h â d a ; and going directly to Sakti and telling him to suffer for his curse, ate him first, and then all his ninety nine brothers, one after another. But though Vasisht^ha thus lost all his sons through the machinations of Visvâmitra, he did not think of revenge. He grieved only in himself, and in order to commit suicide, jumped down from Mount Meru but alighted like cotton. He fell into the ocean, tying a big stone to his neck, but the waves washed him to the shore. Thus landed, he came home, but started again and binding himself with p â s a , cord, he fell into a river ; but she cut the cord and washed him to the shore. From this act of cutting the cord she got the name of Vipâsû (Vedic Vipât). He then fell into the river Haimavati; but she ran away to one hundred directions and was therefore called Satadru (Vedic Sutadrî). Being thus unable to die, he was one day going sadly, when he heard

the sound of the Vedas following him. Turning back, he saw his daughter-in-law Adrisyantî, the widow of Sakti, and came to know that she was pregnant and that the child in the womb repeated the Vedas. So, there was some hope of posterity left to him. He was taking her home, when the king came to eat her also ; but Vasisht^ha removed the curse hanging on him and freed him from Râkshasahood. During his Râkshasahood, the king had eaten a Brâhman when the latter was in the conjugal embrace of his wife, and for this act had been cursed by the Brâhmanî to suffer death if he embraced his wife, and to have issue only by Vasisht^ha whose sons he had devoured. The king, who had no issue, was thus obliged to solicit his Guru to raise issue for him by appointment, according to the *n i y o g a d h a r m a*. The boy thus born was Asmaka, 'He of stone', because, the child having remained long in the womb, his mother, the queen Madayantî, beat her belly with a stone and forced him out in the twelfth year of pregnancy. In due time Adrisyantî gave birth to Parâsara, the grandson of Vasisht^ha.

It will be seen how slender is the connection of Visvâ-mitra with this story ; and yet his name is mentioned as if there was a necessity to mention him in connection with the name of Sudâs, which I have tried to show is another name of Visvâmitra.

I would interpret the story thus: The sun Vasisht^ha and the moon Sudâs or Saudâsa are two knowers, outwardly hostile but really benefiting each other. I shall give the phenomenal explanation of the story after giving the esoteric. Sakti, brute force, represents egotism, pride, anger, or worldly desire, Kâma, which, springing in one's own body, is *a n g a j a*, body-born, or *m a n a s i j a*, mind-born, and is, in that sense regarded as a son, A knower ought never to adopt the principle of 'might is right'; for no man, however

strong bodily, can long rely on his strength, as the body is subject to decay and a stronger wrestler may come into the field, as indeed the Brâhman Sakti was overpowered and pushed out by the Kshatriya king. So, dismissing mere brute force as useless to social man, let us take intellectual power and see the result of its misuse. The intellectual Brâhman can wag his tongue and wish ill of another—play intellectual tricks to ruin him; but sooner or later his own tricks recoil as a demon on himself and kill him. One should look upon others as *himself*—as *âtman*; and so to make another a demon is to make the way to suicide. If Brahma and Kshatram—the one the educator, the other the upholder of order—go on fighting like this, instead of going hand in hand, what safety is there to society? So the Brâhman, educates the Kshatriya to bring cooked flesh, the brutal passions subdued; and when the Kshatriya does so, he becomes fit to govern, punishing the wicked, to whom he is a demon, and man-killer too, for the murderer is put to death. So, becoming a demon, the good king kills Vasishtha's egotism and numerous other bad qualities. When Vasishtha becomes free from them, he becomes immortal as is shown by his inability to die; and he gets his spiritual *grand* birth in the shape of Grandson Parâsara, born from the womb of goddess Vâk, the Vedic Knowledge. She is *Adṛśyanti*, Invisible, and is evidently that Upanishadic Knowledge which teaches the *asarîra* or bodyless All-pervading Self. We saw (p. 43 ante) that in the *Rig Veda*, Vasishtha said: "May I die this day if I have harassed any man's life". We may well console him by saying:—'O Vasishtha! Brahman! your devoted Purânic poet has shown, by your ordeals, that you are an immortal sage, who, far from harassing anybody, did not even wish ill of your enemy'. The poet has also shown in his own way that the *prajâ* or progeny, to get which Vasishtha, according to the Brâhmana stories (vide p. 40 ante), performed a rite, after all his sons were killed and after Sakti was thrown into the fire, is his own liberated God-become Self in the shape of *grand* son, born after Pride and other bad sons were sacrificed,

Thus the king is a real benefactor of Vasishtha. Vasishtha in his turn is the king's benefactor, thus:—One aspect of the king's Rākshasahood was that it was meant as a metaphor for his ferocious hatred of all bad qualities. Now let us take it in its real aspect. Man hunts in the wilderness of samsāra for selfish pleasures. To fulfil his desires he murders and robs, and is a man-eater, because he takes and eats the wealth of his fellow creature who had looked upon it as his sustenance—his very life, as the saying is: arthāḥ bahiḥ karāḥ prānāḥ. The evil passions such as Kāma and Manyu—selfish desire and anger—are as it were a demon possessing the poor soul and making it do bad acts. When men are under the influence of demon Kāma they are called kāmopahataketasaḥ, 'those whose souls are beaten by kāma'. A japa-mantra repeated by the Taittirīyans is to the effect that Kāma has done, Manyu has done (akārshīt), Kāma is the doer, Manyu is the doer (kartā*). Kiṅkara, the name of the demon who possesses the king, means the servant, the doer, and may be taken to be Kāma or Manyu. Under the principle of 'might is right' the stronger man seeking self aggrandizement is death to the same kind of aspirations of the weaker man. Therefore the Mundaka Upanishad (II. 12) says that seeing the uselessness of the reward of selfish acts, man should go to the Guru only (gurum eva)—the Guru that is Brahmanishtha, well established in Brahman—to acquire Brahman-Vidyā. So, the king, at the end of his useless hunting, goes to Guru Vasishtha at a time when, freed from his passions (Sakti and 99 others), the latter is really Vidyāvân, as Adrisyantî is Vidyâ. Now the king's wife Madayantî also, literally 'she who exhilarates' is another personification of the eternal-joy-giving Vidyâ in respect of the king. The king should be spiritually born as his own son. How? The last sentence of the Prasnopanishad says that the Âchârya or Guru who enables the disciple to cross (the ocean of) avidyâ, ignorance, is (to be looked upon as) father. As to why the

* This Mantra is quoted in the Mahânârâyana Upanishad, 18. 2.

Guru is called father, the Visishtâdvaita commentator Râṅga-Râmānuja quotes the following Vedic text :—

“Sa hi vidyâtas tam janayati;
ta k khrêshtham janma.”

He (the Âchârya) procreates him (the disciple) through Vidyâ (knowledge); that is his superior birth (superior to the worldly birth which he had from his father).

Now one poetical relationship of Vidyâ to the knower is that she is his devoted wife; and when under another poetical aspect, the Guru procreates him through Vidyâ there comes the *virodhâbhâsa* or apparent paradox of the teacher Vasisht^{ha} begetting a son for the king. I do not mean to say that the custom of *niyoga* did not exist in the olden time. It existed as an *âpad-dharma*—a custom to be had recourse to under misfortune—the misfortune of not having issue. But our Paurânic poet, who lived long after the Upanishad period, and who, as a Vedântist, must have looked down upon the three worldly *îshânâs*, desires, viz. that for son, that for wealth, and that for *Loka* or objects (*Brihadâraṇyaka* IV. 4, 22), evidently means that man is under misfortune only when he is not born spiritually. He cannot be so born without having recourse to his Guru; and so the king seeks for salvation by the *âpad-dharma* only—by the Guru only. The spiritual birth is permanent: it is a *smaka*, stony, adopting the metaphor of a durable object to express spiritual permanency. The spiritual nature of the king's son is further revealed by the fact that he is born in the twelfth year of conception. Taken literally this is quite unnatural; but according to the Dharma-Sâstras, the period for the Upanayana ceremony in which the Guru imparts the *Gâyatrî*, the *Veda-mâtâ* or mother of all Vedic knowledge, to the disciple, and thereby gives him his *dviatva* or second birth, is the seventh or eighth year in the case of a Brâhman boy and the eleventh or twelfth year in the case of a Kshatriya boy. So, in order to conceal the fact that the birth given to by the Guru is at once the full

fledged birth of spirituality, the child of the king is put eleven years in the womb, with apparently the further object of indicating that spiritual birth can be had only after a long period of repentance for past sins and of intense yearning for Brahma-hood. When we go to the stories about Agastya, the twin brother of Vasishtha, we find there also the fact noteworthy in this connection, that Agastya's son is born in the seventh year of conception.

Vidyâ imparted by a Guru to his disciple is the spiritual daughter of the former wedded to the latter; and if, under another fancy, the Guru procreates him spiritually through her, he becomes a grand-father. In exhibiting Vasishtha, the Brahmâ priest, as having had intercourse with Madayantî, who, from a religious point of view, stood in the relationship of daughter to him, the poet has simply followed the Vedic story, according to which, God Prajâpati, who is known in Purânic literature by the name of Pitâmaha or Brahmâ, had intercourse with his own daughter. The extreme innocence and simplicity of that myth will be seen from the essay on Creation. Like the Creator, Vasishtha is—Brahmâ by being the Brahmâ priest, Pitâmaha, by getting his Grand Spiritual son Parâsara, and Prajâpati too, by obtaining the emancipated Self as the only prajâ, progeny. The poet exhibits his hero, Vasishtha, as a double grand-father—paternal, to Parâsara, and maternal to Âsmaka, whose mother was from a religious point, daughter to him.

What is the meaning of the king's killing the Brâhman and getting the curse? I think that this Brâhman is man's own accumulated Karma viewed as the Creator of samsâra in conjunction with Avidyâ. In calling him Brâhman the poet had evidently in view the Creator Brahmâ, who has two aspects—Mûrtam, the phenomenal, connected with samsâra and death, and Amûrtam, the Immortal bodyless Self. So, Karma and Avidyâ are the parents of samsâra; and as the killing of any one of them puts a stop to further procreation, the king kills the husband, and thereby becomes fit to get spiritual birth through the Guru. The curse is a truism;

for, as the queen Madayantī is Vidyâ, krîdâ (love) with her must bring death to man's karmaic existence : embracing Vidyâ, he departs from here and obtains Heaven, just as on the newmoonday, king moon embraces day light, dies,* and becomes one with the sun, the emblem of the Supreme Self.

Let us now go to the phenomenal interpretation of the story, which no doubt would be insipid compared with the esoteric, but which is able to explain Vasisht^ha's ordeals in a manner which all poets ought to be content with.

The Orion's Belt, which is a straight thing, is, as it were, the Sakti weapon, personified as man. He is the sun Vasisht^ha's son, by rising heliacally and thereby coming out as it were from the sun's body. Going to the point of Opposition, he walks in the path of Night—of ignorance, egotism, pride—and is pushed by the king, the moon, now full moon. In fifteen days, the moon, as newmoon, offers human flesh—his own light fancied to be flesh (vide Sibi)—to the sun Brâhman and becomes the confirmed Râkshasa, prowling in the nights of winter. Under another fancy the full moon of the Opposition kills *i.e.* obliterates and devours the Belt Sakti and all the summer rays, fancied to be the one hundred† sons of the sun, the number 100 meaning many, innumerable. From the Belt as mountain, when in Conjunction, the sun in six months falls down to the point opposite to it. The sky of winter is the Ocean into which he plunges. In the Veda, *s a m u d r a*, ocean, is a well known

* It is noteworthy that queen Mâdri in whose conjugal embrace king Pându, the White Man, dies, is a name derived from *ma d - ra*, that which gives *ma d* or *ma da*, exhilaration, like the name Madayantī.

† Probably the Vedic expression that Vasisht^ha was *ha ta pa ut ra h* one whose sons were killed (p. 40 ante), gave rise to the idea that he was *sa ta pa ut ra h*, an expression giving two opposite meanings, one that he had *sata* or hundred sons, the other that he was one whose sons were *sata* or cut down. *Sata*, hundred, seems to be derived from the root *sat*, to cut (No. 7 in Max Müller's list). If in counting, a man took up a long green twig and made a bite upon it with a sharp stone for every set of *da sa* or ten fingers opened out, and cut off the twig when ten dents were made on it, the bit thus cut off would be *sa ta*, hundred, that which was cut off; and if ten such bits were made and put together, they would be *sa ha sa ra*.

name for the blue sky. In winter, the powers of darkness entwine him as if they are cords, but when he plunges into the Day river or summer, she frees him from the cords. Then he plunges into the river Haimavatī, which, as the name denotes, is the hīma or cold season, winter, and which also at the end disappears, just as the night runs away, as it were, in hundred directions when the sun rises. It will be seen that the two rivers are the very rivers which, according to the *Rig Veda*, Visvāmitra fords, (p. 37 ante), the Vedic poet likening day and night to two rivers and giving to them the names of two of our Panjab rivers. But the poet of this story appears to change the Vedic names a little, purposely to illustrate his view of them in relation to his hero Vasisht^ha. At last when the night-half of the year goes, the moon's Rākshasahood is removed and the sun comes in conjunction with the star Rohinī or Aldebaran, who stands in two relationships to him, as daughter as well as daughter-in-law, the two grandsons Asmaka and Parāsara being probably the summer light in its two aspects as the soma and Agni (Somāgnī). Stone, called adri in the *Rig Veda*, is used in pressing out the soma from its mother, the oshadhī.

In the Kaushītaki Brâhmana Upanishad, Indra is exhibited as saying to Pratardana that the merit of the knower of Âtman will not be destroyed even if he should commit patricide, matricide, child-murder, theft. This is horribly absurd and cancels the ethics of common humanity, whether Aryan or other. But it is well known to students of Hindu Sâstras that such language is what is called arthavâda. It simply extols the knower of Brahman. He who loves the Self and realizes all creatures as himself cannot possibly murder and steal. Such sins said in respect of the knower are paradoxical and not real; and so the clever poets of the Paurânic school have vied with each other in inventing puzzles, which, when unriddled, are most harmless. If the Gura marries Vidyâ to his disciple and also procreates him spiritually through her, he commits mythical incest

with daughter. If Vidyâ is the Guru's wife and yet the disciple gets her and loves her, he commits mythical incest with mother—a conduct deliberately attributed to Kandramas, the moon, who, it is said, committed adultery with the wife of Brihaspati, his Guru. The innocence of that myth will be explained when we deal with it. I allude to it here, because the moon is there plainly exhibited as the disciple of the sun Brihaspati.

There is another story of priestly jealousy said of Nimi. Vasishtha. The Vishnu-Purâna IV. 5, says:—

King Nimi, son of Ikshvâku, intended to perform a thousand-year-sacrifice and invited Vasishtha to be his Hotar priest. Vasishtha said: 'Indra has already invited me to his five hundred-year-sacrifice. Wait till I return from it.' The king made no reply. Vasishtha thought that the king had assented to what he said, went to Indra and came back in due time. By that time, the king (thinking that life was uncertain, vide the Bhâg. Purâna IX. 13 about this very story) had begun his sacrifice, engaging Gotama and others as priests. When he was asleep, Vasishtha cursed him to become videha, bodyless, because he did not wait for him. Getting up, the king cursed Vasishtha in return thus: 'Since you have cursed me unawares when I was asleep, may you also lose your body.' So saying he gave up his body. Vasishtha also gave up his body and was born as the son of Mitra and Varuna at the sight of Urvasî. The body which the king gave up did not decay. At the conclusion of the sacrifice, the gods desired (the soul of) Nimi to choose a boon; and he said to them thus:—'You are the destroyers of all sam-sâric sorrow. There is not a greater sorrow than that of the separation of soul and body.

So I would like to reside in the eyes of all creatures and not take up body again.' The gods granted the boon and the (soul of the) king was placed in the eyes of all creatures. Hence his name Nimi (the twinkling of the eye). As he was sonless, the priests churned his body, making it the *arani*, and a son named Janaka was born.

From the previous stories we have learnt to read curses as blessings. The whole aim of sacrifice and Vedānta is to realize the self as being bodyless. So, Vasishtḥa's curse is a blessing, making the king a *prabuddha*, 'one who is awakened,' as a reward for not putting off the sacrifice, but doing it at once. We should not put off our religious duty, for life is uncertain; and the awakened state is the seeing state—the knowing state—for to see is to know. Vasishtḥa's making the king bodyless as soon as he came back from Indra and the king's residing in the eyes of all creatures, seems to be an illustration of what is taught by Father Prajāpati to Indra in the *Khand*, Upanishad VIII. 7—12. This Purāṇic story portrays *Rishi Vasishtḥa* as having brought from heaven the divine teaching which Indra learnt from Prajāpati. The teaching begins by Prajāpati telling Indra that the Self is the Puruṣa in the eye and concludes by saying that *sarīra*, body, is mortal, and that the Self is bodyless, and casting off (*dhātṛā sarīram*) the body, springs from it in his own self-luminous state as the Uttama Puruṣa. The eye which sees is a metaphor for knowledge and when the *Rig Veda* X 82, 1, speaks of Visvakarman alias Prajāpati, as Father of the eye (*Kakṣuṣaḥ pitā*), it evidently means that He is Father of knowledge. The Puruṣa in the eye, therefore, means the real Self who sees through the eye—through knowledge as his eye. So, the king is made to give up his body—the selfish state of being in one body—and becomes the eye—

the self—of all creatures, as he sees them all as self, making no difference whatever between them and himself. If they would only make themselves the Seer, who out of universal love has distributed himself as the self of all, they too would give up all Dvaitic difference and strife and realize the king in themselves, as they would become *sva-rāj*, self-king, by reason of each and everyone of them being the one self all in all. The king therefore who is awakened by Guru Vasishtha and becomes the bodyless seer, pays him in his own coin. The disciple must pay his guru-dakshinā; and the payment made is to make the Guru also bodyless. Thus they regenerate themselves mutually. The Guru first makes the disciple a knower, by procreating him spiritually, and the son then makes the Guru a real spiritual father; for, before the son is born there can be no fatherhood. The spiritual son therefore is *pitush pitā sat*, the father of his own father! Guru Vasishtha's spiritual birth is that *one* unequalled birth, which he got from Urvāśī, the arani. In imitation of this the king's body is churned as the arani and his own enlightened self is born as Janaka. Such is the wonderful birth which this Purāṇic story ascribes to that great sacrificer as well as the knower who is renowned as king Janaka in the Brihadāraṇyaka Upanishad. The Kāṇḍogya and the Brihadāraṇyaka being two of the oldest Upanishads, the author of the Puranic story appears to have evolved father Videha alias Nimi from the former and the son Janaka from the latter.

Now about Parāśara. The Mahā Bhārata explains this Parāśara.

name in the story in question, thus:—

Parāśuḥ sa yatas tena

Vasishthaḥ sthāpito munih

Garbhasthena, tato loke

Parāśara iti smṛitaḥ.

He is called Parāśara because by revealing his existence in the womb he stayed (the life of) the sage Vasishtha who had almost died from (grief).

This is a fanciful derivation made to suit the idea that spiritual birth is had only after much repentance and sorrow. Parâsara is mentioned enigmatically along with Satayâtu and Vasisht $\bar{h}$ a, in *R. V. VII. 18, 21*, as one who worshipped Indra. The commentator strives hard to show that Satayâtu is Sakti. Referring to this passage the Nirukta VI. 30 says: Parâsara $\bar{h}$, parâsîrnasya Vasisht $\bar{h}$ asya sthâvirasya jajñe—Muir I. 329. This shows that even at the time of Yâska, the legendary derivation of the name was in existence.

But when the word parâsara occurs as an adjective of Indra—Indro Yâtûnâ m abhâvat parâsara $\bar{h}$, *R. V. VII. 104, 21*—Sâyana, having no legend here to hamper him, construes it thus:—‘Indra became the parâsara, destroyer of Yâtus, demons, para-âsara $\bar{h}$.’* This seems to be a correct derivation, and indeed the author of the Mahâ Bhârata seems to have had it in view; for the legend therein about Parâsara, seems to have originated from this sense of the word. Parâsara, it says, came to know that his father was killed by a Râkshasa, began a sacrifice called Râkshasasattra and burned hundreds of Râkshasas. The utter annihilation of the race was only prevented by Vasisht $\bar{h}$ a and Pulastya (the progenitor of the race) reading him a sermon on forbearance. Then he stopped the sacrifice and let loose the fire of it on the slope of the Himalayas in the north, where, the legend says, it is still seen consuming Râkshasas, trees and stones at the parva times (I. 181).

The three names Parâsara, Satayâtu and Vasisht $\bar{h}$ a in *VII. 18, 21* may be taken to be names of the divine sacrificer Agni, trebled, it may be, in imitation of the three fires. Sata-yâtu may be taken to mean ‘he by whom the Yâtus were cut off.’ This feat of killing the Yâtus, the powers of darkness, is performed not only by the sun Indra, but

* The pada however is Parâ-sara $\bar{h}$. Sara, the arrow, means the killer; and Parâsara seems to mean ‘he who kills away’; compare the dîrgha form parâ with parâ srinîtam in verse 1 of the same Sûkta.

also by the fire Agni. Indeed, there is a special long hymn (X. 87) devoted to a description of Agni as Rakshohâ, the killer of Rakshas alias Yâtudhânas. That the Rakshas or demon is the personification of sin seems to be pretty clear by his being called the killer of truth by falsehood (verses 11 and 12). Nay, he is called *Vrijina*, sin (15) and *aghasamsa*, sinner (20). Agni is asked to kill this demon away, *parâ srinîhi*, an expression thrice repeated in verse 14. So, I would take Parâsara, who kills the Râkshasas, to be Agni Rakshohâ, exhibited by the Paurânic as esoterically the enlightened self, the killer of sin. The slope of the Himalayas is, according to the Purânas, the region of the god Kubera, the lord of the Râkshasas and other mythical beings. So, Parâsara's fire consumes the Râkshasas, the powers of sin, even as trees and stones are burnt and scorched when a conflagration takes place in the lower Himalayan jungles.

I reserve to the end the stories about the birth of Parâsara's son *Rishi Krishna* and his son *Suka*, who is also called *Araneya*, because he was born from the aranis when his father was churning out the fire. The noteworthy fact is that the line of the *Vasishthas* commences with the *Rig Vedic Vasishtha*, who flashed forth from the mind of *Urvâsî*, the mother arani, and ends with the Pauranic *Suka*, who too is born from the churning sticks.

We saw what the stories about the feud between *Vâsishtha* and king *Sudâs* signified. Let us now go through the stories that have gathered round the name *Visvâmitra* himself, who, I have tried to show, is identical with king *Sudâs*. The idea of enmity between these two *Rishis* having arisen from a mis-conception of a *Rig Vedic* verse as already explained, the poets of the Panrânic periods, who knew well that they are respectively the solar Agni and the moon Soma, seem to have pondered over old texts and developed their ideas as to the exact nature of the feud between the

warrior as representing brute force, and the Brâhman as representing knowledge. In a hymn (III. 53, 18) of Visvâmitra's Mandala, Indra is asked to give his praiser *balam*, strength, and this word is repeated four times therein. This apparently suggested the idea that Visvâmitra coveted strength and got it from the Devas by performing severe *tapas*, austerity. It is only fair to look upon the strength which he obtained from the god Indra, as the strength of knowledge. In *Rig Veda* III. 43, 5, the poet asks Indra:— 'Dost thou not make me a *Râja*, king? Dost thou not make me a Soma-quaffing *Rishi* (*rîshim papivâmsam sutasya*)?' As the belief became fixed that the whole of the Mandala III was sung by Visvâmitra, and as the Aitareya Brâhmana calls him Râjaputra and yet makes him officiate as a priest in the Sunassepa sacrifice, a Paurânic story arose that Visvâmitra was a king and aspiring (as in *R. V.* III. 43, 5) to become a *Rishi*, succeeded in becoming one, learning by experience that mere bodily strength was useless and that the strength of *brâhman*, knowledge, was *the* strength. In the strict sense of the word, the Brâhman becomes a Brâhmana only when he is regenerated by the Guru—by the latter imparting to him the Vâk, word or knowledge of Brahman; and Vâk is Cow Virâj, the brilliant cow (vide the essay on the Purusha Sûkta). One of the mantras used in the Upanayana ceremony says to the initiated boy: *Agnir âkâryas tava*, 'Agni is Guru to thee'. As *Rishi Vasishtha* is Agni, his cow Kâmadhenu, can only be, esoterically, the cow of knowledge, yielding Brahman Itself as the object of the knower's *kâma*, desire. Visvâmitra, the moon, may well look upon the sun as Agni Vasishtha,—as his Guru. Now, in the Vaisvâmitra Mandala III, Sûkta 58, and verse 1, *Ushas*, the Dawn, is addressed as the Ancient's milch-cow yielding the wished for things (*dhenuh Pratnasya kâmyam duhânâ*), and the sun is stated to be the son of Dakshinâ, the same dawn, meaning 'the powerful.' The word 'Ancient' seems to mean the sun, who is, as it were, the calf sucking the Dawn-cow's milk: he is ancient, because he has

been in the sky from remote age. It seems to me that Vasisht^ha's Kâmadhenu of the Purânic stories is the same as the one addressed by (the moon) Visvâmitra in III. 43, 5, and that the Paurânic have viewed the bright Dawn killing the darkness in the daily phenomenon, as the emblem of the cow of knowledge killing ignorance. The Rohinî Star represents the Dawn in the yearly phenomenon.

Let us now go to the stories :—

Once upon a time, King Visvâmitra, accompanied by his regiment, came to the hermitage of Rishi Vasisht^ha, whose cow was Kâmadhenu, so named because she would yield every thing that was wished for. At Vasisht^ha's mere will, she yielded food to the whole regiment. Visvâmitra coveted the cow and wanted to take forcible possession of her as she refused to go to him. When dragged by his people, she, who is also called Sabalâ, created and issued out a host of Paplavas, Sakas, and Yavanas, who fought with Visvâmitra but were killed by him. The cow then created from her body another host of those tribes and also of Kâmbhojas, who were as bright as the sun. These completely routed and destroyed Visvâmitra's force. Râm. I. 54 and 55.

Visvâmitra also had one hundred sons, but in the above battle all of them died except one. Installing him as king, he went to the forest and performed tapas and received from Rudra all sorts of weapons (astra) viz. Âgneya, Vârûna, Raudra, Aindra, Pâsupata, Aishika, Mânava, Mohana, Gândharva, Svâpana, Jîmbhâna, Mâdana, Santâpana, Vilâpana, Dandâstra, Vishnu-kakra, Kâlakakra, Tristûla, Haya-siras (Horse-head) &c., &c. Armed with these, Visvâmitra attacked Vasisht^ha again and destroyed his âsrama, hermitage. Vasisht^ha held his stick called Brahma-danda, which at once swallowed all the aforesaid

astras which Visvâmitra discharged against him. As a last resort Visvâmitra discharged the Brahmâstra, but Vasishtha swallowed it also. At that time Vasishtha was terrible to look at, rays issuing out from the pores of his hairs like fire. The Munis praised him: 'O Brahman! your power is incomprehensibly great. You have really put down Visvâmitra. Be pleased to cool down.' Crest-fallen, Visvâmitra said to himself—'Contemptible is the power of the Kshatriya; the Brahman's power is *the* power.' Râm. I. 56.

In order to become a Brâhman, Visvâmitra went to the south and performed severe tapas. Brahmâ called him Râja rshi, Royal Rishi, but not satisfied with that title, he continued his tapas, but it was lost by his foolish attempt to send king Trisanku bodily to heaven. He then went to the west and performed tapas at Pnshkara, but there he had to devise a plan for saving Sunassepa from being sacrificed. After that he sat fixedly to tapas and got the title of Rishi. Not satisfied with it, he continued the tapas, but Indra and the Devas sent the Apsaras nymph, Menakâ, and he fell a victim to her beauty, and so lost his tapas. He went to the north and performed tapas and got the title of Maharshi, but still he continued the tapas. At the instigation of the Devas, the Apsaras Rambhâ went there to tempt him. Seeing her and remembering that Menakâ had destroyed his tapas, he got angry and cursed Rambhâ to become a rock. But his losing temper and cursing Rambhâ took away his tapas. He, at last, went to the east and succeeded in his tapas, and got the title of Brahmarshi from Brahmâ and the Devas. He said: 'Let Vasishtha call me so.' The Devas induced Vasishtha to call him so.—Thus, King Visvâmitra became a Brâhman. Râm. I. 65.

Kâmadhenu or the cow of desire is Vidyâ to a knower like Vasishtha, whose kâma, desire, is Âtman; for the Br. Âr. Up. II. 2, says: 'Âtmanas tu kâmayâ sarvam priyam bhavati', that is, for the sake of desire or love for Âtman, all other things become dear to the knower. They do not become dear to him, if they do not merge in the universal love derived by looking upon all creatures as Âtman, self. That is Brahmananda, unlimited joy of the state of Brahman or Âtman. Gurn Vasishtha who has the cow of Knowledge of Brahman, and who, as Gurn, should be looked upon as the Supreme Self, i.e. as one with Him, is able, through her, to supply plentiful enjoyment to king Visvâmitra and his regiment—his aspirations. But instead of taking the Âtmaic point of view, the king looks upon Vasishtha as different from him-self and goes to deprive him of his cow by means of brute force. To such a man the Cow of Desire, instead of appearing as Vidyâ, becomes Avidyâ, the cow of selfish desire. She becomes Sabalâ, the brindled cow or the cow of many colors. This name should be compared with the Ajâ or she-goat of the Upanishads, having the three colors of black, red and white, and giving birth to similar kinds of issue ('Ajâm ekâm lohita-sukla-krishnâm bahvîm prajâm janayan tîm sarûpâm'). Ajâ is Prakriti or Avidyâ. The different races of fighting men born from the dragged cow Sabalâ are the free-booters born of selfish desire. Visvâmitra succeeds in putting them down and is himself completely conquered by the Âtmaic power of the cow as Vidyâ, who is dakshinâ, powerful. Having his evil desires thus put down, he becomes a knower.

His obtaining the astras of the gods seems to indicate his attaining to their Ideal. They are all but one God under different names (Ekam sad viprâ bahudhâ vadanti. R. V. I. 164, 46). The Upanishadic saying is that a knower of Brahman becomes Brahman. The Mundaka Upanishad says that the knower should shoot his Âtman, self, as an arrow into Brahman, the aim, and become tanmaya,

one with Brahman. So the *astra* or arrow called *Brahmâstra* seems to be the Brahman-become knower shooting himself into the Supreme Self, the Great Guru, the Great Ideal.

Thus absorbed by Brahman, Visvâmitra cries *dhik*, fie, in regard to brute force (*i.e.* its way of looking upon fellow creatures as different from self), and extols the power of Brahmaic knowledge which conquers all selfishness by looking upon all as self. He must be pronounced to have become a Brâhman as soon as his *Brahmâstra* was absorbed. Indeed thenceforward he, the story says, became a *tapasvî*.

The stories put together in order to show that he lost his *tapas* over and over, bear that aspect only outwardly; but inwardly, as will be shown when explaining those stories, they proclaim, one after another, his *mahimâ* or greatness, just as the absorption of his *astra*, which outwardly is his defeat, is inwardly his victory—his attaining oneness with Brahman. There are critics who say that in order to explain away the fact of king Visvâmitra's being the *Rishi* of the third *Mandala* of the *Rig Veda*, the subsequent caste-ridden Brâhmanas invented tales about his having become a *Rishi* or Brâhman by extraordinary merit, not possible to acquire by the non-Brahman castes of the Kali age. The Brâhman no doubt has kept his caste to himself as a social distinction; but he has distinctly laid down that though Brâhman by birth he is virtually a *Sûdra* unless he is regenerated and merits Brâhmanhood, by his good deeds.* The stories should therefore, I think, be understood as illustrating that true Brâhmanhood is not easy to attain to and is obtained as a reward for real merit, be the possessor of the merit a Brâhman or a *Kshatriya* or any other by caste. Knowing Visvâmitra's *mahimâ* or greatness, Vasishttha himself calls him a *Brahmarshi*, a title which is true of him in two senses, one as the *Rishi* or seer of *brahman*, the words

* "Janmanâ jāyate Sûdraḥ
Karmanâ jāyate Dvijah."

of Vedic poetry contained in the third *Mandala* of the *Rig Veda*; the other as the seer of Brahman, the Supreme Self.

In the monthly phenomenon, the sun's cow or light fills the moon's belly on the full moon day. This is one poetical aspect. Under another aspect, the moon of the bright fortnight, coming out as he does from the evening Twilight, may be fancied as dragging her as the cow. From her the powers of darkness are born as it were, as the Twilight is succeeded by darkness; but he is able to kill them more and more till the full moon day. Then he turns towards the sun; and the Dawn, whom he approaches the more and more in the dark fortnight, becomes the cow for him to drag and get at with the result that on the newmoon day, the bright *Kâmbhojas* or the conjunctional solar rays, put out all his power, rays, and make him give up selfishness. The description that *Visvâmitra* performed *tâpas* for thousands of years would be quite true of king moon, who has been shining for thousands of years. *Tâpas* is from *tap* to scorch or glow. By glowing, the sun performs *tâpas* (*sûrya h tapati*). The moon also glows or shines, to achieve self-sacrifice in the end on the newmoon day.

In the yearly phenomenon, the *Rohinî* Star is the sun's cow of knowledge. As, rising heliacally, she falls into the night period, the moon, it is fancied, drags her to himself, and the powers of the darkness of winter come forth, for him to contend with and put down. At last when the Conjunction comes, the summer rays are born and they put an end to winter, and to the powers of darkness. As the Supreme Self is our *Guru* and as the sun is His emblem, the moon, who springs from the sun at the beginning of the lunar month, shoots himself back into him at the end of it.

The *Orion's Belt*, which is dedicated to the moon, is, as it were, his own self as the arrow. Immediately after the full moon of the Opposition, the Belt begins its career sunward, as if it is the arrow discharged by the moon to be swallowed by the sun—that is, to become one with him in the Conjunction.

The spiritual birth called the second birth, which alone makes a Brâhman a real Brâhman, is fitly stated as taking place when the boy receives in the Upanayana ceremony the sacred Gâyatrî verse:—

Tat Savitur varenyam

bhargo Devasya dhîmahî

Dhiyo yo nah prakodayât—

with which he is made to conceive or contemplate the coveted light of the Sun so that He may quicken our intellect or wisdom. Of all the numerous Gâyatrî verses found in the *Rig Veda*, this particular verse is appropriately selected for the ceremony, as the success of the lad put to the school, equally with that of the grown up man, mainly depends upon his possessing a penetrating intellect or wisdom.

That the sun, full of light in the visible heavens, represents the unseen Supreme Intellect, the Author of the universe, is sufficiently indicated by the use in the *sandhyâ* worship performed by the Brâhman, of the Vedic text: *Asâvâdityo Brahma** 'This sun is Brahman (neuter);' so that there can be no doubt that the *sandhyâ* worship, in which the *japa* of the gâyatrî verse is the principal thing to be done, is the *antarâditya-vidyâ* of the Upanishads, and it is therefore no wonder that the Brâhmanas and Upanishads attach immense importance to this verse. It occurs in the *Vaisvâmitra Mandala* of the *Rig Veda* (III. 62, 10); so that the whole Brâhmandom is indebted to *Rîshi Visvâmitra* (to whom the authorship of the *Mandala* is dedicated) for its *dvi-jatva* or spiritual second birth. The verse may not be repeated without at first gratefully repeating the hallowed name of this *Rîshi*; and the authors of the Purânic stories ought to be thanked for engrafting upon him the ideal of a man who became a Brâhman, not by birth, but by sheer hard-won merit, for, otherwise he should not have deserved to occupy the position of the giver of Brâhmanhood, and his sacred Gâyatrî would be thrown away if the wisdom necessary for the spiritual birth is not cultivated.

* *Taitt. Âranyaka* II, 2.

What is that wisdom? Let us approach the Gâyatrî verse again for a reply. Savitar, one of the names given to the sun, means 'father' in the sense of genitor, from the root *su-trik*, to press out or extract. The father presses or issues out his sons from himself; and *suta*, son, means one who is pressed out; and for the same reason, the *soma* juice that is pressed out, is called *suta*. The idea intended to be conveyed is that the sons, before birth, are potentially in the father, like heat in the *arani* wood, and that they are pressed out, like fire forced out by attrition; and for this reason the sacrificial fire that is generated by attrition is called *suta*, son, in the *Rig Veda*. The name Savitar, when applied to the sun god, is always connected with *prasava*, issue, for the Vedic saying is:—*Savitâ vai prasavânâm îse*—'Savitar is the lord of issues'. In the *Rig Veda* I. 164, 16, there is the expression:—*sapitush pitâ sat*, 'he is father's father' i.e. grand father, meaning that he is very wise; the grand-father, who has had the benefit of a long experience of the world, being evidently used as a metaphor for wisdom. Now, in quoting the above verse in a most esoterical manner, the *Taitt. Âranyaka* I. Anuvâka 11 gives a different reading, viz. *savituh pitâ sat*, using the word *savitar* in the place of *pitâr*. The same *Âranyaka*, in verse 15 of the *Nârâyana* or *Yâjñika* section of the *Taitt. Upanishad*, has another enigmatic verse containing the expression: *savituh pitâ sat*, 'he is genitor's father.' All this shows that in the Vedic days *savitar* was actually understood and used in the sense of father; and so, in trying to find out the meaning which the Gâyatrî verse was capable of, we ought to lay stress on the fact that Savitar, the deity of it, is Father, and that His *bhargas*, light, which is ordained to be contemplated or conceived as the most covetable (*varenya*) thing is evidently a metaphor for knowledge or wisdom; for, otherwise, the mere contemplation of light will not accord with *dhî*, wisdom, which is clearly stated to be induced thereby. The sense then of the Gâyatrî would be:—'We contemplate the

wisdom of Our Father. May He induce or guide our wisdom.' Now, the name of the deity Savitar, Father, at once takes us to Visvakarman alias Prajâpati of Rig Veda X. 81 and 82, who is called Our Father (*Y o n a h p i t â j a n i t â*) and also Eye's Father (*k a k s h u s h a h p i t â*), the eye being evidently used as a metaphor for knowledge; for, the eye sees, and to see is to know. Thus Visvakarman or Creator is our Father and is Father of knowledge or wisdom. What is His wisdom? His wisdom consists in sacrificing Himself and thereby becoming all the worlds and creatures by *entering them* (*prathamakhadavarân avivesa*), vide the essay on Creation. God, the joy and solace of all creatures, did not keep Himself to Himself. By an act of self-sacrifice and love, He gave Himself away in full to each and all of his sons and became all of them by entering them, this spiritual quality of entering being necessary for His truly and logically regarding all creatures as Himself. This then is His Fatherly wisdom, most desirable to contemplate upon, in order that man's wisdom may be guided by It—in order that, guided by It, he may flow as love and sympathy, and enter all creatures, to regard one and all of them as himself. By doing so he too becomes *savitar*, father, for he creates or presses himself out from selfishness into the vastness of the Self of all.

To show that not purity of birth, but truth and an ardent desire to know and realize Âtman, who is Satyam, can make one a Brâhman, we may refer to the *Khândogya Up. IV. 4*, which is to the following effect:—

Satyakâma, the Jâbâla, *i.e.* son of a woman named Jabâlâ, wished to become a Brahmakârin, in other words, to undergo the Upanayana ceremony, in which the sacred Gâyatrî is taught. He asked his mother to tell him the name of his gotra that he might mention it to his Gurn. She said: 'I lived freely in my youth and do not know to whom you were born. Say that you are your

mother's son, and that your name is * Satyakāma.' He went, and repeated these words when the Guru enquired about his gotra. The Guru said: 'No one who is not a real Brâhman can say so (*i.e.* can confess the truth)' and so saying he performed Jâbâla's Upanayana ceremony.

The goddess Gâyatrî is invoked in our Sandhyâ worship under three names:—Gâyatrî, Sâvitri and Sarasvatî. She is a goddess that gives the spiritual birth, compared with which the natural birth due to *karma* is impure. Esoterically, Avidyâ, the free woman of all bad people, has been the mother of man. As soon as he repents and makes up his mind to learn and realize Brahman, his mother changes from Avidyâ to Sraddhâ, Faith; for, he is then born of Faith; but she too has been a free woman loved by all knowers for their getting the enlightened self as their spiritual son, who is to be initiated and consecrated by the Guru. So, why ask anything about parentage? As what is longed for is Brahman, it is sufficient if the boy said—I am Satyakāma.

About the Sarasvatî's grace in befriending the impure Kavasha. by birth, provided he is godly, there is a legend in the Aitareya Br. II. 19:—

"The *Rishis*, when once holding a sacrificial session on (the banks of) the Sarasvatî, expelled Kavasha, the son of Ilîsha, from (their) Soma sacrifice, (saying): 'How should the son of a slave-girl (*dâsyâh putrah*), a gamester (*kitava*), who is no Brâhman, remain among us and become initiated'. They turned him out into a desert, saying that he should die by thirst, and not drink of the water of the Sarasvatî. He, being vexed by thirst, saw (the mantra called) *Aponaptriya* m.'" It is Sûkta 30 of Mandala X of the *Rig Veda*. As soon as he composed it and

* Literally 'One who loves Truth, or longs for Truth.' Satyam means also Brahman, the Supreme Self.

praised the Waters by it, the goddess Sarasvatî surrounded him on all sides and followed him (leaving the *Rishis*). The *Rishis* said: 'Even the gods know him; let us call him back'. All consented and called him back, (vide Martin Haug, p. 112, and 113).

The Sûkta in question seems to be used "in the ceremony of fetching the sacred waters required for the preparation of the Soma-juice," vide Griffith, Vol. IV. page 161. As it praises the Waters and in verse 12 of it asks Sarasvatî to give full life to the singer, a legend arose that Kavasha, to whom the Sûktas X. 30, 31, 32, 33, and 34 are attributed, must have felt thirsty; and where could it have been except in a waterless desert? Why did he go there? Because, it was easy to conceive, he was expelled in consequence of his being a gamester and son of a dâsî. As the Sûkta 34 is about *kitava*, the man who gambles with dice, it was probably known as the Kaitava Sûkta, the hymn about the *kitava*; but as Kaitava yields also another shade of meaning, viz. the hymn 'of the *kitava*' or *kitava's* hymn, the idea seems to have arisen that he to whom the hymn is attributed must have been a gamester. As regards the idea that he was the son of a dâsî, verse 6 of 30 says:—

"So maidens bow before the youthful gallant who comes with love to them who yearn to meet him". Griffith's *Rig Veda*, Vol. IV. p. 162.

This is an innocent description of the waters that are mixed in the preparation of the deified *soma*, the gallant youth. But this sentiment of love apparently converted the poor author of the Sûkta into a man born from free love—a son of a kept woman. Yet, his low birth did not prevent his becoming the godly *Rishi* or seer of these hymns.

The hymn X. 30 not only speaks of the Waters but also of *Apâmnâpât*, the son of the Waters, one of the names of Agni. The idea that *Rishi* Kavasha praised the Waters seems to be derived from verse 10, which says: 'O *Rishi*! praise (*vandasva*) the Waters, who are the

mothers of the world.' This, to my mind, shows that the human author, whoever he was, asks the *Rishi*, evidently the divine *Rishi* Agni, the Hotar priest, to worship the waters, and that *Rishi* Kavasha, the sounder, * to whom the authorship is transferred, is no other but Agni, the son of the Waters. The *Taitt. Sam.* I. 19 as explained by the *Taitt. Br.* 3, 3, 6, addresses Agni as a deer (*kṛishna*) that ran away from the gods and hid himself in *Vana spati*, wood. Another idea expressed in the *Rig Veda* X. 51 is that Agni fled away from the gods and hid himself in the waters and the vegetable kingdom and that the gods had to implore him to come out. Agni, in his aspect of the sun's summer heat, is born as it were, from the sky, the vast waters, and disappears into them at the advent of winter; but the gods, the solar rays, praise him to come out when the day period begins at the Conjunction, at which the sacrifice in the sky takes place. The lightning fire of the rain cloud in the sky seems to be another aspect of *Apāmnāpāt*. If under one aspect the reason for Agni's disappearance was that he himself ran away, another poet was free to change the reason and say that he disappeared because he was driven out.

Whether Agni, the emblem of the spiritual son, runs away himself finding us unworthy to have him, or whether he is driven out by us not knowing his worth, the result is the same: no sacrifice can be completed without him, for he is the emblem of self-sacrifice. He must be found out and brought back, to the altar, the human heart. He must be brought out from within the hitherto dark depths of the heart, like the brilliant fire of the dawn from the darkness of the night.

Faith, the mother of the soul of the knower, is, as observed at page 77 *ante*, a free woman loved by all knowers in order to get the enlightened self as their spiritual son. Similarly, contrasting her with the wedded wife through whom a son in flesh and blood is had, she is as

* One of the names of Agni is *Budra*, the orler.

it were a Dâsî, concubine, or Itarâ, the other woman (other than the wedded), and through her the spiritual son is born. Paradoxically therefore, the spiritual son is Dâsî-putra or Aitareya. It must be borne in mind that poets are free to treat Faith sometimes as the wife, and sometimes as the other woman, of the knower.

At the Conjunction, the *Rishis*, solar rays, begin their sacrifice at the Sarasvatî river, whose heavenly form seems to be the star Rohinî, the emblem of Vâk or knowledge (vide essay on Creation). The summer fire Agni remains at the sacrifice at first, but when winter, the night period—emblematic of man's state of ignorance, pride, selfishness, &c.,—comes, he is expelled. Thus expelled, he goes to the night, with the result that the sacred star Aldebaran also goes to the night. But in dark, inclement, winter, the *Rishis* (rays) find out their mistake and repent, and call him back, and with him the star also comes back to them at the Conjunction.

I shall now try to show that Visvâmitra's daughter Sakuntalâ is the sacred Gâyatrî. The story as Sakuntalâ. narrated in the Mahâ Bhârata I. 68 to 74 is to the following effect:—

The Apsaras nymph Menakâ, who captivated Visvâmitra, conceived of him and gave birth to a female child and abandoned her on the bank of the river Mâlinî in the Himâlayas. Her foster father, *Rishi Kanva*, found the child sheltered and protected by *sakunas*, birds, and therefore named her Sakuntalâ. She grew to be a beautiful damsel. Once upon a time, king Dushyanta set out on a hunting excursion, and after killing many beasts of prey and deer, came upon a serene forest. Ascertaining that it contained the âsrama or abode of *Rishi Kanva*, he went there to pay his respects to him; but as the *Rishi* had gone out to bring fruits, his daughter Sakuntalâ received the royal guest,

who at once fell in love with her, and, learning from her own lips that she had once overheard her father Kanva tell a visitor that her real parents were Menakâ and Visvâmitra, married her on the spot according to the Gândharva rites, giving her a pledge that he would make her son the heir apparent to his throne. Kanva, though absent, saw the wedding with his divine eyes (*divyena lakshushâ*). Dushyanta went away promising to send for Sakuntalâ to the capital in regal style; but he failed to do so. At the completion of three years she gave birth to a son, who, even when six years old, was so valiant as to catch lions, tigers, boars and wild buffaloes, tie them up to the trees of the forest, tame and ride them; and so the people of Kanva called him Sarva-damana, the All-subduer. Kanva then sends the boy and his mother to the king; but the king ignores her altogether and calls her a wicked woman. She is struck dumb for a time, then, falling into honest anger and quoting the Vedic text "*Ângâd ângât sambhavasî*" &c., she tells him (in nearly the words of Nârada in the Hariskandra story of the Aitareya Brâhmana) that the husband is born in the wife as son; that therefore the husband of a wife who has borne him in the form of son should look upon her as mother; that a son born to a man of religion (the original is '*âgamavatah pumsah*' i.e. to a man who has the âgamas or Vedas as his guide) is *Putra*, he who saves parents from the hell of *Put*; that his (extraordinary) son born at the completion of three years (from the time of conception) is one who would destroy his sorrow and perform one hundred horse-sacrifices; that he should be true to his word, for Truth is the Highest Brahman (*Râjan! Satyam Param Brahma*); that if he should ignore the marriage thinking that

nobody else was present at it, he would sin against the Old Sage residing in the heart, the Antara-Purusha or In-dweller.* To all this, the king replies that her impudence well suits the daughter of a father who lost his tapas by lust and of a mother who was so cruel as to abandon her new born child. She says: 'Do you decry my heavenly mother? I shall show you the superiority of my birth: while you grovel here on earth I move in the sky and find entrance to the mansions of the gods, Mahendra, Kubera, Yama, and Varuna. I go away from the man of untruth, and in spite of you, my son will rule the whole earth.' So saying Sakuntalâ started; when, a voice in the sky uttered by Deva-dûta, the divine messenger, said 'Dushyanta! Maintain (bharasva) the son and do not disregard Sakuntalâ. What she says is true; you are the father of this child' (Tvam kâsya dhâtâ garbhasya). The king then apologises to her saying that if he had admitted the child without this divine proof shown in the presence of his people the legitimacy of the boy would have been questioned. As the divine voice said 'bharasva', the child became known as Bharata, and from him came the bhârâtî kirtih or the renown named after him and the line of kings called the Bhâratas.

It appears to me that Menakâ is Menâ in disguise—Menâ, the mother of Umâ, who represents Vidyâ. In the Kumârasambhava, Kâlidâsa says that Menâ is the mental daughter of the Fathers. He must have had some Purânic authority for saying so. I take Menakâ to represent the Dhîh or mind of Visvâmitra, and Sakuntalâ to be the famous

* Eko'ham asmîti ka, manyase tvam
 na hrit-sayam vetsi Munim Purânam
 Yo veditâ karmanah pâpakasya
 tasyântike tvam vrijinam karoshi
 Manyase pâpakam kritvâ, na kaskit vetti mâm iti
 vindanti kainam Devâs ka yas kaivântarapûrushah.

Gâyatrî verse *R. V. III. 62, 10*, which, being the product of his mind, is daughter to him.

Here let us take notice of a legend in the *Taitt. Sam. VI. 1, 39—41* that the Vedic metres Jagatî, Trishtubh, and Gâyatrî, daughters of Suparnî (or she who has wings) went one after another to bring the soma plant from the third heaven, that the two first came back, not only without success, but also losing some of their letters; but that the Gâyatrî metre brought the soma and also the lost letters. As the older legend found in the *Rig Veda* attributes the bringing of the soma to the bird Garutmân and as the *Taitt. Sam. IV. 1, 10* describes that bird as made up of the Vedas and the Vedic metres, it is evident that the Metres, when going up for the soma, were birds like their mother Suparnî. The myth that Gâyatrî succeeded in bringing the soma seems to have arisen from the fact that the greater part of the ninth Mandala of the *Rig Veda* which is wholly in praise of the soma is in verses of the Gâyatrî metre. Naturally, the metre which came to be looked upon as the bringer of the sacred soma, and with which the *Rig Veda* begins, became Goddess Gâyatrî; and of all the Gâyatrî verses of the *Rig Veda*, the Gâyatrî (*III. 62, 10*) of Visvâmitra became “*Khandasâm-Mâta*”, the mother of metres, and “*Veda-Mâta*”, the mother of the Vedas, by reason, evidently, of her being the first taught to the student of the Vedas—the first which he has to cherish to the last. Her bird-nature being granted, Sakuntalâ may, perhaps, be taken to mean the she-bird, if the word can be formed like the Vedic kanyalâ for kanyâ, damsel. It would then mean ‘she who can assume the form of bird’ (*sakuntabhâvam lâti grihnâtîti Sakuntalâ*). But our author apparently takes the word to be formed like the words *kûdâla*, *sundâla*, *jatâla*, &c., and to mean ‘she who has birds’ to attend upon her—a meaning which is illustrated by the story itself. The birds which attend upon her may be taken to be the other Vedic metres.

Who is Kanva that brings her up? As Kanva is derived from the root *kana*, to sound, the name may be taken to denote the singer.* As in the *Rig Veda* (I. 118, 7), the *Asvins* are said to have restored eyes to Kanva, he too seems to be a mythical being, probably the moon, who loses his eyes, light, on the newmoon day, but who comes out renewed from the evening twilight as the seeing moon of the bright fortnight. He is the man in the sky in the guise of a poet, singer; and a singer is necessary for the goddess *Gâyatrî*—a name meaning ‘she who sings’ (of course, through the singer). A song composed by a poet is given out to be adopted and sung by every singer.

Who is Dushyanta? The *Aitareya Brâhmana* (VIII. 23) mentions him as the father of Bharata who was inaugurated as emperor by the *Mahâbhisheka* ceremony. As among other kings said to have been similarly inaugurated is the god *Visvakarman*, the *Bhauvana*, it is doubtful whether Bharata’s father was a historical personage. In what sense the name Dushyanta was understood in the time of the *Brâhmana* is not known. But it is apparent that the *Paurânîc* author of the story has taken Dushyanta to mean one who was faithless. There is the root *dush*, to fail, to be faithless, from which the verb *dushyati*, he fails, is formed. In the story in question, the king, it will be seen, becomes faithless to *Sakuntalâ*, who however corrects and brings him round. By taking him to be the sun in disguise he would fitly fill a place which suggests itself, if *Sakuntalâ* is the *Gâyatrî* (III. 32, 10) of *Visvâmitra*; for, the *Gâyatrî* conceives the *bhargas* or light of the sun. So through his laudation personified as his daughter, the sage *Visvâmitra* conceives the light or knowledge of the sun, who represents the Unseen Brahman; in other words he takes in the knowledge of Brahman and thereby obtains for himself the *grand* religious birth in the shape of the *grandson* Bharata. The three years during which the child is in the

* The *Taitt. Sam.* IV. 3, 13 asks the *Kanvas* to sing (*Kanvâh abhi prâgâyata*).

womb, may indicate the necessity for conceiving the Bhargas long in the mind, in deep contemplation, before the spiritual birth can be hoped for.

Bharata, the enlightened soul of Visvâmitra, subdues the wild beasts, which may be taken to be the senses; in other words he becomes *jiteन्द्रिया*.

If Sakuntalâ is the Gâyatrî, the river Mâlinî where she is found may well be taken to represent the *japa-mâlâ* or rosary, which, being in continuous motion at the time of the *japa*, is as it were a river.

Thus, Visvâmitra is identical with Bharata according to the Purânic story also, as above explained. As to the Vedic literature I have already tried to show that Visvâmitra has many names, Sudâs, Bharata and others; and that in the Aitareya Brâhmana he is called Bharatarshabha, the best of the Bharatas. Bharata means the *offerer* of oblations and therefore the sacrificer, and the fire kindled and maintained by him is Bhârata * (vide p. 35 *ante*). But how is it that our author construes Bharata as the child that was maintained? The reply is that the Purânas sometimes adopt ungrammatical and fanciful etymologies, (for instance see Parâsara, pp. 65 and 66 *ante*); not that they do not know the correct derivations, which are so well known as not to need any exposition from the mythologists, but that it is the whim of the latter to indulge in paradoxes and puzzles and now and then in grammatical paradoxes also, in order to suggest the drift of the religious lesson they wanted to teach thereby. Man should kindle his Self and maintain Him always in the heart like the sacred fire in the Vedî. The *Rig Veda* (V. 11, 4) says that the child Agni who is churned out from the Aranîs is maintained in the house of every sacrificer (*vi bhara nte grihe grihe*). So, it appears to me, the story exhibits the enlightened Self born from Vidyâ Sakuntalâ in the guise of the sacred fire and tells the king to maintain Him. Thus

* The Taitt. Sam. 11. 5, 9, however, says that Agni is called Bhârata because he carries or offers oblations to the gods (*esha hi Devebhyo havyam bharati*).

maintained in the Vedî of the human heart, Agni, the Self, really becomes the Hotar, the divine sacrificer and carrier of oblations to the gods—the oblation being esoterically the enlightened Self offered up to the Supreme Self. The churned out Agni offers himself as a *mṛitâhuti*, the immortal offering (vide p. 28, *ante*). If Agni, the Self, is *bhṛitâ*, maintained, he becomes *bharatâ*, the offerer of the oblation, the performer of self-sacrifice. Such is Bharata, the Grand Son of Visvâmitra.

If in the olden time India was called the land of the Bharatas it must have meant the land of those who maintained the sacred fire and offered oblation.

In the rituals of the Râjasûya sacrifice as laid down in Taitt. Sam. I. 8, 10, the gods are invoked to spiritually generate (*su v a d h v a m*) the king who performs the said sacrifice, for a reign which is free from enemies (*a n a m i t r â y a*); then the Adhvaryu priest addresses the people thus:—

E s h a v o B h a r a t â h ! R â j â .

O Ye Bharatas ! this is your king.

Then the Brahmâ priest says:—

S o m o ' s m â k a m B r â h m a n â n â m R â j â .

Soma (moon) is the king of us Brâhmanas.

This shows that the Brâhmanas look upon the king who performs the Râjasûya as *anamitra*, enemy-less or, converting this expression into a positive form, as *sumitra*, as *Visvâmitra*, the good friend, the man who has all creatures as friends—that is one who does not hate any creatures but is at peace with them all. This is the Vedântic quality of looking upon all as self and it appears to me that a king who does not possess that quality is not fit to perform the solemn rites of the Râjasûya and become the universal king, and that the title *ajâtasatru* belongs only to the king who, being full of *dharma*, justice, and *mitra*, friendliness to all creatures, performs the Râjasûya. The Brâhmanas look upon such a king as their heavenly king, Soma, the moon. The above texts are quoted to show how the Bharatas are mentioned along with the king moon.

The sun and moon are object lessons. The moon Visvâmitra conceives the light of the sun by his prayer, and thus getting light from the sun shines as the full moon—as the knower. At the end of the Night period, the Rohinî star, who is the dearest star of the moon and whom I take to represent the moon's sacred prayer Sakuntalâ or Gâyatrî, comes in conjunction with the sun, the emblem of the Supreme Self, and is wedded by Him. At the time of this Conjunction, the moon Kanva is absent because he is not visible on the new moon day, and because the knower, when absorbed in deep contemplation of the Self in the heart, is quite oblivious of his body and the outer world. Thus absent or absorbed, he mentally sees the Self wedded to his Gâyatrî contemplation. The *b h a r g a s*, or light of the sun to be conceived, is not the visible light, but the Self or Purusha in the sun according to the *antarâditya-vidyâ*. Without this idea of Purusha in the sun that luminary is useless for contemplation. Considered merely as a globe of light, the sun, like the moon, becomes an object for illustrating the career of a mortal. Thus, on the one hand, the moon, as a knower, achieves his object by conceiving the Purusha in the sun who is his aim in his month-making career, while on the other, the sun Dushyanta, to whom the goddess Gâyatrî as Sakuntalâ is offered, that is, married, is taught to look upon himself as a mere mortal and upon the goddess as praising not his mere light but the Self in him. Under this view she is higher than him; and therefore, metamorphosed as the Aldebaren Rohinî, she is to be taken by him as his aim in his year-making career, which I illustrate thus. From the winter solstice he begins to hunt and kill the darkness or ignorance which is personified as so many beasts, and as a reward finds the star at the Conjunction and marries her. But as the sun goes forward soon, making the star rise heliacally, it is fancied that Dushyanta went away making promises and that she gave birth to the summer light Bharata as the offspring of her marriage or conjunction with the sun. Then the sun, going farther and farther, reaches the point of

opposition and so it is fancied that he forgot all about his wife or did not intend to carry out his promise. In other words he becomes unrighteous, the reason being his going towards winter—darkness. Until the autumnal equinox or the time of the sun's opposition to the star, the boy Bharata, the summer light, is seen subduing the wild beasts or darkness, thereby making the days in summer longer than in the other, the dark, half of the year. Then the movement of the star sunward begins and the summer light disappears from us; and so it is fancied that she took away her son with her in order to hand him over to the sun. Accordingly she reaches the sun at the Conjunction again and removing his ignorance by her divine teaching of the Self or the Old Man in the heart makes him the glorious summer sun or a man of full, regained, knowledge,—regained, because the value of an object is not fully appreciated unless contrasted with its loss; and his son is his own self poured forth for the benefit of all in the shape of the summer light, whose other aspect is the heavenly soma, the summer rain. A life spent for common good obtains oneness with the Supreme Self, who, as Prajāpati, performed self-sacrifice, and entered into all beings. Thus the child Bharata that is obtained, is the One Self of the two shiners, knowers, the sun and moon.

Visvāmītra's Gâyatrī is also called Sāvitrī, because the Sāvitrī. deity of the verse is Savitā, the sun. Her saving power is beautifully illustrated in the story about her, in the Mahā Bhārata Aranya parva 292 to 298, which is as follows :—

Asvapati was the king of Madra. He offered 10,000 Homas to the goddess Sāvitrī, who, springing out from the Homa fire, said that he would get a daughter. In due course, the queen gave birth to a daughter, who was named Sāvitrī in honor of the goddess. Sāvitrī was so brilliant that nobody came forward to marry her. One day, with her father's permission, she set out in search of a

husband and selected Satyavân, son of Dyumatsena, king of the Sâlvas. This king had lost his sight, been dethroned by the neighbouring kings, and was living under a Sâla tree in a forest called Medhyâranya, with his wife and only son Satyavân, also called Kitrâsya, because he was very fond of horses and used to write pictures of them. Sâvitri came back and informed her father of her selection. Just then *Rishi* Nârada came in and said that the boy was destined to die in a year and that she should not marry him. But she said she had given away her mind to him and would marry him. The marriage was duly performed and she lived with her husband, in the forest. On the day on which it had been foretold he would die, she fasted and prayed; and with the permission of her parents-in-law went to the wood with her husband, who was the only support of the family, and was bringing fruits, firewood, &c., daily. On that day he exerted so much in cutting firewood that towards evening he complained of head-ache and breathed his last while resting his head on the lap of his wife. Yama himself came and took away his life. Sâvitri followed Yama, although he told her that it was useless to do so and that he would grant her anything she required except her husband's life. She entertained Yama with conversation on the way and pleased him so much that he first granted sight to her father-in-law, then success in the attempt which the latter might make to regain his kingdom and reign justly, and then one hundred sons to her own sonless father. At last Yama asked her what more she wanted. She said: 'if you are pleased, grant further that I should have one hundred sons.' In spite of himself, the word, yes, came out from Yama's lips; and then Sâvitri left it to him either to make his word true or retract the boon granted,

for she said, she would never have any pleasure without her husband. Yama was obliged to give back her husband's life. She then went to the place where his body lay and found him brought back to life. The night was far advanced and lighting a fire in the wood to show the way, she supported him and conducted him home. By that time his father had got his sight and was anxiously searching for him. All the other boons which she received from Yama were duly fulfilled.

A heroine of disinterested love and inflexible devotion, casting her lot with a poor penniless man destined to be short-lived, and abandoning the pageantry of the palace to find peace and happiness in the service of her husband and his blind father in a forest-home,—Sâvitri has been deservedly held out to succeeding generations as the ideal of womanhood.

But what does the miracle of Satyavân's resurrection really mean? To say that there was but a swoon and that the fancies of a zealous and imaginative wife were portrayed as real truths, would be doing but poor justice to the ancient Vedantic poet of the Purâna. I would take Satyavân, meaning 'he who has Satyam,' one of the well known names of Brahman, to be the enlightened soul of a knower. He at first plays with the horses, the senses; but finding out by experience that the pleasures they give are insipid and unreal, he converts them into lifeless pictures. His father is probably the personification of Kâma, Desire, having at first for his fulfilment the *dyumâ t*, shining, *senâ*, troop, of the phenomenal forms or objects of the selfish world. In their pursuit he is at last worsted by stronger selfish men and finds himself to be really poor and blind, not having yet realized the all loving Self who is Sarvântaraḥ, all in all. So in the wilderness of samsâra, he repents and cries:—When will I see light? When will I be fulfilled? In this state he has his own enlightened self as the son of support. That son is self-sacrifice, as he devotes his life to support by hard

manual labor his poor parents. So, the sacred Gâyatrî alias Sâvitri, the personification of Brahma-vidyâ, the heroine of disinterested love, elects him as the only fit husband for her. Her father Asvapati, the lord of horses, may be taken to signify one who has subdued the senses. As such he is fit to be her father. Wedded to her, Satyavân lays down his life in the service of his distressed parents and thus completes his self-sacrifice. The result is that Desire is fulfilled and gets eyesight* to see his son who is the Âtman, risen from self-sacrifice to immortality by the favour of Yama, the god of dharma, justice, who in the Vedânta seems to be identical with the Sarvântaraḥ, the Antaryâmî, the Âtman who controls (yamayati) inside (Br. Up. III. 7). Sâvitri's father seems to be in disguise God Savitar, genitor, alias Prajâpati. His one hundred sons may be taken to be the effusion of His love all round in regarding all creatures as self, and in being all in all. As the knower also regards all creatures as self and should be all in all, Satyavân too gets one hundred† sons. The knower becomes quite similar to Brahman (paramam sâmyam upaiti).

In the Kathopanishad, Nakiketas, who is evidently an Upa-nîta boy, initiated to the sacred Savitri Gâyatrî verse, is delivered up by his father to Yama, Death‡ but the boy succeeds in getting from Him the knowledge of immortality. Here also, wedded or initiated to Sâvitri, Satyavân is grasped by Yama and rises from death. Yama, the god of death,

* About the knower, who obtains the Self the Khand. Up. VIII. 4, 2 says:—andhaḥ sannanandho bhavati.

† Sata, hundred, means a large number, often used in the sense of innumerable. So, the one hundred sons of the emancipated may mean the aspect of his becoming hundred-fold, thousand-fold, Khand. Up. VII. 26, 2. Or, as the same Up. (ibid. 26, 1) says that the knower obtains all his objects from the Self (âtmatāḥ), they are âtmajâḥ, born from the Self, and therefore, poetically, sons. Or the one hundred (innumerable) ânandâḥ, joys, of Brahman, which, the Taitt. Up. says, is obtained by the knower who is a kâmahata, not tainted by selfish desire, are the one hundred nandanâḥ, sons, literally joy-givers. The meaning of all these texts seems to be the same. The knower's becoming all in all is his thousand-fold aspect, is his hundreds of joy, is his hundreds of darling babes with whom to enjoy the sweets of fatherhood.

‡ Yama is there addressed as Mrîtyu.

is death to evil doers, putting them in the vortex of Samsâra which ends in death over and over. But to the knower who realizes Yama who controls the inside—conscience—and makes the mind righteous, death is the gate to immortality.

The phenomenal illustration of the story is simple. The sun is the emblem of the Unseen Savitâ. The Prâjâpatyâ star Rohinî is his daughter, as she rises heliacally. Going to the night she marries Nityavân, the moon, as the moon, the man in the sky, illustrates the highest truth—self-sacrifice—on every newmoon day. She supports him to tide over his wintry or samsâric difficulties. At last when the newmoon day of the Conjunction comes he dies on the lap of Rohinî, not far from Yama, the regent of the asterism Bharanî. We may take his regenerated aspect to be the elevated state of the moon as the regent of Mrigasiras, so near to Rohinî.

The Sandhyâ worship, in which the Gâyatrî is used, seems to be of very ancient date. There is an account of it in the Taitt. Âranyaka II. 2 to the following effect:—

In the olden time (p u r o n u v â k e), the Rakshasas (used in the neuter) performed severe tapas. The god Prajâpati asked them what boon they wanted. They said: 'grant that we should fight with the sun.' He said 'Fight.' Therefore these Rakshasas fight with the rising sun (and keep on) till he sets. But they are put down by means of the water consecrated by uttering the Gâyatrî. Therefore, these Brahma-vâdins, facing the east at the (morning) sandhyâ (that portion of the dawn when the sun is rising), throw * up water consecrated by uttering the Gâyatrî. The particles of that water become the vajra weapons and throw the Rakshasas down into the island called † Mande-hârûna. By turning ‡ round to the right (after

* This is done by taking water in their joined palms (a n j a l i).

† A compound of m a n d e h a and a r u n a.

‡ Pradaksina. It is the going round a priest, father or other great man or an object of worship as a sign of respect. In the sandhyâ worship the pradaksina is for the sun.

throwing up the water) they (the Brahma-vādins) blow away sin. The Brâhmana, the knower ('Brâhmano vidvân') who contemplates the sun at sunrise and at sunset and performs (the throwing up of water), eats (*i.e.* enjoys) all blessing. This sun is Brahman. He who knows this becomes Brahman itself and goes to Brahman.

The Taittiriya Âranyaka seems to belong to that Vedic period in which there was no divorce of the rituals from knowledge, the former being a symbolical enactment of the latter. It says of the Supreme Self that He is 'the Self of all, the ruler, ruling men by entering them: *Antaḥ prāvishataḥ sâstâ janânâm Sarvâtmâ.*' It here and there lets out the esoteric significance of certain rites. In the story under consideration, about the sandhyâ rite, there can be no doubt that the Rakshasas it speaks of are the powers of darkness, which, having roamed in the night, presume to fight with the rising sun and want to rush into the day also, but which are, it is fancied, thrown down into an aruna or red island conjured up in the sea where the red light of the dawn region seems to touch it. But the weapons used, *viz.* the particles of water thrown up as an offering to the sun by us, insignificant creatures, would strike any one is childish, unless some allegory was intended. As it is clearly stated in the latter part of the above extract that sin is blown down by performing the rite, let us take the Rakshasas or the darkness to represent sin. Among the mantras used in the sun worship performed by the Taittirîyins occurs '*Sûrya âtmâ jagatas tathushas ka*' (Rig Veda I. 115, 1), meaning that the sun is the *self* of all that moves and stands. Enchanting and sublime the word *âtmā* was felt to be in the days of the Upanishads. Of the many things contributing to the birth of religion in the human mind is the contemplation of the methodical revolving of the star-bedecked firmament in a calm night. In rushes the concept of the All-intelligent Architect, from the remotest imaginable guhâ or cave in the sky on high, to the depth of the

heart of the poet so as to make this at once the guhâ for His residence. This is taking the Âtman in by the mode called Hârda-vidyâ or Dahra-vidyâ, the science of the heart. The moment He enters it, it wants to salute Him; and if, from the habit of bowing before the figures of elders, it feels at a loss for an appropriate metaphorical figure for the Figureless or Unseen, there rises in the east the magnificent sun, who is full of light, who sheds his light on all creatures alike disinterestedly, and whom all creatures, roused from the death-like slumber of the night, glorify as their life. He is as it were the brilliant seat of the In-dweller of all hearts put outward,* —the ideal of unselfishness. This is what is called the Antarâditya-vidyâ or 'science of In-the-sun.' Another Vedic prayer used in the sandhyâ rite prescribes self-sacrifice as an atonement. It prays to the sun for protection from, and removal of, whatever sin was committed in thought, word or deed, and concludes thus:

Idam aham mām amṛita-yonau

Sūrye jyotishi juhomi. Svâhâ!

'I burn myself in the sun, the Light, the seat of immortality,' (the sun being the emblem of Brahman). After this the water consecrated by the Gâyatrî is thrown up and signifies probably the sacrifice-purified soul offered to the Âtman in the sun, the ideal of unselfishness. This rite of repentance and sacrifice puts down the Rakshasas or sins arising from selfishness and ignorance, and strengthens us to keep the deity of goodness in us, free from temptation, from sunrise to sunset, from the age of thought and discretion up to death. In the evening sandhyâ worship, Agni, the fire, is substituted for the sun and he is called Satyam Jyotish, in which the soul is to be offered as an oblation.

In the *Khândogya* Upanishad Virokâna of the Asuras mistakes the body itself to be the Âtman, while Indra of the Devas learns the Self and the fact that likes and dislikes (*priyâpriye*) do not touch the soul that has become a *sarîra*,

* *Adityo ha vai bâhyah prânah ndayati.* Prasna Up. III. 8:—There rises the sun who is indeed our outward life.

bodyless. This may be taken to mean that the embodied state is that in which man confines his self within a single body and therefore thinks that he is no other than his body and looks upon all others as aliens and entertains likes and dislikes in respect of them *with a selfish end*. If Mande-hârṇa is the compound of the words manda, îhâ, and aruna, the red island may be taken to signify the human body of blood as the abode of manda, foolish, selfish, îhâ, desire. The knower leaves the Râkshasas, the brutal passions, to grovel in the bloody island,* the embodied state, and rising superior to that state, realizes Brahman and becomes Brahman, that is, grows or bursts forth into the vastness of Âtman.

I shall now proceed to examine the stories relating to
 Trisaṅku Trisaṅku. The Ramâyana I. 60, gives the following account of him:—

Trisaṅku was king of the Ikshvâkus. He was satyavâdî, truth-loving, and jitendriya, one who had mastered his senses. He asked his family priest Vasishtha to make him perform a sacrifice in order to go to svarga, heaven, with his sarîra, body. Vasishtha said: 'Impossible.' Thus refused, he went to the one hundred sons of Vasishtha that were performing tapas in the south and made the same request to them. They said that he was childish in coming to them when their father, who knew so much, had said, 'Impossible.' He got angry and said that he would go to another priest. They got angry and cursed him to become a Kandâla. He at once became a Kandâla and all his ministers and people forsook him. He went to where Visvâmitra was performing tapas in the south. Visvâmitra took pity upon him and officiated as his priest saying:

* Cf. Sonitapura, the bloody town of Asura Bâna, whose story will be explained in the essay on Krishna.

‘I will make you go to heaven even with the rūpa or form of a *Kandâla*.’ Thousands of *Rishis* attended the sacrifice, fearing his anger if they should refuse to go. But the sons of *Vasishtha* did not go and they ridiculed the idea of a *Kandâla* performing a sacrifice with a *Kshatriya* as priest and of *Brâhmans* attending it and eating *Kandâla*’s food. Hearing this, *Visvâmitra* cursed them to become decrepit and deformed *Mushtikas* eating dead bodies, and one of them by name *Mahodaya*, to become a *Nishâda* for a long time. At the end of the sacrifice *Trisanku* went to heaven with his body, but *Indra* hurled him down. He fell head-downwards crying to *Visvâmitra* for help. *Visvâmitra* said: ‘stop, do not fall’; and he stood in the sky. *Visvâmitra* then created a new set of seven *Rishis* and other stars for the south and was about to create a new *Indra* and a new set of *Devas* to receive his protégé into their heaven, when the *Devas* respectfully told him that it was impossible for a man to go to heaven with his body. *Visvâmitra*, said “I do not like to break my word. Let there be a heaven for *Trisanku* with his body. Let the stars created by me * stand firmly in the sky beyond the path of *Vaisvânara* as long as the universe lasts. Let *Trisanku* shine among the stars even with his head down (a v â k - s i r â h) and let all the stars follow him.” The *Devas* granted this.

The *Harivamsa*, 76 sloka † 51, when describing the autumn, says that *Agastya*, the Star *Canopus*, travels in that â s â, direction (i.e. the south) which is *Trisanku-karitâ*

* *Visvâmitra*’s creating new stars is briefly mentioned in the *Mahâ Bhârata* I. 71, sloka 34 thus:—

Kakarâ ’nyam ka lokam vai
kruddho, nakshatra sampadâ
Prati-Sravana-pûrvâni
nakshatrâni kakâra yah.

† The text is:—

Trisanku-karitâm âsâm
Agastyo vikarishyati.

i.e. in which Trisaṅku travels. This indicates Trisaṅku to be a southern constellation. The late Siddhānti Subrahmanya Sâstri of Madras informed me, in January 1888, that Trisaṅku's *loka*, world, is a cluster of stars consisting of two big stars and several small ones situated to the south of Anûrâdhâ, which itself is in the *dakṣina-gola* or southern half of the celestial globe, and that this cluster is in what is called Visvâmitra's Svarga. I was not able to gather in what old work this Svarga is described; but as the learned Sâstri's description gave me a general idea of the region of the cluster, it remained for me to find out, in or about that region, the *head-downward* Trisaṅku of the Râmâyana. An English work on astronomy had made me familiar with the Cross, and having gazed at it over and over, I consider that the Svarga or heaven of Visvâmitra consists of many of the stars of the constellation Centaurus *plus* the Cross; that the star Alpha Centauri, by reason of its being the biggest and brightest of the group is our *Rishi* Visvâmitra, shining brilliantly *i.e.* performing *tapas in the south*, his place *in the north* being in the Great Bear along with Vasishtha and other *Rishis*; and that the head-downward Trisaṅku is the Cross plus two stars which are to the north of it and which, according to Proctor's Star Atlas, belong to the constellation Centaurus. The reason for taking Trisaṅku to be the protege of Alpha Centauri (Visvâmitra), seems to be the proximity of these two to each other, the brightest star of the group being taken naturally to be the Guru or priest. The accompanying plate shows the prominent stars of Trisaṅku and Visvâmitra, marked *a* to *h*. The stars *a* to *f* (of which *a*, *b*, *c*, *d*, form the Cross) represent the body of Trisaṅku and suggest beautifully the idea of a man hanging head-downwards, *a* the lowermost star being his head, *b* and *c* his two sides, *d* his navel, and *e* and *f*, the uppermost stars, his two legs. The star *g* is the Alpha Centauri. If, as I take it to be, it is Visvâmitra, the bright star *h* near it may be viewed as though it is his outstretched hand commanding Trisaṅku not to fall down but stop where he is

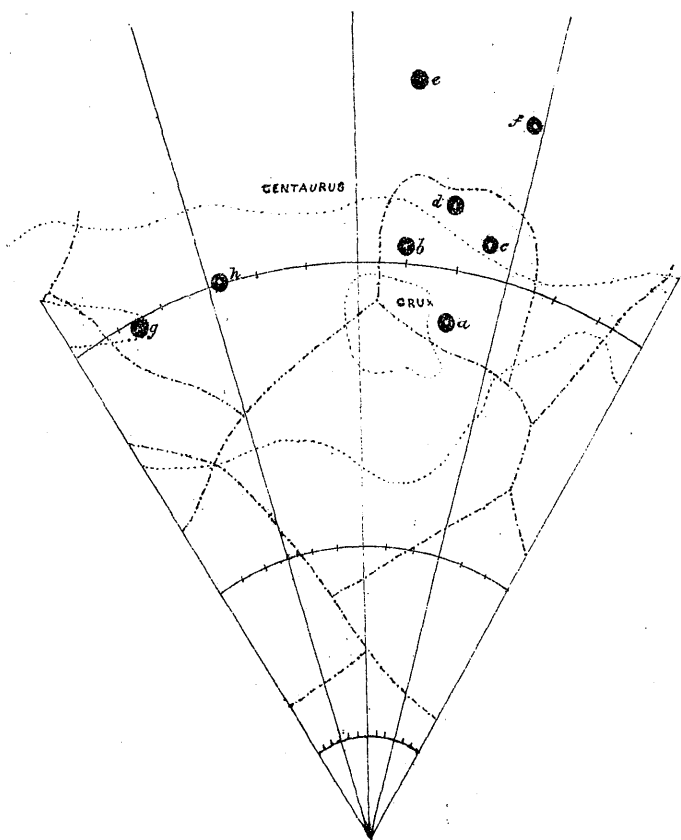
even with his head, the star *a*, downwards *i.e.* towards the south pole. The distance of *a* to the pole is about 27 degrees, and Trisaṅku, from head *a* to feet *e* and *f*, is a large constellation extending over 15 degrees north to south, from about the 48th to the 63rd degree south of the equator. As these stars *a* to *h* are almost opposite to the Great Bear in the north, they may fitly be called the Great Bear of the south.

As Trisaṅku is not far from the south pole, he describes a small circle diurnally in the sky while the stars on the equinoctial line describe a larger circle. Hence the saying that Visvâmitra ordained other stars to rotate round Trisaṅku.

Visvâmitra who figured as the moon in the older story of his fight with Vasishṭha, acts as the regent of Alpha Centauri in this story. It must be remembered that the 28 asterisms and many other stars have been named after several Vedic gods and Rishis.

Now, the Cross, with the stars *e* and *f*, though presenting the picture of a man hanging head downwards, could hardly have suggested the name of Trisaṅku. That name seems to me to have been transferred from the Orion to the Cross. Saṅku ordinarily means a peg, or spoke (*R. V. I.* 164, 48). The Orion's Belt, with a line drawn over its three stars, would be Trisaṅku, *i.e.* the spoke made of the three stars. As the regent of the Belt is the moon, the Belt is his starry form located in the Orion town or body; and the moon who is thus in the Belt can be designated as Trisaṅku—'He who has the three spoke-like stars.' So, I would take the hero of this story to be king moon under the name of Trisaṅku. How the moon obtained another starry form as the Cross (*plus* the stars *e* and *f*) and gave his name Trisaṅku to it, will be explained after indicating the probable esoteric significance, to illustrate which riddles and phenomenal metaphors have been used in the story.

Was it not presumptuous on the part of Visvâmitra to have sent up his disciple Trisaṅku with his body to Indra's heaven? It is easy to condemn Visvâmitra if we are carried away by the outward aspect of the story. But if we ponder





over its paradoxes it must strike us that there must be some hidden meaning in them. In the previous stories we have seen that the enmity between Vasishtha and Visvâmitra was unreal, and that they, as Agni and Soma, are most intimate friends. In this story there are the riddles—(1) of the king becoming a *Kandâla* and yet performing a Vedic sacrifice, (2) of Vasishtha's son Mahodaya becoming a *Nishâda* (3) of Visvâmitra's sending his protege bodily to heaven, for, if he is king Soma, who is the king of Brâhmans, who confers *immortality on those that drink him and who as *Vâtâpi* in the story of Agastya and Ilvala shatters the bellies of Brâhmans, he is the last man to have fallen into the error of sending a man, with his body, to heaven; (4) of the king being able to go actually to the heaven of Indra, let the latter hurl him down afterwards; and (5) of his not falling down but becoming a constellation, which means that he attained to the highest state that can be illustrated phenomenally; and the explanation I would venture to suggest is given below.

The Brahmâ priest Vasishtha is identical with the god Brahmâ alias Prajâpati and with His aspect as Indra, of whom the sun is the emblem. Brahmâ's sacrificed aspect as the One Self located in the heart's womb of all creatures is the Son God Rudra, who is well known as the bowman and hunter, hunting and killing all beastly passions; and Rudra is Agni *Svishtakrit*,† that is one who makes a sacrifice well sacrificed. The Upanishads say that man should regard himself as *Yajña*, sacrifice, for, by sacrifice of flesh *i.e.* by self-sacrifice, he should rise in spirit *i.e.* obtain the spiritual quality of regarding all creatures as self. So, in order to make himself well sacrificed, it is necessary for man to have the Ideal of the Son God Rudra, who must therefore be present in the sacrifice. To Vasishtha, his son Mahodaya, the Great Rise, is his own sacrificed state as the enlightened Self, called son because that state is a *ñ g a j a*, risen away from body. In

* "Whoever enjoys the Soma beverage, he certainly will be immortal" *Aitareya Br. of Dr. Haug*, p. 493.

† Vide Vedic texts quoted in *Muir IV.* p. 200.

the story under consideration Visvâmitra's protege Trisanku wishes to perform a sacrifice in order to become an enlightened Self. Here, let me refer to the concluding portion of the *Khând. Upanishad*, according to which Indra studies Âtma-vidyâ under Father Prajâpati for 101 years and learns at last that body is mortal, that the immortal self, the knower, casts off the body (d h â t v â s a r â r a m) and springs forth from it in his state as the Self, having approached the Great Light. The original is:—

Esha samprasâdo 'smât sa -
rîrât sumutthâya Param
Jyotir upa-sampadya svena
rûpenâ 'bhinishpadyate.

Thus the original of 'in his state as Self' is svena rûpena. I take the word sva* to mean âtman, self. Here, rûpa which ordinarily means 'form' such as an object having a body has, means the freed, bodyless state, as another Upanishad (*Mund. 3, 2, 8*) clearly says that the knower is freed from name and form:—tathâ vidvân nâmarûpâd vimuktah. But the very fact that the *Khândogya* used the equivocal word rûpa appears to me to have given room to the paradox that Trisanku wished to go to heaven with his rûpa, form. When he asks the Vâsishtas to prescribe a sacrifice and officiate in it in view to his going to heaven with his body, he must be taken to use the word body in a double sense, one outward or apparent, meaning the human body which is mortal, the other inward or real, meaning the Self's immortal state sva-rûpa or the Self himself as the vast body or loka, world. Taking the outward sense they rightly refuse to prescribe, and officiate in, a sacrifice, the object of which is the permanency of the embodied state: it cannot be called a sacrifice at all. Taking the inward sense he says that he will seek spiritual salvation from another priest. Realizing the inner sense, they reply:

* Cf. Br. Up. I. 4, 15, where svah lokah in the expression svam lokam adrishtvâ is further on stated to be âtmâ eva lokah in the expression âtmânam eva lokam upâsîta.

'Do thou become a *Kandâla*.' Now the *Kandâlas* are *Mâtangas*, 'they who get intoxicated' (vide *Sabarî*, *Mâtanga*, and *Dundubhi* in the essay on the *Râmâyana*). Though the *Brâhman* is a tea-totaller, he sticks to his *soma* beverage in the most solemn of his sacrifices, namely the *soma* sacrifice. He becomes *soma-pîthî*, drinker of *soma*, which appears to me to symbolize the drink of knowledge, and which makes him immortal as the *Aitareya Brâhmana* says: "whoever enjoys the *Soma* beverage, he certainly will be immortal." Thus, as a riddle or paradox the knower must in his own way become a *Kandâla* or *Mâtanga*, a drunkard! The reply, therefore, which outwardly is a curse is inwardly an instruction: 'If you want to go to heaven in the Self's true *rûpa* or nature, drink the *soma*.' So, he goes to *Visvâmitra*, who is king *Soma*. The curse by which *Vasishtha*'s son *Mahodaya* becomes a *Nishâda* may likewise be explained. I take *Nishâda* to be used here in a double sense, one outward, meaning the hunter, the other inward or esoteric, meaning 'one who sits down.'* Now, no sacrifice can be performed without there being a *Brahmâ* priest in it, and the *Vedas* say that the *Brahmâ* priest should be a *Vâsishtha*.† The *Brahmâ* priest sits throughout the sacrifice superintending it; and his sitting so without doing what the *Adhvaryu* and other priests do, gave rise to the humorous remark that he is a do-nothing, vide *Rig Veda* VIII. 92, 30, as interpreted by Dr. Hang in his *Ai. Br. Introduction* p. 20. The riddle

* *Nishâda*, the hunter, seems to be the compound of *ni* and *sâda*, meaning one who by hitting the hunted beast makes it lie down well (*nitarâm*), that is, dead—never to rise again. *Sâdin* means both one who destroys (makes his enemy lie down dead) and one who sits down. One who sits down may well be looked upon as a do-nothing as contrasted with one who is up and doing. In this way, *Nishâda*, as a pun, is capable of meaning one who sits well—a sense in which the word is actually used in the *Purânas* about the bad being who sprang forth from *Vena*'s body. The priests said to him:—*nishâda*, sit down, and he at once became a *Nishâda*, vide *Vishnu-purâna* I. 13, 36; *Bhâgavata-purâna* IV. 14, 46; *Harivamsa*, 5, 18.

† About a *Vâsishtha* being selected as the *Brahmâ* priest, vide the *Shadvimsa Br.* quoted at p. 42 *ante*. The *Taitt. Sam.* III. 5, 2 says that *Vasishtha* saw *Indra* with his own eyes while other *Rishis* could not, and that therefore a *Vâsishtha* should be made the *Brahmâ* priest:—*Tas m âd Vâsishtho Brahmâ kâryah*.

therefore, of Mahodaya, the Vâsisht^ha, having been made a Nishâda seems to mean that he was actually engaged to sit as the Brahmâ priest in Trisanku's sacrifice.

If such is the meaning of one curse, the other curse by which the 100 sons of Vâsisht^ha became the Mushtikas must also be capable of a similar explanation. That curse is: 'Let them become the cruel Mushtikas, the Mritapas, and the eaters of dog's flesh, for seven hundred generations.' A commentary takes *mritapâh* to mean *sava-bhakshakâh*, eaters of dead body. According to Apte's Dictionary the Mritapas are a class of persons of the lowest caste, 'who watch dead bodies, carry them to the cemetery &c.' Mushtika, among other things, means a pugilistic encounter or *mush^ti-yuddha*, boxing, and seems to have also meant the wrestler or boxer, as Balarâma is said to have conquered an Asura named Mushtika in the Mallayuddha fight. According to the same dictionary, the Mushtikas are an outcaste race known as the Dombas. The Dombas are known for their somersets, rope-dancing, wrestling, &c. They are a low class addicted much to drink. As the curse in question was a retort to the one which made Trisanku a *Kandâla*, the Mushtikas alias Mritapas spoken of must have been a people almost as addicted to drink as the *Kandâlas*. The *Taitt. Samhita* I. 8, 18 says that in the *Dasapeya* ceremony of the *Râjasûya* one hundred Brâhmans drink the Soma juice out of ten cups at the rate of ten Brâhmans for a cup. There cannot be a worthier set of Brâhmans to drink the soma than the 100 Vâsisht^has, who, in view apparently of their fulfilling this part, are spoken of paradoxically as the Mritapas. The word *mritapa*, which has been taken to mean one who watches the dead body, may well be construed to mean the drinker of the dead, as *pa* means both to watch or protect and to drink. One of the names for the sacred liquor Soma is *amrita*, immortality, evidently because, being the drink of knowledge, it confers immortality. This sacred Soma is pressed by beating and squeezing his body, the Soma creeper, as if taking the life out of him; and so as a riddle,

king Soma who is thus *mṛita*, dead, is drunk by the Brāhmans for their *amṛita* *tva*, immortality. Therefore, it appears to me that the paradoxical *Mṛitapas* are *Amṛitapas*, the drinkers of the Soma, and that the *Vāsishtas* actually attended *Trisanku's* sacrifice and were honored with the sacred drink.

If this is the meaning of *Trisanku's* sacrifice, his going bodily to *Indra's* heaven can only mean his going in his *svārūpa*, true nature, as the Self. The god *Indra* of this story seems to be the Supreme Self, as the *Bṛihadâraṇyaka* IV. 2, 2, takes *Indra* to be the *Puruṣa* in the eye, called *Indha*, 'He who illumines'; and it says:—'It is this *Indra* whom they call *Indha* esoterically (*parokshena*); for the *Devas* are fond of *paroksha*, esotery, and are *pratyaksha*-*dvishah*, haters of exotery.' *Pratyaksha*, the patent, is what is before the eye—what is seen, and includes all the phenomenal forms. *Paroksha*, the latent, is what is beyond the eye—what is not seen, and means the Unseen Seer concealed in all forms as the All-pervading Self. So, the *Devas*, the knowers, are fond of the bodyless Unseen Self; and, as if to suit His latent character, the authors of *Paurâṇic* stories appear to have vied with one another in teaching Him to men by means of parables and riddles. Hence the necessity we are under of rejecting the patent, and finding out the latent in these stories. A knower who goes to *Param Jyotis*, the Great Light, the Supreme Self *Indra*, can never fall, as he becomes one with Him. Going to, or attaining to the state of, the Supreme Self, the knower bursts forth as the Self:—*svena rūpenâ 'bhinishpadyate*; and immediately after this, the *Khândogya* says that he (the knower who thus bursts forth as the Self) is *Uttama-Puruṣa*, the Best Man. Now, the definition of the *Upanishadic Puruṣa* is contained in the *Bṛihadâraṇyaka* II. 5, 18, thus:—

Puras kakre dvipadaḥ
puras kakre katushpadaḥ
Puraḥ sa pakshî bhûtvâ
purah puruṣa âvisat

The meaning is that the Purusha made all bipeds and quadrupeds so many towns and that becoming a bird he entered them. Man is Purusha because his soul dwells in the body-town. So long as he grovels in selfishness, and thinks that he is not other than his body he confines himself in one body. By this he makes himself a small man. But the knower soars like a bird up to the region of universal love and entering all creatures—all bipeds and quadrupeds—makes them his towns—his kingdom—as he makes himself the One Vast Self by looking upon them all as himself: he is all in all; and this is the quality of the Best Purusha, the Best In-dweller. Thus, the bird metaphor denotes the freed enlightened state of man. Now, another name for the bird is *pataṅga* * meaning that which flies. It is derived from the root *pat*, which has a double meaning, one to fly and the other to fall; so that when it is said in this story of riddles that Trisaṅku fell, it means that he flew. When the knower becomes the Infinite all-pervading Self, encompassing height and depth, there can be no fall to him.

Now, phenomenally, let us suppose that the sacrifice performed by the moon Trisaṅku began on the full moon day on which the moon is in conjunction with the Orion sacrificial ground, making it ablaze with his fire. All the *Rishis*, the solar rays, in which are included the sun Vasishtha's sons, attend it, as the moonbeams are solar rays reflected.† I would take Mahodaya, the Nishâda hunter, to be the Dog star Sirius, the well known Mrigavyâdha or

* *Pataṅga* is construed as *patana-sīla*, *pater aṅga-k-pratyayaḥ*. The Taitt. Sam. V. 2, 5 says that Purusha, man, who is measured by Yajña, sacrifice, becomes a bird:—*pakshī bhavati, na hy apakshaḥ patitum arhati*.

† Our ancients seem to have been fully aware that the moon shines with solar light. Śāyana says that that is the meaning of verse 15 of Rig Veda I. 84. His rendering is based on Yâska's Nirukta on that very verse. The Nirukta says: One ray of this (sun) makes the moon shine reflected (*kandramasam prati dīpyate*); therefore it should be inferred that the moon's light is from the sun; and there is (to that effect) the Nigama which says:—'*Sushumnaḥ Sūrya-rasmiḥ Kandramâ Gandharvaḥ*.' This Nigama is one of the Jayâdihoma Mantras, Taitt. Sam. III. 4, 7. As *g* means ray, as well as water, and many other things, Gandharva is capable of different shades of

hunter. He sits always near the Orion-sacrifice. In this story, the Dog star, the devatâ of which is Agni Rudra, the son of Brahmâ, is exhibited as the son of the Brahmâ priest Vasishtha. The knower is called Yajña, sacrifice, as by self-sacrifice he looks upon all as self. Self-sacrifice, therefore, is his sva rûpa, divine Âtmaic rûpa, form. The Orion-sacrifice is the moon's celestial form. The poet's object is to send the moon, with the Orion or Sacrifice as his body, to the sun; for, as soon as the full moon touches the Orion, its sunward career begins, making the moon sacrifice himself and become thinner and thinner every time he meets the Orion during the next five months, until his self-sacrifice becomes complete on the new moon day of the sixth month, when, along with the Orion (which then sets heliacally), he becomes one with the sun Indra. Thus he is sent up to Indra with Sacrifice as his body. The ancient idea is that the moon is Sudhâmaya, full of nectar, that the gods drink him in the dark fortnight, and that at the end of it (*i.e.* on the new moon day) the fathers quaff him (Vishnu-purâna II. 11, verses 22 and 23). In his career sunward, the waning moon is fancied to be sacrificing his body for the sake of the solar rays who are the gods and Fathers. As he is thus an emblem of self-sacrifice, they delight in him and enjoy him as their sacred drink. The Vâsishthas are our ancient Fathers (R. V. X. 15, 8). When the moon gives up his whole body on the new moon day, it is his death under one aspect but under another it is his self-sacrifice leading to immortality. So, on the new moon day of the Conjunction, the Vâsishthas, as the solar rays,

meaning—as the holder of rays or as the holder of water. In the former sense it is a name applicable to all heavenly bodies, sun, moon, and star, shining with ray, light. The meaning of the Nigama seems to be this: 'The sun's ray (that enters the moon) is su-shumna, bright, and the moon is the holder or container of (that) ray.' The Purânic idea that the moon is above the sun seems to be due to the fact that the Rig Veda (X. 85, 2) speaks of the moon as placed on the lap of the stars. This is a poetical description of the night, in which the moon's progress from one star to another is watched. The moon is only apparently on the lap of the stars. But taking the expression literally, we get the idea that the moon is actually on the lap of the stars, whose region is higher than that of the sun.

drink the moon and become thereby *Mritapas*, the drinkers of the dead paradoxically, but the drinkers of the juice of self-sacrifice esoterically. Thus strengthened by the sacred drink at the advent of the bright portion of the year, they show their prowess as wrestlers and boxers in thinning the ranks of the powers of darkness who had overgrown in winter. The poet now fancies, from the phenomenon to which I shall presently refer, that at the completion of his self-sacrifice, along with the Orion, on the newmoon day in question, the spirit of the moon, who thus went to the Great Light, the sun, was hurled down the Milky Way and became a huge Man, head-downwards, in the shape of the Cross with the two stars above it. In those parts of India where the southern Cross is visible it is best seen as the Man *head-downwards*, when it is at its culmination, which coincides with the Orion's setting below the western horizon; and so, while on the one hand the Orion, which is the town or body of the moon and which gave him its name *Trisaṅku*, enters the sun and disappears or in other words sets heliacally—and let us celebrate this disappearance on the new moon day which comes during the time the Orion remains in conjunction with the sun—there is seen on the other the Cross Man in *culmination*, but lo ! *topsy-turvy*, as though the moon *Trisaṅku*, by going with his Orion-body to the sun, fell down and became the Cross, the *topsy-turvy* Man of huge body. This is the poetical reason for transferring the name *Trisaṅku* to the Cross. But this paradox of the fall vanishes if we realize the fact that the Man is head-downwards only apparently to us who are in the north. He is near the southern *Dhruva* or pole with his head towards the south pole and the stars of the ecliptic below his feet. Such is the *ma him â* or greatness of *Rishi Visvâmitra*, that he made the mortal moon the decayless, self-shining starry Man, the Cross, round whom all the stars of the ecliptic go in *pradākshina* as if he is a Great Man or *Uttama-Purusha*—he made him a *Nakshatra*, that which does not decay, as our grammarians have understood

that word to mean (*i.e.* *na ksharati iti nakshatram*). Dr. Haug, in his Introduction to the Aitareya Brâhmana, p. 45, derives the word in two ways, both indicating the *station* of the moon, one from the root *na ksh*, to arrive at, with the suffix *atra*, *i.e.* the *place of arrival* for the moon in his monthly career from one star to another of the 28 asterisms; the other from *nak*, night, and *sattra*, a session, *i.e.* the moon's *station for the night*, as it is only in the night that it is possible to see in what asterism the moon is. He considers that the word *nakshatra* arose with reference to the 28 stars and that afterwards it metonymically came to mean *stars* in general. I think that Dr. Haug's derivation of the word is more probable than that of the grammarians, but from the remotest time there has been a tendency, when the true etymon of a word has been forgotten, to derive it in a way which would suit any other reasonable concept. The very fact that metonymically *nakshatra* came to be understood as *star* in general, was capable of putting to the shade the special applicability of the word to the stars of the ecliptic—the *stations* of the moon,—and of importing into it a meaning which would apply to stars in general. The stars, when contrasted with the moon, the planets, and the apparent motion of the sun over the asterisms, are fixed. They are *dhravas* as is evident from the Vedic expression that the star Arundhatî had *dhruvatâ* conferred upon her (*vide* the birth of Kumâra in the essay on Rudra). The North pole star became *the dhruva* among all the *dhravas*, stars, because it has not even the apparent diurnal rotation. In the south, the Cross is very near the south pole and being thus *dhruva*, fixed and permanent, it is, phenomenally, a very appropriate object to serve as a metaphor for the incorruptible permanency of the liberated, bodiless self.

There is quite a different story about Trisanku in Harivamsa 12 and 13, according to which he was not hurled down at all from heaven, but went to it even with his body. This story, when compared with that in the Râmâyana to

which I have just referred, will show how free the poets of those days were in dressing the same subject in diverse ways. Among other things, *Sa ñ k u* means sin, and the *Harivamsa* makes *Trisañku* a man of three sins and yet sends him up to heaven. The story is to the following effect :—

Trisañku's great-grandfather was *Sudhanvan*, whose son was *Tridhanvan*, whose son was *Trayyârûna*, whose son was *Satyavrata*, which was *Trisañku's* original name. In his youth he brought away by force a girl who was being married to another, and married her himself. For this sin his father *Trayyârûna* expelled him. He had expected that the family priest *Vasishtha* would argue in his favour and urge that there was no illegality in his marrying a woman who had not become the other man's wife as he brought her away before the *saptapadî* or seven-step ceremony had taken place. But *Vasishtha* remained passive. So, with a grudge against him, he left the capital. A famine of twelve years' duration came over the kingdom as the result of his sin. His father having retired to the forest and he himself having had to do penance in the forest for his sin, *Vasishtha*, the priest, carried on the administration. *Visvâmitra* had then gone to perform *tapas* on the sea-shore. His wife not having anything to eat, went about with her middle son tied in a sling to her neck in order to sell him; but *Satyavrata* prevented the sale and thenceforward hunted and supplied flesh to her every day, by tying it to a tree (as, being in sin, he could not go near her house). Having exhausted all the wild game, he killed *Vasishtha's* cow, *Kâmadhenu*, and supplied the flesh to *Visvâmitra's* wife and children, eating a portion himself. Coming to know of this, *Vasishtha* said :—‘ Alas, I would have somehow removed the sin which he committed by displeasing his father, if he did not add two more to it, viz. the

sin of killing his Guru's cow, and the sin of eating unconsecrated flesh (that is the flesh of an animal killed otherwise than in the sacrifice). So, Satyavrata came to be known as Trisaṅku.

Afterwards Visvâmitra returned from his tapas, and being pleased with Trisaṅku, pressed him to ask for a boon. Trisaṅku wished to go bodily to heaven. By that time the famine had gone; and Visvâmitra installing Trisaṅku on the throne of his father caused him to perform a sacrifice, and sent him bodily to heaven. Trisaṅku's queen was Satyarathâ. His son was Hariskandra, who was the great king who performed the Râjasûya sacrifice and whose son was Rohita.*

Thus, in accounting for the name of Trisaṅku, this story makes him a *g o g h n a*, cow-killer, and beef-eater, in order at the same time to account for his having become a *Kandâla*. But with all this he is made to go to heaven without anything being said of his fall. There seems therefore to be a paradox in this story as in all others connected with *Vasishttha* and *Visvâmitra*. Trisaṅku's name *Satyavrata* reveals him as a knower of Brahman, *Satyam*, Truth, and as one who practised It as his *vrata*, cherished object. His queen *Satyarathâ*, the vehicle of Truth, can only be *Vidyâ* or *Sraddhâ*, Knowledge or Faith. He rescues her from the grasp of worldliness and marries her himself. The result is that he goes to the forest and roams as a hunter, hunting the passions. *Kâma*, Desire, is of two kinds, one worldly and selfish, the other, godly, that which longs for the state of the Infinite *Âtman* (*Â t m a n a s t u k â m â y a s a r v a m p r i y a m b h a v a t i*); and therefore *Kâma-dhenu*, the cow of desire, has two aspects, one as *Avidyâ*, the

* This story, according to which Trisaṅku incurred the displeasure of his father and maintained Visvâmitra's wife in the forest, is briefly referred to in the *Mahâbhârata* I. 71, Verses 31—35. What is noteworthy is that the *Mahâbhârata* mentions Râjarshi Mataṅga as the name of Trisaṅku. I would take the name Mataṅga as indicating Trisaṅku as the drinker of the *Soma* (in the form of a substitute, as kings may not drink the *Somâ* itself, vide *Ai. Br. VII. Chapter 5*).

Ajâ of three colors, and the other as Vidyâ. Taking her in the former aspect, she is killed. Taking her in the latter aspect, she is eaten as the only food capable of removing the hunger for selfish desires, of not only Trisaṅku but also of the family of Visvâmitra, the intimate friend of Vasishtha. Thus the three paradoxical sins are the three merits, which added to the merit of a religious *Kandâla* or the drinker of the sacred soma, enable Trisaṅku to go to heaven in his *svârûpa*, the soul's real state as the bodyless Infinite Self. A man who has deserved the favor of the father of the sacred Gâyatrî will not fall. He will become Nakshatra, permanent.

The following note is found in Garrett's Classical Dictionary under the name Satyavrata at page 570:—
 "Wilson surmises Trisaṅku to be Orion's belt; while Von Schlegel thinks Trisaṅku to be some southern stars unknown to the Indians as long as they remained in the neighbourhood of the Ganges but known to them at a later date when they colonised the southern regions of India. The *Vâyu Purâna* says—'By the favor of Visvâmitra, the illustrious Trisaṅku shines in heaven along with the gods, through the kindness of that sage. Slowly passes the lovely night in winter embellished by the moon, decorated with three watches and ornamented with the constellation Trisaṅku'". According to the explanations suggested above, both these scholars appear to be right in their surmises. Trisaṅku is both the southern Cross* (taken together with the two stars above it) and the Orion's Belt.

There can be no doubt that Trisaṅku's son Hariskandra, mentioned in the *Harivamsa*, is the same Hariskandra of the *Ikshvâkus*, who, according to the *Aitareya Brâhmana*, performed a sacrifice, with Sunassepa as the human victim. Sunassepa's story in the *At. Brâhmana* occurs in connection

* So far as I could calculate roughly by the aid of the Atlas and Proctor's Star Map, the lower or head and shoulder part of this head-down ward Man would not be visible to the north of Benares or thereabout. The story therefore, probably arose in some country between the latitudes of Benares and Vidarbha, the name of which is mentioned in many ancient Purânic stories; or, it may be the Brâhmins of the Gangetic valley saw the constellation in their travels in the south and made the story.

with the Râjasûya sacrifice, and the Harivamsa says, regarding its Hariskandra, that he was the â h a r t â , the performer, of the Râjasûya. But in the Ai. Brâhmana, Hariskandra occurs as the son of Vedhas. According to the Râmâyana, it was king Ambarîsha who performed the Snuassepa sacrifice, and in the list of Râma's ancestors in sarga 70 of the Bâla-kânda, he occurs as the son of Prasusruka while Trisaṅku occurs several generations above Prasusruka. This shows that each poet constructed his own list of geneology and gave a name of his own fancy to a mythical king. Trayyârûna, the name given to Trisaṅku's father in the Harivamsa, is noteworthy. It is a patronymic of Tryaruna (*i.e.* Tri-aruna), which name occurs in Rig Veda V.27, along with Trasadasyu and Asvamedha. Tryaruna is also called Traivrishan or He of Tri-vrishan. We have seen how the numerous names of Divodâsa are distributed over several hymns and how the different names of a single individual are separately distributed over the different verses of one and the same hymn, viz. verses 22, 23, 24, and 25 of VI. 47. Likewise, it appears to me that the several names which occur in V. 27 are of one and the same person. Of those names, Trasadasyu occurs in many other places, out of which let me single out I. 112, 14, in which it is said: 'O Asvins! in the Sambara-hatya (*i.e.* the fight in which Sambara was killed) you guard Atithigva, Divodâsa, Kasojn; you guard Trasadasyu in the Pûrbhidya (*i.e.* the fight in which Sambara's castle is demolished).' The Sambara-hatya and Pûrbhidya being one and the same fight, and the first three names being granted on all hands to belong to one person, it appears to me that the last name Trasadasyu also is another alias of Divodâsa, the moon. In verse 12, another name compounded with *three*, viz. Trisoka* occurs, and what is said of Trisoka in other parts of the Rig Veda makes it probable that this too was another name for the moon; and there is no knowing how many of the other

* With the aid of the Asvins, Trisoka drives forth the cows (I 112, 12). Indra for the sake of Trisoka clave the hill, the wide receptacle, so that the cows might issue forth (VIII. 45, 30). May the car called Trisoka (rendered by Mr. Griffith as the car of triple splendour) bring

names which occur in the Sūkta referred to (I. 112) are that of the moon. The truth seems to be that the Rig Vedic poets have metamorphosed the sun, moon, Agni, the Orion, &c., as poets, kings and many other objects, and bathed them with a shower of names of quality, the real import of which it is now hard to find out; that many of those names were not of their own coinage but came down to them from an older age accompanied with legends which they no doubt perfectly understood; and that it is only a few of those names which were most commonly applied to the sun, moon, dawn, &c., that have come down to us with their meaning.

I suspect that the Harivamsa in evolving an etymological parentage connected with the word three for Tri-saṅku has purposely gone to the Tri-aruna of Rig Veda V. 27. This hymn has six verses. Now, in each of the first three verses of it Tri-aruna occurs, that is to say, that name occurs *three* times, and similarly in each of the last three verses, Asvamedha, a being of that name, occurs, that is to say, Asvamedha also occurs *three* times immediately after Tri-aruna. Therefore the Harivamsa, I suspect, takes Asvamedha to be the son of Tri-aruna and calls him Trayyârûna. But why should the author of the Harivamsa thus concoct a patronymic without at the same time mentioning the real name Asvamedha? It may be the poet thought that the patronymic was preferable as giving a name connected with *three* and that by it Asvamedha would be easily understood.

The poet of the Harivamsa found from the Aitareya Brâhmaṇa that Hariskandra was a Pûrushaghna to all

the hundred heroes with Kutsa (X. 29, 2). In II. 38, 5, soka occurs in the sense of light, Agni's light. The Orion having the three stars of the Belt as the three lights, corresponding to the three fires of the sacrifice, may well be called the car Trisoka. In the Conjunction this car brings the heroes, who may be taken to be the summer rays brought back along with the moon in the garb of poet Kutsa renewed for the purpose of making the months of the new year. The moon also may be called Trisoka as the three stars of the Belt belong to him. In the Conjunction, the moon Trisoka sends out or yields up the cows, the summer light supposed to have been pent up in the Belt in winter. Changing the fancy, it is the sun Indra that smites the Belt mountain and liberates the summer light in the year-opening Conjunction, in order that the moon may perform his career of making the months of the new year.

intents and purposes, for he deliberately tied a human victim to the sacrificial post; and so he constructs a *tripauru-sheya* or a line of three generations of kings, thus:—

- (1). Trayyârûna alias Asvamedha, the Horse-killer *i.e.* the performer of the Horse sacrifice, the Paurânic taking the horse to be the senses as the *Katha Upanishad* says:—*Indriyâni hayâny âhuh.*
- (2). His son Trisanku, the Goghna, the killer of the cow of selfish desires.
- (3). His son Hariskandra, the Pârushaghna or man-killer, the human victim of the sacrificer being himself spiritually sacrificed in order to become the bodyless Infinite Self.

The Story of Sunassepa occurs in the Aitareya Brâhmana, of which the text as well as a translation Hariskandra and Sunassepa. will be found in Prof. Max Müller's *History of Ancient Sanskrit Literature*. The story is briefly as follows:—

King Hariskandra, son of Vedhas, of Ikshvâku's line, was childless although he had one hundred wives. In his house lived Parvata and Nârada. The latter advised the king to go to Varuna and say to him—"May a son be born to me, and I shall sacrifice him to you." Varuna said 'yes'. Accordingly a son named Rohita was born; but the king put off the sacrifice from time to time saying, (1) let the victim pass the ten days (during which the child is impure in the *sâtikâgrîha*); (2) let his teeth come; (3) let his teeth fall out; (4) let his teeth come again; and (5) let him become a warrior (*kshatriya*) girt with his armour. Varuna granted all these requests successively. When the boy became a warrior, the king asked him to consent to be sacrificed; but he said 'no' and taking his bow ran away to the forest and lived there for a year. Varuna seized Hariskandra, whose belly thereupon

swelled (by dropsy). Rohita heard of this, and five times did he set out successively in the second, third, fourth, fifth, and sixth years to go back to his father, but each time Indra came in the form of a Brâhman and induced him not to go. While he was travelling in the forest in the sixth year, he met a starving *Rishi* named Ajigarta, son of Sûyavasa, a descendant of Aṅgiras. Ajigarta had three sons, Sunah-puktha, Sunassepa, and Suno-lângûla. Purchasing the middle son Sunassepa for a hundred cows (for, the father would not part with the first, and the mother with the last, son) Rohita came to his father, who then went to Varuna and said: 'I shall sacrifice this man to you.' Varuna said: 'All right. A Brâhman is better than a Kshatriya.' Then commenced the sacrifice called Râjasûya, in which Visvâmitra officiated as the Hotar priest, Jamadagni as Adhvaryu, Vasishtha as Brahmâ, Ayâsya as Udgâtar. They found nobody to bind Sunassepa to the sacrificial post and kill him. His father Ajigarta volunteered to do these acts for another two hundred cows. He bound him and came whetting his sword; when, Sunassepa thought: 'They will really kill me as if I was not a man. I shall pray to the gods.' He prayed to Varuna and other gods, and at last to the Dawn Ushas in three verses; of which the first, as soon as repeated, loosened the cord, the second thinned Hariskandra's belly, and the last completely liberated Sunassepa and made Hariskandra well again. Visvâmitra adopted Sunassepa as his eldest son, naming him Devarâta, god-protected. Visvâmitra had many sons, Madhukkhandas, Rishabha, Renu, Ashtaka and others, fifty older than Madhukkhandas and fifty younger. The elder sons did not like to give up their birth right in favor of Sunassepa and were cursed by their father to become outcasts. They became Andhras,

Pundras, Sabaras, Pulindas, Mûtibas, and many other outcast tribes, so that the descendants of Visvâmitra became the worst of Dasyus. The fifty younger brothers recognised Sunassepa as their eldest brother.

The manner in which the *Ai. Brâhmana* refers to the verses of the *Rig Veda* shows that the *Rig Veda*, at least *Mañdala* I, had already been arranged with the names of the seers or *Rîshis* and the *Devatâs* in the very form in which it has come down to us. The authorship of the seven *Sûktas* from 24 to 30 of the *Mandala* I, is attributed to Sunassepa himself, but from internal evidence it is evident that the author was some person not known but other than Sunassepa. These seven *Sûktas* were probably composed by one poet and formed a group of songs, used in a particular rite; and as the name of Sunassepa occurs in *Sûkta* 24 which is the first of this group, the whole group seems to have become known as the *Saunassepa Sûktas*, an expression capable of giving rise to the misunderstanding that Sunassepa himself was the author. But a perusal of the following verses will, I trust, show that Sunassepa was not the author.

This is what they told me day and night, this is what the desire of (my) heart says, viz, may that king Varuna whom Sunassepa invoked when seized liberate us—(verse 12).

For, Sunassepa, when seized and tied at the three places of the wood (the sacrificial post) invoked the *Âditya* (Varuna); may* king Varuna who is wise and never deceived liberate him,—may he loosen the bonds—(verse 13).

O Varuna! we wish thy anger down by salutations. O wise king, loosen (the bonds of) sins committed (by us)—(verse 14).

O Varuna! Off from us loosen the upper bond, away the middle, and down the lower. And then

* Or it may be rendered thus:—Sunassepa invoked the *Âditya* (in order that) he, king Varuna, might liberate him, might loosen the cords.

O Âditya! may we, sinless, be in thy ordinance, and belong to Aditi— (verse 15).

It seems to me that the poet uses Sunassepa as a simile, and prays for being liberated from the triple bonds of sin, just as Sunassepa was, from the triple bonds of the post. Another poet, in verse 7 of the second Sûkta of the fifth Mandala called the Âtreya Mandala, uses the same simile thus :—

O Agni! you liberated the bound Sunassepa from the yûpa (sacrificial post); for he prayed with fervour. Even so, Agni! loosen our bonds.

In order to use the simile of Sunassepa in this manner the poets of the *Rig Veda* must have had an older legend about him, and it is quite possible that that legend came down to the author of the *Aitareya Brâhmana*, mixed up with the group of the seven Sûktas in one of which Sunassepa is prominently mentioned and which being called Sunassepa Sûktas gave rise to the idea that he was the seer of them all. Hence, he is tossed about from one god to another in the order in which the Devatas occur in the Sûktas themselves, with the consequent anomaly of his going to Agni twice.

Two sons are mentioned in this story viz. the son of a king and the son of a Brâhman. If we lay stress on the fact that one runs away to the woods and the other is bought, they would stand revealed as Agni and the soma respectively. The running away of Agni to the woods or the waters is a familiar theme of the Vedas (vide texts referred to under Kavasha at p. 79 ante). The *Rig Veda* X. 51 is a hymn containing a dialogue between the Devas and the run-away Agni, who in that hymn seems to play 'the hide and seek' with the Devas. The character of Agni as therein revealed would be realized if He is taken to be the Self concealed in all phenomena, solid and liquid (the stars and all forms and the vast sky). The Devas begin by saying: 'O Agni, one god hath found out thy having entered the waters covering thyself with the great and firm ulba, the case or womb

(of phenomena), and hath seen thy manifold forms (taking each phenomenal form to be as it were Agni's body ; for the Self is in all forms). Thus addressed he asks: ' What kind of god is he who hath seen me and my many forms? Where are Agni's *sa mid h a h*, sacred firewood, that lead one god-ward (heaven-ward)?' ' Samidh ' means that which makes the fire blaze well. Righteousness is the fuel making the Self ablaze. Without man's bringing it the Self will not blaze forth. Thus questioned by Agni the gods reply that god Yama found him out. It is not perhaps by an accident that Yama is mentioned here. Yama, the subduer, of passions seems to represent righteousness—a fact well realized by the Paurāṇics who call Yama, Dharma. Then to Varuna Agni says that the fate which befell his brothers of old (*purve bhrātaraḥ*) made him flee in fear from sacrifice and conceal himself. This assumed fear of child Agni when caught in ' the hide and seek ' may be explained by the fact that the churned fire Agni is sacrificed in the *Āhavanīya* fire with the word " *Yajñena yajñam ayajanta*" (I. 164, 50 vide p. 27 *ante*), and that for that reason the *Āi. Br.* (I. 15 p. 35) says that Agni is the *pasu* or victim sacrificed by the gods (' *Agnir hi Devānām pasuḥ* '). The previous brothers appear to be so many churned Agnis sacrificed. The gods, hearing of Agni's fears, confer on him long life (*dīrgham āyuh*), allot to him the first oblations, beseech him, who is *sujāta*, nobly born, to come out from gloom and bear the oblations and " make the path leading god-ward clear and easy "; and they conclude thus : " Let all this sacrifice be thine, O Agni, and let the world's four regions bow before thee." Thus should, it would seem, the Self Agni, the god in man and in all forms, be found out in his holy aspect as the victim of sacrifice and addressed : ' O my soul, my darling, come out from the gloom of selfishness and perform self-sacrifice and become thereby long-lived, immortal.

Now to revert to king *Hariskandra*. *Harī* being one of the names of the *soma* I take the king to be the moon,

whose son, like the son of Purûravas, is Agni. Rohita means the red. In the *Rig Veda* (I. 14, 12; IV. 1, 8; VIII. 43, 16; X. 7, 4), Rohid-asma, meaning one who has red horses, rays, flame, is one of the names of Agni. He represents the king's enlightened Self, which is born for the purpose of self-sacrifice; but as the condition imposed is infringed the Self runs away to the woods and the samsâric man gets the swollen belly, which being the seat of hunger and thirst, seems esoterically to symbolize the hunger and thirst for selfish desire. The Self then takes pity on him and buys the soma creeper which is disguised as Sunassepa, the dog's sepa or tail. The *buying* of the soma is necessary for the sacrifice (vide Ai. B. I. 12, p. 26; also *ante* p. 27). The dog seems to be the moon Soma (vide essay on the dog) and the soma creeper is as it were the moon's tail. Although the soma is well known as king, and Agni as vipra or Brâhman, still they are sometimes called each by the names given to the other, vide pp. 27 and 28 *ante*; and the reason why the Soma Sunassepa is made the son of a Brâhman may be that the Soma is the king of Brahmans and as such fit to be had from a Brâhman. As outwardly the idea of a man selling his own son is reprehensible denoting want of love, Sunassepa is exhibited as the middle son cared for neither by father nor by mother; but the names given to the two other sons Sunahpukkha and Suno-lângûla, both meaning dog's tail are synonymous with Sunassepa; so that the Brâhman parents, probably Brahmâ and His wife Vâk or Vidyâ who have the inexhaustible knowledge of self-sacrifice in the shape of their son the soma in trebled* names, have him ample to themselves, and ample to spare to another—to the whole world—as self-sacrifice is infinitely great, and the soma who like the churned Agni is one of the

* I think the one Son the sacred Soma is trebled in order to indicate his vyâpti or pervasion in the three worlds, viz. the zenith, the earth, and the nadir. The legend is that the Soma was brought from heaven to this our earth. The heavenly Knowledge pervades everywhere. When we on the earth realize It, we will be said to have brought It from Heaven. The middle Son would therefore represent the heavenly Soma brought down here. The earth is called Madhyama-loka, the middle world.

a m r i t â h u t i s, immortal oblations, is another p a s u or victim of self-sacrifice. So Sunassepa is bought, brought and tied to the post; but he too like Rohita, manages to escape, satisfying the gods with his prayers. What, does his escape or liberation mean? The Ai. Br. VII. 17, p. 468 says that as soon as Sunassepa was liberated he invented the method of direct preparation of the s o m a juice and that he put the juice into the Drona-kalasa and getting Hariskandra to touch it sacrificed it (the s o m a) into the fire. This shows how intimately Sunassepa is connected with the s o m a; and how, notwithstanding the outward release of Sunassepa, the requirements of the ritual had to be satisfied by an actual sacrifice of the s o m a. Like Agnî who conceals himself in the a r a n i wood and thus binds himself, but who comes out and thus liberates himself on the gods assuring him that he is immortal—that self-sacrifice far from being death as he feared would confer immortality on him and enable him to carry the sacrificed Self as the only sacred and acceptable oblation to the gods—so the Soma also may be viewed to be in a bound condition so long as he is concealed in the soma creeper; he too fears that he would die by sacrifice and implores the gods. They hear him, liberate him and thereby make him long lived—immortal. Taking his liberated state to be the pressed out s o m a juice symbolical of the Self released from the gloom of ignorance, that state becomes immortal by reason of self-sacrifice, because the pressed s o m a—the Self—is sacrificed into the fire—the Supreme Self. The sacred s o m a is the son or Self of both the Brâhman and the Kshatriya who are allied together by mutual relationship of spirituality, and so it would seem Sunassepa ultimately becomes the son of Visvâmitra, who is both Rishi and Râjaputra.

Phenomenally the moon's son is the summer fire who roams about during the six months of summer and who, purchasing from the sun Brâhman and the star Rohinî the heliacally risen Belt of the Orion as the s o m a creeper Sunassepa, gives him to the moon when the latter as full

moon is in conjunction with the Orion and when he shines with his full limb or belly. The object of giving the Belt to him is to make him bellyless, bodyless, which phenomenon takes place six months thence on the new moon day when the Orion-sacrifice is ablaze with the sun; and when the Soma is pressed out and liberated from the Belt and offered into the fire. Thus, allowing himself to be sacrificed—paradoxically liberated—the Belt Soma or Sunassepa rises heliacally from the Dawn Ushas.

We saw that Trisanku's *svarga*, heaven, is, according to one fancy, the Southern Cross and according to another the Orion. His son being our Hariskandra, it is noteworthy that Hariskandra-pura is explained in the Vâkaspadya to be Saubha-pura, which again is explained as a town travelling at will. So this town must be the Orion-town which travels at will in the sky, and which being the abode of the moon is appropriately the town of the moon Hariskandra. Saubha means that which has good splendor (*su-bhâ*) or that which has good or beautiful stars (*su-bhâni*). According to the same authority, Hariskandra's town is synonymous with Kha-pura, the town-in-the-sky, which means also (1) the town that travels in the sky, of Daityas and (2) Gandharva-nagara, a town in the sky, both being considered to be of ill-omen. This shows that the Orion has been taken in two aspects, good when it is in the Day; bad when going into the Night, it becomes the home of darkness.

Khapura in addition to being the magical Gandharva-nagara of ill omen, is also the town of the Gandharvas whose chief is called Kitra-ratha, or 'He who has got the beautiful, or the starry chariot'; for, the stars are called *kitras* vide the vedic saying *Râtrir vai kitrâvasu k*. This shows that the Orion is not only town but also chariot and the vehicle called *vimâna*. Whenever the Paurânic heroes have gained victories they are lauded and showered over with flowers by the celestial spectators seated in their celestial *vimânas*. These Vaimânikas, besides the Maruts or the gods, are (1) Gandharvas, (2) Kinnaras alias Kimpu-

rushas, (3) Yakshas, (4) Râkshasas, (5) Urugas (snakes), (6) Vidyâdharas, (7) Guhyakas, &c. Kubera alias Vaisravaṇa, the Mahâ-Rāja, is the king of all these. In the *Rig Veda* Gandharva means the sun in the sense that he holds the rays. The Gandharvas may be taken to be the mythical personages supposed to reside in the Orion holding the summer rays. As *g o* means also water the Gandharvas are the holders or guardians of the heavenly soma juice. As *g o* means also *vâk* or sound, they are the celestial songsters. The summer light is Vidyâ, knowledge. The holders of it in the Orion are Vidyâdharas. Taking the Orion to be the *guhâ* or hiding place of the summer rays, they are Guhyakas. Both the rays and darkness are snakes,* and the darkness is the Yakshas and Râkshasas. They too reside in the Orion in winter. The Belt is straight like man and may well be called Kim-purusha. The sun fights with the powers of the darkness of winter and gains his victory when he comes in conjunction with the Orion; and so, the celestial beings, both good and bad, who are fancied to be located in that Vimâna, applaud him and shower on him the flowers of his summer glory. Man's good and bad desires are his good and evil spirits residing in the *guhâ* or *âkâsa* of his heart. The evil spirits molest him so long as he yields to temptation. But when he becomes the invincible victor, they give up all enmity with him and join in his worship and praise, saying: 'You are indeed a great man. We are really conquered.'

What the name Agastya means is not clear. In Âpte's Agastya dictionary a *ga* is stated to mean, among other and Lopâmudrâ. things, 'a water jar as in Agastya (kumbhas-

* The Sarpa-bali Mantra of the Taitt. Sam. IV. 2, 8 says:—
'Ye vâ Sûryasya rasmishu . . . tebhyaḥ sarpebhyaḥ namaḥ'. The idea of there being snakes in the solar rays seems to be due to the fancy that the rays, which are called *rasmayah*, meaning also ropes, are the long rope-like snakes. A Nighantu quoted by Śrī Isvara-kandra Vidyâśāgar in his edition of Kālidāsa's Meghadûta in explaining the expression '*valmîkâgrâḥ*' says that *valmîka*, ant-hill, is one of the names of the sun. As the ant-hill is considered to be the abode of snakes, the sun must necessarily become *valmîka*, if his rays are snakes.

tyāna)'. If this is the original meaning of Agastya, it is quite appropriate of the soma juice that is kept in the vessel.

In *R. V. I.* 180, 8, it is said that Agastya, the best of heroes, awakens the Asvins every day with a thousand lauds, for the attainment of the *vi-rudra prasravana* or roaring stream. This looks as if the moon Soma in the dark fortnight awakens the Asvins, who are the earliest peep of the dawn. Or, the soma being pressed and kept ready before the Asvins rise, it is fancied that the juice sings to them and makes them get up in order to drink it. The roaring stream may be taken to be the flood of day light which the Asvins send forth and which roars by rousing men, birds, and animals to a state of bustle and noise from the stillness of night; or, it may be the *na d* referred to at page 49 *ante*.

Likewise, what the name of Agastya's wife, Lopāmudrā, means, is not clear. Does it mean 'she who disappears (*lo p ā*)' and at the same time 'gives pleasure (*m u d r ā*)'? If so, in her is combined both the *Adṛisyantī* and *Madayantī* of the *Vāsishttha-Saudāsa* story. This trait of disappearance is found in *Saranyū*, *Ahalyā* and *Bhekī*, all of whom appear, for the reasons explained when dealing with their respective stories, to be identical with the star *Rohinī*. Indeed, this trait will be found worked out in the case of *Lopāmudrā* herself in the *Purāṇic* story as to how she disappeared from her husband and became a river. When the star *Rohinī* disappears into the conjunct light of the sun, and then, six months afterwards, into the light of the *full* moon, she gives to them their respective summer and autumnal joy; and so, I would take *Lopāmudrā* to be the star *Rohinī*, exhibited as the wife of the moon *Agastya*. The old poets were free to marry that star sometimes to the sun and sometimes to the moon. The *Purāṇic* idea is that she is the dearest of the moon's wives—an idea found in the *Yajur Veda* itself (*Taitt. Sam. II. 3, 5*).

Both *Agastya* and *Lopāmudrā* occur in a most curious manner in *R. V. I.* 179, the subject of which is stated to be

Rati, conjugal love. It has six verses. Verses 1 and 2, attributed to Lopāmudrā, say:—

For past autumns, nights and days and dawns that make people old, have I pined. Old age destroys the beauty of the limbs. Husbands must be with their wives (1).

Those ancients who practised *rita*, truth, and who spoke *rita* with the gods, emitted;* for (without doing so) they did not attain the end. Wives must be with their husbands (2).

In verses 3 and 4, Agastya is made to reply thus:—

Not pined in vain; for the gods protect us. We (dual) subdue all enemies; we win the race of the hundred-fold praise; for we, a well-matched pair, are brought together (3).

The desire (*kāma*) of a neighing (horse) has come upon me from here, from there and from everywhere. Lopāmudrā calls out to the husband; the timid woman draws to herself the brave panting man (4).

Then, the concluding verses say:—

I pray to this *soma* who is near and who is drunk in the heart (*hrītsu pītam*). May he forgive the sin that we have (plural verb) committed; for a mortal has many desires (*pulukāmo himartyaḥ*) (5).

The fervent (*ugra*) *Rishi* Agastya, wishing for issue and strength (*prajām apatyam balam ikkhamānaḥ*), dug with pickaxes (*khanamānaḥ khanitrah*) and benefited both colors (*ubhau varnau pupoṣha*). He obtained permanent blessings among gods (6).

The view expressed above that Agastya is *Soma*, receives support from the opinion of M. Bergaigne referred to

* The verb is *avāsuḥ*, explained by Sāyana as *ava-kshipant retaḥ*. The sense is that unless a son is born, there is no beatitude. It will be seen from the essay on Purāṇas that the son he got is Agni, the emblem of the enlightened Self. Here also, we will see in the sequel that the *retas* emitted is Agastya's enlightened Self, born as the spiritual son.

by Mr. Griffith in his *Rig Veda* Vol. I. appendix I. That scholar is stated to be of opinion that "the hymn (I. 179) has a mystical meaning, Agastya being identical with the celestial Soma, whom Lopāmudrâ, representing fervent Prayer, succeeds after long labor in drawing down from his secret dwelling place." The Agastya of I. 179 seems, however, to be the moon Soma, whose praiseworthy race is the one which he constantly runs in the sky, introducing Sarats after Sarats by, as full moon, embracing the star Rohinî, who, as the daughter of Brahmâ, represents Sraddhâ or Vâk, Faith or Knowledge. We may compare this race with the race which all the gods ran keeping the sun (the emblem of God) as the winning post, and which the moon won, by reason of which (success) he married the sun's daughter called Sûryâ. The star Rohinî, as Lopāmudrâ, goes to the night in order to elevate her husband, the moon. She meets the full moon, and they are well met; for, immediately after that phenomenon, her movement sun-ward, light-ward, begins; and so, she may be taken to be Lady Sraddhâ, Faith, conducting her husband to his self-sacrifice on the new moon day which comes when she is in conjunction with the sun, that is when she too sacrifices herself in the solar fire.

The *Rig Veda* X. 151 praises Sraddhâ as a goddess realized by one's yearning of the heart (*Sraddhâm hrîdayayâ âkûtyâ*); and the Anukramani says that the seer of this Sûkta, the Devatâ or subject of which is Sraddhâ, is Sraddhâ Kâmâyanî. This shows that the name of the Devatâ has been made to serve as the Rîshi name also. Sraddhâ is faith arising from the heart's âkûti, yearning. As âkûti and kâma mean almost the same thing, the Anukramani seems to have selected the latter name to qualify Sraddhâ.

So, taking Lopāmudrâ to be Sraddhâ, the object of Agastya's love or heart's yearning, the son born from this holy wedlock seems to be his own spiritual nature as the enlightened Self, the same which is called the celestial form which the sacrificer obtains by means of the priests effusing

him in the sacrifice, in which he becomes the father of Agni that is churned out and of the Soma juice that is suta, son, extracted from the Soma plant. We have seen that the prajā or issue of Purūravas is Agni (p. 11 *ante*). The same Agni and the Soma juice are, I think, the prajā or issue which in verse 6 Agastya, wedded to Faith, wishes to have. Then for what does he dig? As in another connection, to which reference will be made presently, the *Rig Veda* speaks of digging up a particular oshadhi or plant for performing a rite with it, so here in the case of Agastya the thing which is dug up, but which is, by an ellipsis, left as understood, seems to me to be the Soma plant. If thus Agastya is held to have secured that plant and performed the Soma sacrifice, the further question is, what are the two varnas, colours, benefited by him? I think they are the Brāhman and the Kshatriya, as it is only these two classes that are entitled to the sacred drink, the one directly and the other by means of a substitute made by "squeezing the airy descending roots of the Nyagrodha tree, together with the fruits of the Udumbara, Asvattha, and Plaksha trees," vide Dr. Hang's *Aitareya Brāhmana* (VII. 30), p. 486. As to how the substitute came to be used, the same Brāhmana explains that the god Indra, the head of the Kshatriyas, was excluded from participation in the Soma beverage, because he killed Vṛitra and committed other acts; that although, afterwards, he managed to have a share in the Soma for himself, by carrying it off from Tvashtṛi, the Kshatriya race remained excluded from it, until a Brāhman named Rāma Mārgaveya felt compelled to prescribe the substitute, when he was being expelled by the Kshatriyas from the sacrifice of king Visvantara. But all this seems to be fable invented to account for the king's peculiar Soma, which must have come down from time immemorial; and so far as the oldest Vedic record, viz. the *Rig Veda*, goes, Indra is praised in it for his killing Vṛitra and other demons, and there seems to be nothing in it to indicate that he was ever excluded from his share in Soma. Did the substitute arise by the king's looking upon Soma, who is known as Rājā,

King, as being himself, and thinking that he would be doing a selfish act if he ate it directly himself? Whatever the reason, the selection of the fruits of the four majestic and long-lived trees is highly befitting the dignity of the king, and these are the trees the idhma or wood of which is used for the sacred fire ('naiyagrodha audumbara âsvattha/ plâksha iti idhmo bhavati,' Taitt. Sam. III. 4, 8).

In connection with Soma in the *Rig Veda*, the epithet *Brâhmana* looks as if applied to persons competent to drink it: it occurs in close connection with *Brâhmanas* (I. 10, 1; VII. 103, 7 and 8; VIII. 17, 2; 31, 1; 32, 16; IX. 112, 1; 113, 6). Soma is he who enters [the bellies of] *Brâhmanas* (X. 16, 6). The *Saumya* or Soma-deserving Fathers are *Brâhmanas* (VI. 75, 10). *Brâhmanas* who press Soma (i.e. perform the Soma sacrifice) discharge their rina, debt (VIII. 32, 6). No one—no *pârthiva* or one who dwells on earth—can taste that [celestial] Soma whom *Brâhmanas* know, although he may think that which he extracts from the plant here is [the celestial] Soma [whom the plant symbolises], who has his place in the midst of stars, and who, when they (the gods or Fathers in the sky) begin to drink him, swells out again, i.e. he is inexhaustible (X. 85, 2—5). There is the Vedic saying:—'Somo 'smâkam Brâhmanânâm râjâ.'—Soma is king to us *Brâhmanas*.—(Taitt. Sam. I. 8, 10); and:—'Soma eva no râjety âhur Brâhmanîh prajāh.'—The *Brâhmanas* say, Soma it is who is our King.—(Ekâgnikânda II. 10). The *Kshatriya*, who in the *Râjasûya* sacrifice drinks Soma, though in the form of the substitute, is to be considered a *Brâhmana* so long as that sacrifice lasts (Ai. Br. VII. 23, p. 476). In the *Râjasûya* the priests say to him:—'Tvam râjan Brahîmâ 'si.'—O King, thou art *Brâhmana*.—(Taitt. Sam. I. 8, 16).

But does it follow from the expression *u b h a u v a r n a u* that in the time of the *Rig Veda* there was an ethnological distinction of colour between the *Brâhman* and *Kshatriya*? No. *Varna* is derived from *vri*, to cover, and although it means colour—that which, by being rubbed over, covers the

body—it means also a description, such as might serve to distinguish the priest Brâhman from the warrior Kshatriya, and the Kshatriya from the Vis, the common folk, by their respective professions, dress, and paraphernalia. These social and professional distinctions existed in the days of the Rig Veda, as they must have existed among any ancient people having a settled government based on morality and religion, with the priest to expound the truths and enact them symbolically in sacrifices, and the king to enforce them. So, these two were two great distinctions—fames—entitled to the honors of the Soma sacrifice.

As regards the expression that Agastya dug with pick-axes, we may compare it with the Rig Veda X. 145, which a wife suffering from the troubles given by a sapatnî or co-wife repeats when digging up a certain plant, explained to be pāt/hâ, with which she performs a charm to make the husband firmly attached to herself. The first verse begins by saying:—
‘I dig up this Oshadhi which is very strong and with which I put down the co-wife and get my husband:—

‘Imâm khanâmyoshadhim
vîrudham balavattamâm
Yayâ sapatnîm bâdhate
yayâ sam-vindate patim.’

It is noteworthy that the Anukramani attributes this hymn to Indrânî and says that the subject matter of it is ‘Upanishat-sapatnî-bâdhanam’. It is evident that the author of the Anukramani takes Indra’s wife, Indrânî, to be identical with Lady Upanishad, who is no other than Brahma-Vidyâ, Knowledge of Brahman, and that Lady Knowledge digs up the plant, which may well be taken to be Sraddhâ, Faith, with whom she gains her husband, the Purusha or the Self in all creatures, completely to herself, and puts down the co-wife, who can only be what the Upanishads call Avidyâ.*

Let us now go to the Purânic story about Agastya to see in what light he is understood in it.

* Vide the character of the sapatnî in Kadrû in the story of Suparna, and in Devayânî in the story of Yayâti.

The story related of Agastya in the Mahâ Bhârata, Aranya-parva 96, 97, 93 and 99, is very interesting :—

He was fond of tapas and did not think of marrying. One day he saw his forefathers hanging down, holding the slender roots of shrubs on the brink of an abyss. They told him that they would soon fall down into the abyss unless he married and became a father. Not finding a woman suitable to him he extracted what was good in everything, created with it a beautiful woman and caused her to be born as the daughter of Satyavatî, the wife of the king of Vidarbha. She was named Lopâ-mudrâ. When she came of age, Agastya asked the king to marry her to him. The king did not quite approve of him on account of his fondness for asceticism, but being afraid of the consequence of his displeasure, he gave her away. Agastya was too poor to clothe and ornament her in regal style. He therefore set out as a mendicant to earn wealth, and went successively to three kings viz. Srutarvan, Bradhnasva and Trasadasyu, son of Purukutsa, and asked them to give him as much money as they could without injuring others, but finding that their receipts and disbursements were equally balanced and that by taking gifts from them people would be injured, he went with them to Ilvala, a rich Dânavâ king of the town of Manimatî. This king, however, was an enemy of the Brâhman and was killing them in a strange manner. He had asked a Brâhman to make him get a son like Indra; but as the Brâhman refused to do so he began to hate Brâhman. He would invite them to a deceitful dinner in which the flesh of his brother Vâtâpi, who would assume the form of a goat, would be served; but as soon as the Brâhman had eaten it, Ilvala would address his brother to come out; whereupon

Vâtâpi, bleating like a sheep, would come out bursting open the bellies of the Brâhmans and thereby causing their death. Many a Brâhman had thus been killed. Ilvala prepared the deceitful dinner for Agastya and the three kings. Telling them not to be afraid, Agastya ate away all the food himself, and when the king as usual called Vâtâpi to come out, he said, "How can Vâtâpi come out? He has been digested in my belly." Thus the Daitya king was outwitted. He gave immense wealth to the three kings and thrice as much and a golden chariot to Agastya; who then went home and asked his wife how many sons she wanted. She replied :—' O austere man ! let there be one son who is virtually a thousand ; for one (son) who is vidvân, knower, and sâdhu, righteous, is better than many who are unrighteous.' Then the couple, of equal purity of conduct, met—he, who had Faith, and she, who was Faithful.* As soon as she came to be with child he went away to the forest and became a tâpasa. The embryo grew in the womb for seven autumns and when the seventh year was passed it issued out (prâkṣyavat) in the form of a great kavi, poet, and dvija, Brâhman, beaming with splendour and repeating the Vedas together with their aṅgas. This son of Agastya was named Dridhasyu and he was also called Idhmavâha because he carried idhma, sacred firewood, even in his boyhood.

In the Anna or Food Sûkta I. 187 of the Rig Veda, the Rishi or seer of which is said to be Agastya himself, the soma drink is addressed as food Vâtâpi that makes its eater a stout man (Vâtâpe! pîva idbhava).

Agastya's scrupulously avoiding to take anything from the three good kings, contrasted with his taking gifts and

* Sameye sama-sîlinyâ
sraddhâvân sraddadhânayâ.

food from the Dānava king who is guilty of the sin of Brahma-hatyā, the darkest sin conceivable in India, seems to be a puzzle with a hidden meaning. As Vâtâpi, the soma, represents esoterically the food of knowledge, I take his elder brother Ilvala, who gives wealth, to be the personification of Tyâga or Sanyâsa according to the jñāna-kānda, and of Sacrifice according to the karma-kānda. If one is to become a Sanyâsin or anchorite he is bound to perform tyâga, the giving up of all worldly possessions and desires. Similarly, the sacrificer is bound to perform tyâga by giving away all his wealth as dakshinâ. He is therefore Dānava, the giver—this word being derived from dānuh. In the Rig Veda su-dānuh means one who gives well.

I would take the three kings to represent three persons having for their objects the three purushârthas called dharma, artha and kâma; and Agastya to represent one wishing for the fourth or highest object, namely moksha attainable by complete self-abnegation. The merits earned by the first three objects, viz. by doing lawful acts, earning money in a lawful manner, and marrying and enjoying conjugal love with its obligation to bring up children and educate them in godly ways, are all limited and when enjoyed leave no residue. The gain and expenditure are equi-balanced. These objects are not capable of enriching a man like Agastya whose object is moksha. So, it is no wonder that Agastya takes the three kings to Sacrifice Ilvala, and that by eating prince Vâtâpi, the food of the Knowledge of Brahman, he enriches himself and them. The state of Brahman or Âtman is that in which man regards and loves all creatures as Âtman, self. For the sake of the love for the Âtman, all things become dear.* Nobody can deny the goodness of charity and love displayed in the first three objects; but generally their scope is confined to a homestead or a group of related families or a community. But the charity and love of a man of com-

* Âtmanas tu kāmaya sarvam priyam bhavati.
Br. Âr. Up. II. 2.

plete self-sacrifice, who regards all creatures as self, are unbounded. His is the abundant wealth of *moksha*, derived from Sacrifice, which alone is capable of enriching a man in any station of life by enlarging his sympathies. When one realizes universal love, bathing in it wife, son, kith and kin and all others *alike*, to him every one becomes *priyam*, dear or beloved.

So, the wealth obtained by Agastya seems to be the wealth of Sacrifice; and if, as I think, his wife Lopāmudrâ is *Sraddhâ Kāmāyanî*, it is as it should be he seeks that wealth immediately after marrying her. This Paurānic story seems to have derived from the *Rig Veda* itself the idea of wealth being obtained when one is wedded to *Sraddhâ*; for, the hymn X. 151 about *Sraddhâ* says that man obtains wealth through *Sraddhâ*: *Sraddhayâ vindate vasu*. In the opinion of the Vedāntic poet, the wealth obtained through Faith can only be the wealth of Heaven. Another fact that may be noticed here is that as the *Rig Veda* calls Agastya an *ugra Rishi*, so the Pauranic story also makes him a zealous *Tâpasa*. *Ugra* is one of the names of the god *Rudra*, who is well known as a *Tâpasa*; and so, it appears to me that *ugra* should be taken to mean not angry, but fervent. Verses 2 and 3, taken together, of the hymn X. 151 about *Sraddhâ*, closely connect *sraddhâ* with *priyam*, love or endearment:—

Make this my *priyam*, love, rise—(my)
love, O *Sraddhâ*! to the man who gives; (my)
love, O *Sraddhâ*! to the man who is disposed to
give; (my) love in respect of the liberal sacrificers (2).

As the *Devas* [the solar rays as the sacrificers in the sky] showed *sraddhâ* (intense love) in respect of the *ugras*, *asuras*,* *i.e.* the fervent mighty (gods such as *Indra*, *Varuna*, *Soma* and *Agni*), so

* The *asuras* here cannot be taken to mean the enemies of the *Devas*. They are the *mighty* gods, vide the essay on *Kāvya Usanas*, the *Asura Guna*, about the history of the word *asura*.

make this our (priyam, love) rise in respect of the liberal sacrificers (3).

The sacrificers are liberal because they give away all their wealth as dakshinâ, largess, which signifies renunciation. Dakshinâ means 'she who is able, potential.' Rig Veda X. 107 is in praise of goddess Dakshinâ and of Dakshinâvân, the man who gives largess. Verse 7 says:—

Dakshinâ bestows horse, cow, and the glittering gold. Dakshinâ showers that food which is our Âtman, Self. The knower makes Dakshinâ herself his armour.

So, Dakshinâ is the most potential Lady Renunciation and means the giving up of all selfishness and regarding all creatures as self. If the knower does this, he obtains the unbounded Self as wealth and food and joy.

If man had not the always hungering and thirsting belly, he would be an angel, above all temptation. The Taitt. Samhitâ (I. 6, 7 and II. 4, 13) says metaphorically that the belly is the demon Vritra; that hunger is the great enemy, and that he should be killed by Sacrifice wielded as the Vajra weapon. So, taking the belly in the story to symbolize the hunger and thirst for objects of selfish desire, it is no wonder that the Vâtâpi food of Knowledge, which is identical with the enlightened, enlarged, infinite Self, shatters the belly of many a Brâhman, the knower of Brahman. By entering the bellies of Brâhmans, the sacred soma bursts them, puts an end to their mortal state of hungering and thirsting and makes them immortal, as R. V. VIII. 48, 3 says:—

"We have drunk the Soma, we have become immortal, we have entered into light, we have known the gods; what can an enemy now do to us? What can the malice of any mortal effect, O immortal (Soma)," Muir III, p. 265.

To be praised like this, the Soma drink must have been symbolic of the Supreme Self as the drink and food of immortality. The Soma is the very *self* and *light* of sacrifice.

(âtmâ yajñasya, IX. 6, 8; jyotir yajñasya IX. 86, 10).

About the idea of the sacred Soma *entering* the Brâhman, let us here take notice of verse 6 of R. V. X. 16, which is a funeral hymn. It says:—

Whatever wound the black bird or the ant or the serpent or the svâpada (wild beast) hath caused to thee, may Agni (the funeral fire) who is all-eater, and may also Soma who hath entered Brâhman make thee agada, free from pain.

If we take only the outward meaning, this prayer would apply when cremating a man who was killed by a wild beast or by snake bite and whose body was torn by dogs, jackals, crows and vultures. But if, having regard to the sublime character of Agni and Soma, we take this to be a metaphorical language, the sinful selfish man is torn to pieces by his evil passions—anger, hatred, avarice, &c.; the only deities who are able to cure him and make him sound are Agni and Soma, the one the fire of, and the other the drink of, the knowledge of Brahman—that sacred soma drink which enters the Brâhman, the knowers of Brahman. The original is:—‘Somas ka yo Brâhmanân âvivesa’. The Purânic story must have had this text in view when making Vâtâpi enter the bellies of Brâhman; and as the story is a very old one and as it clearly conceals an esoteric meaning, the author of it may have inherited a true traditional meaning of this metaphorical verse.

But why did not Vâtâpi burst the belly of Agastya? The reply is that as the story is about the mahimâ or greatness of Agastya, it was necessary outwardly to say that he did not die. The inner meaning is that having eaten the stoutness-conferring food, capable of bursting the belly of selfish desires, the sage Agastya became stout and strong, the stoutness being the enlarged state of the self as uttama-purusha, the best man, who, as love, pervades in all bodies, to regard all creatures as self. This seems to be

indicated by the name Idhmavâha given to Agastya's son, whom I take to be Agastya's spiritual birth, which is indicated by Idhmavâha's birth taking place in the *garbhâsh-tama* or eighth year of conception, when the Upanayana ceremony, symbolical of *dvijatva*, is performed. The name Idhmavâha, which means the carrier of fuel, takes us to the *Khândogya* Upanishad, according to which Indra carries fuel to Father Prajâpati over and over, and, after a student-ship of 101 years, learns the Knowledge of the bodyless Self that springs forth from body in the Self's own aspect as *uttama-purusha*. Thus the fact that, at the end of the story, a son named Idhmavâha is born, shows that Sacrifice Ilvala's wish to see an Indra-like son born is fulfilled, the lesson illustrated being that whoever is enriched by sacrifice and eats the food of knowledge will get an Indra-like son, viz. the enlightened Self. As the saying is that father himself is born as son—that he bursts himself out with his form as son (*udjâtena bhinat udjanitvaih*, vide *Ekâgnikânda-mantras* II. 11), Agastya's getting the enlightened Self as his son implies that he burst himself out from body in his own spiritual aspect.

If this is the esoteric meaning of this old story, the *Srâddha* oblations which the Fathers are always yearning to have, would be self-sacrifice, and the son they wish to see born, the enlightened *Âtman* of man born from *Sraddhâ*. Unless this spiritual Son is born the Fathers are not satisfied.

Thus Agastya discharges his debt to the Fathers by eating the soma *Vâtâpi* and getting the enlightened Self as his son. His eating all the food himself is in keeping with the fact of the *Brâhman* alone being entitled to eat directly the princely food *Soma*. He benefits both the *varnas*, the *Brâhman* and the *Kshatriya*, as both he, a *Brâhman*, and the three *kshatriya* kings are enriched by his approaching the *Soma-Sacrifice* Ilvala.

Phenomenally, there can be no doubt that this Purânîc story about Agastya is connected with the Orion, as, according to Amara, the Ilvalas are the stars at the head of the

asterism Mrigasiras, which, being dedicated to the moon Soma, would fitly represent the Soma food Vâtâpi. The object of the two knowers in the sky, viz. the sun and moon, is to come in conjunction with the Rohinî star, Faith, and then with the Mrigasiras Soma, in order to eat it as the food of knowledge. The sun Brâhman does so in May or June when he comes in conjunction with the Orion and when he showers his summer light and rain for general good. That is his aspect of self-sacrifice, and when the Dark period begins at the end of summer, he is fancied to have died by getting his belly burst by the merit of eating Vâtâpi: the asterism Mrigasiras makes the sun Brâhman full of summer light in the Conjunction, but when it rises heliacally—comes out as it were from the sun's belly—the sun dies at the end of summer, having performed his summer career for general good. Then the career of the moon begins. In the month of Kârtîka, he, as *full* moon, marries the star Rohinî, and in the following month of Mârgasîrsha (about November), he as *full* moon eats the asterism Mrigasiras as the Soma food Vâtâpi, and shines seated on the golden chariot, the Orion as Sacrifice. Thus enriched by Sacrifice he spends his light for general good throughout the dark period and on the new moon day at the sun's conjunction with the Orion Sacrifice, he retires, giving birth to the summer fire, as his son Idhmavâha. We may here fancy that in that holy conjunction with the Sacrifice-blended Sun, who is the emblem of God, the soul of the sacrificed moon Agastya soared high to the starry region and pervaded as light in all the stars, more particularly in the star Canopus which is dedicated to Agastya. In other words, by marrying Sradhbâ and eating the Soma food and getting the sacred fire Agni as his son, the moon Agastya became the brilliant star Canopus.

The sacrificial fire may well be called Idhmavâha, the carrier of fuel, because the samits or idhmas are put on him, and carrying them as it were on his head he blazes. The verb *prâkya vat* used in describing the birth of this son Idhmavâha is noteworthy. It indicates him to be

Kyavâna, an epithet of both Agni and Soma, vide p. 35 *ante*.

In this story the knower Agastya's similarity to the god Brahmâ is pretty clearly indicated. We saw that the same similarity was illustrated in the case of Agastya's twin brother Vasisht^ha. The god Brahmâ weds his own daughter Vâk or Word (vide essay on Creation) and Brahmâ's son is the god Rudra who is identical with Agni. The reason for this similarity is the saying that the knower of Brahman becomes Brahman. So, the knower Agastya marries the most beautiful lady Sraddhâ created by himself out of the essence of all that is good in the Universe, and the son born is Agni, the emblem of the enlightened Self.

Whether Agastya was regarded as the *d e v a t â* or regent of the southern star Canopus even in the Vedic period, is a question which had better be left open. In the Purânica period he is found fully recognized as the regent of Canopus, whose heliacal rise was considered to denote the advent of *s a r a t* or autumn, vide the texts quoted in the *Vâkaspatya* under the word Agastya. The old stories found in the *Mahâbhârata* about Agastya's drinking the sea, about Agastya and Nahusha, and about Agastya's going to the south making the Vindhya mountain prostrate, are, as will be seen further on, based upon Agastya's regentship of Canopus. The same star Agastya is meant when the *Râmâyana* says that Agastya is in Trisaṅku's region (p. 96 *ante*). Râma finds the hermitage of Agastya in his exile in the *south*. The reason why in the *Uttarakânda* the stories about the origin, &c., of the Râkshasas of Laṅkā are told by Agastya, seems to be that the *southern* star Agastya was considered the most eligible to be made the knower of all things about the mythical beings of the *south*; and for the same reason the ancient Dravidian Brâhmins appear to have dedicated the authorship of the *Tamil grammar* to Agastya.

The Vâkaspatya, under the word Agastyakâra, quotes texts from which it will be seen that Canopus was reckoned to rise in the latter part of the month of Bhâdra, about September, when the sun comes in conjunction with his own asterism Hasta, and to set when the sun comes in conjunction with the star Rohinî (in the month of Vaisâkha, or about May). India is a large country, and unless the place where the rise of Canopus was observed to coincide with the advent of sarat is known, the period when such coincidence was first observed cannot be computed. As Canopus is a southern star, its heliacal rise is seen earlier in the south of India than in the north of it. Hasta and Rohinî are two of our most sacred stars, the one connected with the Hastikhâyâ* and the other with Vidyâ; and it may be that what was intended was, not the exact, but the approximate period of the rise and setting of Canopus, conventionally fixed so as to include the two sacred stars. The Fathers are intimately connected with the moon Soma. In the Vedas they are often called Saumyas, while Soma is called Pitṛimân;† and as the south was assigned to the Fathers as their region, the southern star was fit to be the starry form of the moon Agastya. The month of Bhâdra is the month of the Fathers, and so, a brilliant southern star that was reckoned to rise heliacally in their month was considered to be their son born to discharge their debt. All that the Fathers want is the enlightened Self as son to show them the Path of Light through the sun; and therefore the rise of their Son-star is appropriately assigned to that period when Savitar (Genitor, the sun) is in conjunction with his own star Hasta, and his setting (*i.e.* becoming one with the Self) to that period when the sun by conjunction with the Prâjâpatya star Rohinî is Father Prajâpati. The Purânic story about Agastya's discharging the debt of the Fathers must therefore have arisen long after the period when Agastya, the moon, was made the regent of Canopus; and the story seems to have

* About this vide the essay on Ganapati.

† Taitt. Sam. I. 8, 5.

been invented in order to illustrate how the moon, the typical man in the sky, performed the Soma sacrifice and became the brilliant star of the Fathers.

Varâhamihira refers to the custom of *a r g h y a* honours being offered to the heliacally risen Agastya. That, of all the stars, Canopus should have been selected for this honour, was due probably to the fact of there being numerous Vedic expressions * praying for longevity up to one hundred sarats or autumns. Of all the seasons, the return of sarat is the most eligible to be wished for, as it is the season of harvest in which the fruit of the year's labour is reaped ; and when the heliacal rising of Canopus was reckoned to signify the advent of sarat, the ancient Hindu saw that star of life's fruition every year and paid homage to it as the Ideal Son of the Fathers, so that he too might marry Faith and discharge the fatherly debt by issuing himself out as the enlightened soul that loves all creatures as self. A father of such a son becomes fame ('*Yaso*' *h a m b h a v â m i*', *Kānd. Up. VIII. 14*). Such a man expects this religious duty from his son, and should the latter not fulfil it, *i.e.* if he do not beget in his turn the spiritual son, he will put the fame of the house in the hell of ill-fame—the *p r a j â - t a n t u* or the continuity of the thread of the fame of the Gotra, the house, will be cut asunder.

As another reason why the star Agastya was specially selected for worship, it may be stated that the Sûktas 165 to 191 of *Rig Veda I* are attributed or dedicated to *Rishi Agastya*, and that in some of these Sûktas, viz. 165, 166, 167, 168 and 177, the last verse has this refrain: 'O Maruts ! this is praise to you and this the song of *k â r u* (poet) *Mândârya Mânya*.' *Mândârya* seems to be derived from *mand*, to be exhilarated by drink, to rejoice, and may have been a name of the soma drink personified.

* Such as: '*Satam jîvema saradah suvîrâh*'.

'*Jîvantu saradâm satam*'.

'*Satam jîvantu saradah*' *Rig Veda X. 18, 4*.

'*Pasyema saradah satam, jîvema saradah satam*' &c., repeated every day in the suu worship,

Mānya seems to mean 'son of Māna,' as he is distinctly called 'Mānasya sūnuh' in I. 189, 8. We have seen that in R. V. VII. 33, 13 Agastya is called Māna (p. 25 ante). So, he is both Māna and Mānya. How is this? Māna means (1) measure or the act of measuring, and (2) honour, praise, which is the measure of one's worth. Praise by means of poetry is measure because the very nature of poetry is metre. It is the distinguished mode of praise. When one is so praised, he is reduced into metre and becomes, so to say, measure itself—poetic fame itself. So, the name Māna depicts Agastya as the personification of honour, while the name Mānya means worthy of honour. But, is not Mānya a patronymic, seeing that he is called son of Māna? The reply is that when the Sruti calls Agni Sahasas putro adbhutah, the prodigious son of might, it simply means that he is the very essence of might.* So, 'son of honour' should, I think, be taken to mean most praiseworthy or worshipful; and when the name of our worshipful Agastya was given to the star Canopus, it became worthy of worship.

While in the Sūktas referred to above, Agastya as Mānya is spoken of as the singer, in others (namely 169, 8; 171, 5; 182, 4; 184, 5) the Mānas are mentioned as singing the hymns and receiving boons from the gods. The Mānas† are apparently the soma drops, sacrificially, and moonbeams, phenomenally.

This story, as well as the story of Agastya's becoming the palanquin bearer of king Nahusha, is interwoven with the stories connected with

Agastya drinks
the sea.

* Similarly when the Rig Veda calls Indra Sakipatih, the husband of Sakti, it means that he is the lord of strength.

† Agastya as the soma juice has the cup as his measure. So, he is Māna by being in the cup, and Mānya, fit to be measured. In commenting upon the verse:—'Āpāntamanyuh' ityādi, in Taitt. Sam. II. 2, 12, about the soma juice, Bhatta Bhāskara renders simivān as karmavān, and explains it as meaning one having the different processes of māna, abhishava, pavana, grahana &c., performed one after another.

Indra. They will be analyzed in detail in a separate essay. Only so much of the story as is necessary to explain the myth of Agastya's drinking the sea will be stated here :—

In the *Kṛita-yuga*, the Devas fought a battle with the Dānavas, called Kālakeyas or Kāleyas, and although Vṛitra, chief of the Kāleyas, was killed by Indra, fear took hold of him and he ran away and hid himself in the water of a *saras*, river. The vanquished Kāleyas also ran away and they hid themselves in the sea, but, coming out unawares during nights, molested the Devas and *Rishis*, who then sought the help of *Rishi* Agastya. He drank away the sea and laid bare the Kāleyas who were hiding in the water. They were then found out and killed, vide *Mahābhārata*, *Aranya-parva*, 100.

The *Rig Veda* IX. 64, 8, addresses the Soma drink as *samudra*:—‘Thou art *samudra*, thou swellest’. The *d h â r â h* or drippings of the juice when the soma creeper is being pressed, are called *samudrâsa h* (IX. 80, 1). *Samudra* means the sea, as in *Rig Veda* I. 116, 5. So, the riddle of Agastya's drinking the sea would mean simply that he drank the soma. This is another way of saying that he ate *Vâtâpi*.

Indra's running away after killing the serpent Vṛitra is described in the *Rig Veda* I. 32, 14, which says that when Indra slew the dragon, fear possessed his heart and he flew like an affrighted hawk through the regions, crossing nine-and-ninety flowing rivers. This may be taken to mean that at day break the sun Indra kills the darkness snake, and, as if afraid to stop at the horizon where he slew the demon, he flies up to the zenith. Similarly, when the day period of the year begins, the sun Indra kills the darkness of winter

and flying up to the region of summer solstice crosses the rain clouds—the aerial rivers—of the monsoon, or, according to the Purāṇic view, conceals himself in them. In the Vedas, *sa m u d r a*, the sea, often means the sky. In summer, the sky is really *sa m u d r a*, excited, and foams with the summer rays and rains, which however disappear on the advent of *sa ra t*, autumn; and as the star Agastya or Canopus is the star of *sa ra t*, Agastya's drinking the sea may be taken to mean that the star rises heliacally and puts an end to the rainy season—the flood of the sky-sea—and then the Kāleyas, who may be taken to be the stars, are laid bare in the clear blue sky of autumn and winter. When the day period of the year dawns, the Devas, the solar rays, catch hold of the stars, the friends of darkness, and kill them.

Esoterically, the Kāleyas may be taken to be the belongings of Kali, *sin i.e.* the powers of sin such as anger, lust, avarice, &c. They lurk in the depths of man's mind, but when the drink of knowledge is taken in, they are laid bare and killed.

In post Vedic times *a ga* came to mean a mountain, and Agastya is taken to mean—'a ga m = *par va ta m*, *sty â ya ti*=*sta b h n â ti*, *iti A ga sty a h'* *i.e.* he who besieges or makes the mountain to be stiff or to stand still. The following story found in *Mahbâhârata*, *Aranya Parva*, 104, seems to have originated with reference to this meaning of the word Agastya.

Agastya formerly resided in the north. Once upon a time the Vindhya mountain addressed the sun thus: "You go round the golden mountain Meru every day. Go round me hereafter." The sun said:—"I go round Meru because it is ordained by the Creator of the Universe that I should do so. I have no option and therefore cannot go round you." On hearing this, Mount Vindhya got angry

and grew so high into the sky as to obstruct the sun's path. The Devas and *Rishis* implored Agastya's help on behalf of the sun. Agastya then started from the north, and coming to mount Vindhya, said—"O best of mountains! I have got some urgent business to do in the south. So, be kind enough to give me way by becoming low and to remain so till I come back. You may afterwards grow to any height you like." Accordingly Vindhya became low, and remains so even now expecting the return of Agastya, who still remains in the south.

This story is briefly alluded to in *Râmâyana* III. 11, which says :—

Mârgam niroddhum satatam

Bhâskarasyâ 'kalottamam

Nidesam pâlayan yasya

Vindhya-sailo na vardhate.

According to another popular version of this story, based no doubt on some Purânic authority, the reason why Agastya was had recourse to is that he was the Guru of Mount Vindhya, who, on seeing him, prostrated before him to show respect to him, and remains prostrate expecting his return from the south.

Mount Meru and Mount Vindhya appear to be two separate metamorphoses of the Belt mountain.

Meru, the golden mountain, also called *Rishabha*, the Bull, is said to have three peaks. These correspond to the three stars of the Belt. Comparing the square of the Orion to the whole earth, conceived as a flat *ksheṭra* or field, our ancients who resided in the north and who took the north pole to be the centre of the earth, appear to have sanctified it by likening it to the Belt mountain which is in the centre of the Orion-Earth. The sun, of course, in his apparent diurnal circuit goes round the earthly Meru, the north pole. Comparing the square of the Orion to India only, from the Himalayas to Cape Comerin, the Belt Moun-

tain would become Vindhya or 'He who cuts through' the middle of it. Our Vindhya here is on the northern limit of the torrid zone, and the sun comes on a line over it at about the summer solstice. The Belt-Vindhya on the equinoctial line is on the apparent path of the sun and moon in the sky. The *full* moon which takes place in the month of the winter solstice will be at the northernmost point possible for the *full* moon to go, while the *full* moon of the month of the summer solstice will be at the southernmost point. Hence the idea of the moon's journey from the north to the south—from the longest night to the longest day, which is the holy period called the Uttarâyana. As the Belt is dedicated to the moon, it is the moon's enlightened self or disciple. In about the middle of the journey when the sun comes in conjunction with the Belt, it is fancied that the Belt mountain is an obstruction in the sun's path. On the new moon day which comes during that conjunction, the moon performs his self sacrifice and it is fancied that his soul, the Belt, became thenceforward humbled and bowing, as the Belt's position is not straight with reference to the square of the Orion but is oblique or inclined. Thus the moon makes his enlightened self, the Belt, bow for the sake of the sun, the emblem of the Supreme Self. After this obeisance the moon Agastya goes to the longest day; and on the new moon day of the month of the summer solstice *i.e.* the last month of the sun's Uttarâyana, when our earthy Vindhya is directly under the foot of the sun, the moon Agastya gives up his body and his soul soars up to the starry region and becomes thenceforward the regent of the southern star Canopus, by reason of his self-sacrifice at the end of that month, the *full* moon of which was in the southernmost point. In that brilliant star of first magnitude Agastya is stationary and permanent, while the Belt, the moon's own asterism, is always in an inclined posture, as if to show that the soul of the knower should be ever humble and inclined towards the Supreme Self and should ever be established in Sacrifice, like the inclined Belt in the Orion-Sacrifice.

What the river Gaṅgā is to the men of northern India the river Kāverī is to the men of Dravida in the south. A learned European Tamil Scholar, Rev. Caldwell, considers Kāverī to be a Dravidian name meaning the muddy river. If this origin of the word is correct, the southern Brahmans have purposely imported a Sanskrit etymology into it. Ka among other things means water, and vera, body, and Kāverī is taken to mean 'She whose form or body is water.' The hill in which this river rises in the Western Ghats in Coorg is called Brahmagiri, and the Sthala-Purāṇa about her is this:—Agastya confined his wife Lopāmudrā in the water of his pitcher and placing it on the hill went to perform tapas. She did not like to be confined in that manner. A crow came and overturned the pitcher, and Lopāmudrā, thus liberated, flowed as water and became the river Kāverī. A large jâtrâ takes place every year at the source of the river when the sun enters the Tulâ sign, the Scales, when, it is believed, the river Gaṅgā comes underground, and merges in the water of this river. The priest of the place, guided by the almanac, proclaims the exact time of the Saṅkramana, and then, whether the time be in the day or in the night, the thousands of pilgrims congregated bathe in the sacred stream.

As the Dravadians reckon their months according to the solar calendar, their sarat or autumn commences when the sun comes to the Scales. Esoterically, all our sacred rivers appear to be symbolic of the stream of Knowledge or Faith in which to cleanse our mind while undergoing the outward ablution. If one has got Knowledge or Faith, he can in his mind's eye see the sacred Gaṅgā in any stream in which he bathes. So, that sacred river is made to come underground and show herself in our Kāverī, just as the river Sarasvatī is fancied to come underground and join the Gaṅgā. The selection of the advent of Sarat for the Kāverī jâtrâ indicates that the ancient Dravadians looked upon their river as symbolic of the goddess Sâradâ alias Sarasvatī

or Vâk, Word or Knowledge; and therefore, it seems to me, the hill in which the river rises is named Brahma-giri. The crow is the bird of the Fathers and is given a ball of the Srâddha food to eat at the end of the Srâddha ceremony. Seeing how closely the moon Soma is connected with the Fathers, I consider that the crow represents the moon, who is called *Syâma*, black, because though white more or less on other days, he is black on the newmoon day, the day of the Fathers (vide p. 54 ante). The myth of the crow overturning the water jar and making the river flow forth seems to indicate that the sacred river of the south of India was regarded as the river of the Fathers whose region is the south, *Dakshinâ*, which word means not only right, powerful but also *tyâga*, renunciation. And as the Fathers are fond of the Srâddha, their river can esoterically be *Sraddhâ*, Faith. Thus our Kâverî may be taken to symbolize the combination of Knowledge, Faith, and Renunciation.

In the sky, the star Rohinî is Brâhmî, being dedicated to Brahmâ. She represents Vâk and *Sraddhâ*. She is the wife of the moon Agastya. As observed above, the Srâddha bird, crow, seems to represent the moon. If we commence the story from that new moon day which comes when the sun is in conjunction with the star Rohinî, one fancy is that the moon confined the star in the conjunctional solar rays—water; that thus making her *Lopâ** or one who has disappeared from our view and become one with the sun, the emblem of Brahman, he too disappeared; and that his Self soared high to the starry region and became a brilliant *Tâpasa* in the form of Canopus. Another fancy is that the same moon of self-sacrifice overturned her, in view to her flowing and taking a circuit in the sky. As *go* means ray or light as well as the earth, the star moves in day light—and therefore flows underground—so long as the day period including the cloudy sky of the rainy season lasts. But when the sarat or autumn comes she reveals herself fully and shines *throughout* the night, as the ruling goddess of sarat and is therefore

* *Lopâmudrâ* is also called *Lopâ* vide Apte's Dictionary.

called Sâradâ. This is how I would account for the name Sâradâ. As Sâradâ she is of course Sarasvatî, the goddess of Knowledge ; and what is the knowledge and faith and renunciation she teaches? As soon as she becomes Sâradâ, the star of sarat, her sun-ward career begins, and just as she as well as her Tâpasa husband Agastya or Canopus ultimately falls into the conjunctional solar light and becomes one with the Sun-god, so should we who are in the night of samsâra proceed God-ward by a life of self-sacrifice and become one with the Supreme Self.

Agastya and
King Sveta,

The Râmâyana Uttarakânda, Sargas 77 and 78 has the following story:—

Once upon a time Agastya spent a night of the hot season in an extensive forest of 100 Yojanas all round. It was devoid of man or beast, and contained a beautiful s a r a s , lake, having beautiful birds in and about it. When the morning came he got up and approached the lake. He saw in it a huge s a v a , corpse, which was a j a r a , free from decay, and was shining with splendour. As he was wondering what the corpse could be he saw there a celestial being seated in a celestial v i m â n a or vehicle carried by swans. The celestial wore a garland, and a thousand Apsaras nymphs attended upon him, some singing and dancing and some fanning him with fans having golden handles. He got down, ate the flesh of the corpse, drank water from the lake, and prepared to ascend the vehicle, when Agastya made bold to ask: 'Who art thou? Thou art like a god and yet eatest abominable food.' Thus questioned, he replied with joined hands to this effect:—"My father was Sudeva, king of the Vidarbhas. I was his first son named Sveta by one of his wives and had a step-brother named Suratha. Having reigned justly for a thousand years, I installed Suratha and,

retiring to this forest, performed tapas for three thousand years and went to Brahma-loka. But even in the Svarga, hunger and thirst did not leave me. I asked Pitāmaha (the god Brahmā) the reason why I felt hungry and thirsty, and what food He would give me. He said: 'Eat thine own sweet (svâd u) flesh. Performing the best tapas, thou hast nourished thine own body. Devoting thyself entirely to tapas, thou didst not give any thing to a Yati who came to you as an atithi, guest. Therefore, satisfy thyself by eating thine own fattened body, which is the best amrita-rasa, juice of nectar, to thee. Thou wilt find release when Agastya happens to see thee.' Therefore O Agastya! I have been eating this my body for many years and yet it has undergone no diminution". So saying, Sveta offered a splendid golden âbharaṇa, ornament, as gift to Agastya, and as soon as the latter kindly accepted it the mānusha or human body—the corpse—of the king disappeared, and he went to Tridiva (i. e. Svarga).

The moral of this story is quite plain. It recommends tyāga, charity, gift. There is the Vedic * saying:—

Kevalâ 'gho bhavati kevalâdî—

Taitt. Br. II. 8, 8.

He who eats solely (without giving a morsel to others such as atithis, wayfarers), becomes wholly sin.

What a selfish man enjoys is, as it were, the dead flesh of himself; for, the indulgence of selfish desires puts man in the ever turning wheel of samsâric births, which are destined

* The same idea is expressed by Manu and the Gîtâ:—

Agham sa kevalam bhuñte
Yah pakaty âtmakâranât—Manu 3, 118).
Te tv agham bhuñjate pāpāh
Ye pakanty âtmakâranât (Gîtâ 3, 13).

to end each time in death ; so, he is ever eating death—corpse. Many a man rates himself the most learned, goes in the most fashionable vehicle, wears ornaments, and attends God's house—the church or temple—concealing within himself all the time a corpse-eating selfish soul. He considers that he is in Brahma loka—in the Temple of God; while really he is outside It. The holy Self of Prajâpati, the God of self-sacrifice, is everywhere and is the unlimited Brahma-loka (Brahmaiva lok o Brahma-loka h) Only a man of self-sacrifice can be really and spiritually in Him.

So far it is plain; but if we dive deeper into the story, there stares at us the paradox of a man's going to Brahma-loka by the merit of his *tapa s* and yet coming down to the earth every day to eat corpse, in spite of the solemn assurance with which the *Khândogya* Upanishad concludes—that he who goes to Brahma loka never comes back to the vortex. I shall try to explain the paradox by alluding to those texts of the Upanishads which the poet of the story had apparently in view. In several places, *tapa s*, contemplation, is mentioned as the mode of obtaining Brahman, for instance:—

Tapasâ kîyate Brahma (Mund. I. 1, 9).

Satyena labhyas tapasâ hy esha

Âtmâ (ibid III. 1, 5).

*Tapah-sraddhe ye hy upavasanty
aranye* (ibid I. 2, 11).

*Ye ke 'me 'ranye sraddhâ tapa
ity upâsate* (Khând. V. 10, 1).

Wherever in this manner *tapa s* is mentioned, it must be understood as including all good qualities such as *satya m*, truth, *dânam*, charity, *sraddhâ*, faith, *dayâ*, kindness, *sânti*, patience, &c., &c. Wherever in the Purânas we read of the scorching *tapa s* of *Rishis*, we get the idea of their having sat in deep thought or contemplation. *Tapas* is derived from the root *tap*, to burn or heat. It seems to have primarily meant an object shining with a

burning, brilliant, light, as the sun is. He is called Tapana and it is said of him: *esha tapati*: 'he burns or blazes'. By blazing, he sees all alike as he is the Eye of the gods. By his rise he rouses men from their slumber to their state of thinking, seeing, and doing; and the flashes of their thoughts may well be compared to the darting of the sun's burning rays. The Samsâric man is in darkness—ignorance, which cannot be removed if he only twinkles like a star. He must become a knower, a seer, and burn and blaze like the sun, who sees, as it were, in all the heavens none but Self, as he makes all the stars merge in and become one with his all-loving light. He makes only one exception, and that is in the case of the waning moon, who is visible even in day light in the early part of the Pitripaksha, and who might well be seen with profit and even respectfully carried on one's head, as he is then on a career of self-sacrifice. Indeed, the representation of Siva, the great God of *tapas*, as bearing on his head the moon having only a small streak of light like a horse-shoe, seems to be the morning sun of the fourteenth day of the Pitripaksha, which is Siva's day. *Tapas* therefore seems to mean to blaze with the strongest and brightest rays or penetrating power of thought for seeing one's self as the unbounded Self. To sit to perform *tapas* seems to mean the same thing as *upâsana*, *the sitting by or at* (Brahman) in deep contemplation in order to attain to the state of Brahman—the sitting by the Ideal in order to become It. *Upâsana* seems to be of the same import as *Upanishad*, the name given to the knowledge taught about Brahman. *Upanishad* is a feminine word and so is Lady Knowledge, always sitting by Brahman—always at It—in order to make It known to us, like light always attending upon the sun, like Vâk, word, upon the thinking mind. Now, the prescribed mode of *upâsanâ* is to contemplate Brahman as Self (Brahma Sûtra IV. 13.)—as *So 'ham*: 'He I' The knower makes no distinction between God and himself as the enlarged Self he wishes to become. If he is

different from him how can he become one with Him? By complete self-sacrifice and universal love, God looks upon every one and all of the creatures as *Aham*, 'I'—as *Ātman*, 'Self.' So, the knower should strive to attain to the Ideal and become the enlarged Self as his whole world—Himself as the whole universe—as the *Bṛihadâraṇyaka* I. 4, 15 says :—'He who departs this world without seeing (realizing) the Self (as the) World (*Svamlokam adriśh tvâ*), him, He who is not understood (realized), will not protect. . . . One should *sit at the Self only* (as his) World (*Ātmānam eva lokam upâsîta*).'

It therefore appears to me that the story is about the *upâsana* of Brahman and that the *Brahma-loka* to which *Sveta* is stated to have gone is the Self as the World in which the *Upâsaka* ought to put himself during his life here.

The lovely forest denotes that for the performance of the *upâsana* a quiet place free from the disturbance of men and animals should be selected; and it should be *sukhi*, pure (*Khând. Up. VIII. 15, 1*) and *manonukûla*, pleasing to the mind (*Svet. Up. II. 10*.)

The reason for locating the place on the earth seems to be that the earth which is called *Kshamâ* and *Sarvamsahâ* is symbolic of forgiveness and patience. It is well to select a quiet place but it would be useless if there is no calmness of mind inside. So, the *Upâsaka* should rest on patience. Moreover *Bhûmi*, the earth, seems to be a pun to suit the Self to be attained to, who is called *Bhûman*, vast. The *Upâsaka* sees, hears, and knows nothing but the *Bhûman* (*Khând. Up. VII. 24*).

The lotus lake seems to represent the heart in which the *Upâsaka* locates the Self, the *Purnsha*, for the purpose of his inward contemplation. According to the *Upanishads* the heart is a *Pundarikâ*, lotus, and the Self is in the innermost recess of the *âkâśa*, sky, in the heart. Evidently the lotus of the heart and the sky in the heart depict the Self, the former in the metaphor of the sacred sacrificial *Agni*, for whom a lotus seat is made (*vide p. 25 ante*) and the latter in

the metaphor of the brilliant sun shining in the sky. The Self must rise in the horizon of the heart and remove all the dark passions. In the *Rig Veda* the sky is often called *samudra*, sea. It appears to me that the story has converted the sky in the heart into a lake of sweet water to enable the lotus to grow in it as the seat for the Self.

The Apsaras or water nymphs who attend upon Sveta appear to be the Upanishads. The Upanishads are all sacred *Vâk* *ah*, Words. Words flow from the watery mouth, and *Vâk* is the goddess of speech, *Sarasvatî*, who is represented as a river also. The birds may be taken to denote the Vedic metres. The *Upâsaka* makes a *pârâ-yana* or daily study of the Vedic and Upanishadic texts about Brahman learnt from his *Âkârya*, vide *sukau-dese svâdhyâyam adhîyânah* (*Khând. Up. VIII. 15*).

The reason for Sveta's daily resort to the lake seems to be that the *upâsana* should be performed until death; for, after the text above quoted comes this:—*Sa khalv evam vartayan yâvadâyusham Brahmalo-kam abhisampadyate, na ka punarâvartate*. The student under the *Âkârya* is called *Brahma-kârin*, and his student-life, *Brahma-karya*, which seems to mean the *going* through *brahman*, the Veda. But the study does not stop with the student-life. In a higher sense *Brahma-karya* seems to mean to *practise* *Brahma*, the Ideal *Âtman* by subduing all passions:—

*Brahma-lokam Brahma-karyenâ
'nuvindati* (*Khând, up VIII. 4, 3*).

*Yad ikkhanto Brahma-karyam
karanti* (*Katha II. 15*).

*Teshâm evaisha Brahma-loko
Yeshâm tapo Brahma-karyam
(Prasna I. 2).*

Brahman, the Self as the real Veda, knowledge, is a life-long study or practice. In a matter pertaining to conduct, *knowing* does not deserve to be called *knowing* in the full

sense of the word, unless it is accompanied by *be-ing*. The highest knowledge is to regard and love all as Self, making for that purpose one's self as the enlarged Self. This knowledge will not become complete, unless there is continuous *be-ing* till death; and therefore, the *d h â r â* of knowledge should be as continuous and unbroken as the *d h â r â* of oil poured from above.

The hunger and thirst seem to represent the ardent desire for the Self; for the knower should be Satyakâma.

The *Khândogya* concludes the chapter on the Bhûman, Self, by saying:—*A h â r a - s u d d h a u s a t v a - s u d d h i h*. Purity of food is conducive to purity of (man's) nature.

Such being the case the corpse in the water can only be a riddle. The Upâsaka ought to have nothing else but the Self in the heart for his spiritual eating—enjoyment. The Self in the sky or water of the heart is called the Purusha, who according to the Purusha-sûkta is Yajña, Sacrifice, that was sacrificed at the begining for His being realized as the Self of sacrifice residing in the heart's womb of all; and Sacrifice is Vishnu one of whose names is Kesava. This name though not found in the Vedas seems to be older than the Mahâbhârata; for it appears to me that from that name has arisen the myth that a hair of Vishnu became incarnate as Krishna Vâsudeva. In the Purânic days each poet was free to give his own fanciful etymon of a name, and reading Kesava as Ke-sava, the Purusha of the lake of the heart seems to have become the corpse in water, as *ke* means 'in the water' and *sava*, * a corpse. *Sava* means also

* *Sava* is derived from *sav* (1) to go, to approach, and (2) to alter, change. In the latter sense, *sava* is corpse as it undergoes alteration, decomposition. In the former sense *savasâna* means a traveller, a road, and the same word in the latter sense means a cemetery. Under the word Kesava Apte's Dic. quotes a text from Subhâshita containing a pun :

*Kesavam patitam drishtvâ
Pândavâh harsha-nirbharâh.*

Seeing Kesava fallen the Pândavas became glad. But the real meaning is: Seeing a corpse in water the white (eagles) became glad. This kind of pun on the word Kesava must have been handed down from a remote age.

‘one that moves.’ The Self resides or moves in the heart, and is a *jara*, free from decay, whereas the corpse decomposes. As a riddle, therefore, the Self is a decayless huge corpse, huge because the Self is *Bhūman*, Vast, and it is *Sveta*’s own body, in the sense of *sva-rūpa* (vide *Triśaṅku* p. 100 *ante*), as the knower’s true nature is not different from that of the *Ātman*, call Him by any name, *Brahman* or *Vishnu*, the All-pervador. *Kesava* then is the pure food of the knower.

Sveta is exhibited as a king, evidently because the knower becomes a *Svarāj*, (*Khând Up.* VII. 25, 2) the Self-king, by reigning as Self, all in all, in the Self-world.

As there can be no true *tapas* without *tyāga*, gift or renunciation, the *Mahā-nārāyaṇa Upanishad* says that *nyāsa* (which is another name for *tyāga*) is *Brahman* and that *nyāsa* excels *tapas* (21, 2; 23, 1; and 24, 1). The same *Upnishad* 10, 5, says in three stanzas to this effect:—

Certain (great) men obtained immortality not by works, not by getting children, not by getting wealth, but by *tyāga*. The bright *Nāka*, Heaven, is concealed by the Great in the cave (of the heart). *Yatis* (men of subdued passions) enter It (1).

The *Yatis* are *suddha-satvāḥ*, pure, and have learnt the settled truth of the *Vedānta** by *sannyāsayoga*, renunciation; and:—

Te *Brahma-loke* *tu parāntakāle*

Parāmrītāt *parimukhyanti sarve*.

They in the *Brahma-loka*, at the great end-time, are emancipated by the great Immortal (2).

* This stanza (2) is the same which occurs in *Mund Up.* III. 2, 6. The word *Vedānta* occurs also in the *Svet. Up.* VI. 22. It may have arisen from the use of the word *anta* in the older *upanishad* *Bṛihadāraṇyaka* (II. 4, 1) under the following circumstance: On the eve of retiring from the world *Yājñavalkya* says: ‘Well, I shall make the *anta* with *Maitreyī*’, meaning evidently ‘I shall hold the last conversation with her’; and then the conversation held is about the *Ātman* for whose sake alone all things on earth become dear. *Anta*, the last, means also the conclusion. *Vedānta*, therefore, may be taken to have meant the conclusion—the final teaching—of the *Vedās*.

There is that sinless subtle Pundarîka, the lotus (heart), which is the hall of the Great and which is in the middle of the town (human body); in that (heart), there is the subtle sky free from sorrow; and That which is in it, That should be *sat by* (*tasmin Yad antas Tad upâsitav-yam*) (3).

It will be seen that the subject matter of these stanzas is the upâsana of the Self; but, 'the great end-time' in the Brahma-loka was capable of being misunderstood as the end-time of the Katurmukha-Brahmakalpa of the Paurânics. Accordingly there is this Paurânic text quoted by the commentators under the Brahma-sûtra IV. 3, 10 :—

Brahmanâ saha te sarve
samprâpte prati-sañkare
Brahmano 'nte Kṛitâtmânâh
pravisiṁti Param Padam.

But under sûtra 15 of IV. 3, Bhagavân Râmânûja explains * the Brahmaloaka of the Upanishad above quoted to be Brahman Itself, as Loka, World.

As death, the end, has come over and over to the man of Samsâra from a beginning-less time, the last death to him would be when he dies a knower: attaining to the state of Brahman, he would die no more. † So, the time of the last death is the great or ultimate end-time. Parâmṛita clearly occurs in the Mund. Upanishad II. 1, 10 in the sense of Purusha as Brahman, as everything, including disinterested acts and Tapas.

The knower is Sveta, white, because he is suddha-satva, pure.

Now about the tyâga or gift which Sveta makes to Agastya. Sapatnî, the co-wife, has been looked upon as an enemy so much so as to give enmity the name

* Brahmaloaka-sabdasya karmadhârâya-vṛityâ Brahma-vishayatvât, Brahmani upâsye vartamânâh; parântakâle=karamadehâvasânasamayê; Parâmṛitât=Parasmâd Brahmanâh upâsanaprîtâd hetoh; parimukhyanti=sarvasmâd bandhanâd vimukhyante.

† The same Upanishad (i.e. Mahânârâyana 24, 1) says:—Bhûyo na mṛityum upayâhi, vidvan!

sapatnam. When Sveta gave up his whole kingdom to his father's Sapatnî's son and retired to the forest, he renounced everything and performed tyâga. But only that thing which follows man to the other world can be called his true wealth. According to the Vedânta that wealth is nothing but the enlarged Self. The Taitt. Samhitâ III. 2, 6 says:—‘Amṛitam vai hiraṇyam: The Immortal is indeed gold.’ The Khândogya I. 6, 6 says that the Self in the sun is gold. This shows that gold, which is a pure metal, is used as a metaphor for the pure Self. The Self, the great Wealth, the great Loka or world, can be said to be had not by simply renouncing the worldly wealth, but only by the man becoming the Self by a lively, active love or regard of all creatures as self; and he becomes the Self by his strenuous upâsana of the Ideal. Therefore Sveta has nothing to give and cannot give the thing worth having, until his tapas or upâsana is completed—until he becomes the Self, who is that Infinite Wealth, which notwithstanding the giving, remains to the giver as complete as before, like the light of a lamp from which thousands of other lamps are lighted. He himself becomes the great gift—Sacrifice. The Self then is the wealth which is fit to be accepted by Rishî Agastya, who found it, not in the three kings, but in Ilvala, whom I have identified with Sacrifice (p. 30 *ante*). In the Sunassepa story of the Aitareya Brâhmana we hear of God Indra having appeared to Rohita in the form of a Brâhman, and likewise in several Purânic stories we hear of God having appeared to devotees in the form of a Brâhman. I would therefore take the Rishi or Brâhman Agastya to be the Supreme Self, Brahman. Now let us go to the conclusion of the Mahânârâyana Upanishad, where we find the last act of self-sacrifice. It says:—

‘Upayâma-grihîto ’si.

‘Brâhmane tvâ Mahase Om!’

Ity Atmânâmyuñjîta.

‘(O soul!) Thou art held up in the Upayâma vessel. (I offer) thee to the Vast Brâhman, Om!’

‘Thus should (man) unite his â t m a n , soul
(in the Vast Brâhman)’.

The Upayâma is a vessel in which the Soma juice is held up and sacrificed into the fire, saying:—

I n d r â y a t v â ; A g n a y e t v â , &c.

‘I offer thee to Indra ; to Agni’ &c.

Thus the Upanishad means that the enlightened self of man should be thrown as an oblation* into the Supreme self and become one with Him; and it winds up by saying:—

‘This is the great Upanishad, the secret of the gods. He who knows this obtains the greatness of Brahman’.

When thus the great sacrifice is completed and the unseen Infinite Self obtained, all metaphors such as the paradoxical corpse, &c. disappear.

The phenomenal explanation of the story is simple. King moon Sveta, the White, commences his upâsana as the full moon of the month of Mârgasîrsha. The Orion, with which he is then in conjunction, is, under one fancy, his vehicle, and under another, his own huge celestial body, as it is the town belonging to the moon. It is Sacrifice, one of the forms of Vishnu alias Kesava. By his full light or knowledge he eats Kesava as the Self. The Orion-Kesava is in the blue water of the sky (lake) and the moon is attended by stars as the Apsaras nymphs. Six months after this, the sun comes in conjunction with the Orion at a time when the star † Canopus or Agastya has heliacally set. Being as it were one with the star Agastya, the sun, the emblem of Brahman, is then Agastya-rûpî; and on the newmoon day of the conjunction the moon Sveta offers up his whole light=wealth=Self, along with his starry form, the Belt, the ornament, to the Agastya-rûpî sun, and becomes one with Brahman; and his Orion-body disappears,

* This oblation is known as Â t m a - h a y i s h or self oblation.

† vide p. 137 ante, where it has been shown that the star Agastya was regarded as heliacally setting when the sun comes to the Aldebaran, which is near the Orion.

as it has heliacally set now. The description that Agastya received the gift on a day in the Nidâgha or hot season is true phenomenally, as the hot season comes when the Orion sets.

A T R I .

The seer of the whole of the fifth Mandala of the *Rig Veda* is stated to be *Rishi Atri*; but it appears to me that, like *Vasishtā*, *Atri* also is *Agni*. Although the whole of the fifth Mandala is attributed to *Rishi Atri*, yet the authorship of some of the hymns of it is attributed to very strange *Rishis* said to have belonged to *Atri's gotra*. Some of those *Rishis* appear to be simply names of the subject matters of the hymns. For instance;—

The *Rishi* of V. 2 is said to be *Kumâra*; but *Kumâra* occurs in that hymn as the name of the newly churned *Agni* who is praised in it. The hymn had apparently been designated the *Kaumâram Sûktam i.e.* the hymn about *Agni* as *Kumâra*, the infant.

Hymns 2, 4, 5 and 6 of V are attributed to *Rishi Vasu-sruta*; but in these hymns, the *devatâ* or subject matter of which is *Agni*, the latter is addressed as *Vasu*. So, it would appear these hymns had been designated *Vâsu-srutam i.e.* those about *Agni*, who is heard or known in them as *Vasu*.

Hymns 7 and 8 of V are attributed to *Rishi Isha*; but in them *isha* and *annâni*, both meaning food, are mentioned; and so, it would appear they had been designated the *Aisha Sûktas i.e.* hymns about food.

Hymns 9 and 10 of V are attributed to *Rishi Gaya*; but in them *Agni*, the *Hotar* of the *house*, is asked to increase our *gayā*, home or wealth. So they seem to have been called the *Gâyam i.e.* the hymns about home or wealth.

Hymns 11 to 14 of V are attributed to *Rishi Sutam-bhara*; but they describe the newly churned *Agni* as *jâta* and *putra*, son—a son whom

the sacrificers keep and maintain in every house, *bharante grihe grihe*. So, it would appear that they were designated *Santam-bharam* i. e. the hymns about maintaining the *suta*, which is another name for *putra*, son.

It is thus clear that names which arose from the subject matter of the hymns were misunderstood or wilfully used, at the time of the preparation of the *Anukramani*, as *Rishi* names also. The framers of the *Anukramani* found groups of hymns designated as *Vâsishtam* *Vaisvâmitram*, *Kautsam*, and so on, containing such expressions as *Vasishtâ* prays, *Visvâmitra* praises, *Kutsa* sings, &c.—expressions which indicated them to be the reputed authors. They must have known that those authors were the divine priest *Agni* and others to whom the authorship was dedicated. Such being the case, they could find no difficulty in converting the *devatâs* also in some cases into *Rishis* or reputed authors. Even previous to the *Brâhmana* period, there was, I fancy, a necessity for designating the principal hymns by some names, for the purpose of one priest giving directions to another as to the *Sûkta* to be rehearsed in particular sacrifices. Such names seem to have arisen in two ways, one, after the names of the divine *Rishis* mentioned in the *Sûktas* themselves, the other, after the *devatâs* or subject matter. The framers of the *Anukramani* appear to have utilized both kinds of names, wherever they existed, as *Rishi* names, and invented more or less on the same lines new names in the case of hymns which probably had neither kinds of names. Such hymns would probably be found more largely in the tenth or last *Mandala*. To detect any allusion to the subject matter in the *Rishi* names, their etymological significance, if it is possible to make it out, must be very closely compared with the subject matter under all its synonyms; for, it will be seen from V. 11, 14 that the word *jâta* or *putra* found in them as an epithet of *Agni* is exhibited in the *Anukramani* as *suta* in the name *Sutam-bhara*.

In several of those short enigmatic expressions which

are the peculiarity of the *Rig Veda*, *Rishi Atri* is stated to have been in a pit of fire, which the morning gods the *Asvins* kindly make cool for him; they deliver him from distress and darkness and make a snug dwelling place for him.* They bring him back for us (V. 73, 7). If *Atri* is *Agni*, he is seen in the fire of the dawn, brought back to us from the darkness of night. Metamorphosing fire *Agni* as a *Rishi*, the idea arose that he was a *Rishi* in the fire-pit or altar. Was he not burnt down? No, there are the morning deities to make the altar of the dawn-fire cool for him with the morning dews. In I. 117, 3 *Atri* is called the *Rishi Pânkajanya*. Whatever *Pânkajanya* meant, *Agni* is also called *Rishi Pânkajanya* and *Purohita* in IX. 66, 20. When *Agni* was made our divine priest and sacrificer, it became necessary to make him praise all our gods, including *Agni* himself. *Agni* saves *Atri* in the fiery cavern (X. 80, 3). The *Atris* (men of *Atri*) exalt *Agni* and beautify him with song (V. 22, 4; 39, 5). *Atri* invites *Agni* to come (V. 74, 1).

Hymn V. 40 is very important as throwing light upon *Atri's* divine character. The deities praised in it are *Indra*, *Sûrya*, and *Atri* himself. When *Svarbhânû*, the *Asura*, pierced *Sûrya*, the sun, with darkness, all creatures were bewildered; *Indra* smote the *Asura* down, and *Atri* by means of his *turiya* or highest prayer discovered *Sûrya* concealed in gloom (verses 5 and 6). *Svarbhânû*, the shiner in the sky, seems to be the moon, the lord of night in the unfriendly aspect, overpowering the sun not only with the darkness of the eclipse but with the daily darkness that at sunset overpowers him. At the dawn, however, *Agni*, the fire in the dawn, says his prayer as a *Rishi* and makes the sun to come out from the nightly darkness, which is killed by *Indra*, the martial aspect of the sun. Verses 8 and 9 say:—‘*Atri* as *Brahmâ* priest, setting the press-stones (*i.e.* extracting the soma juice) and worshiping the *Devas* with salutations and prayers, established the eye of

* vide I. 112, 7; 16; 116, 8; 119, 6; V. 78, 4; VII. 71, 5; VIII. 73, 7, 8; X. 39, 9; 80, 3.

Sûrya in the sky, blowing off the machinations of Svarbhânû. The Atris found the sun again, him whom Svarbhânû of the brood of Asuras had pierced with gloom. This, none besides had power to do'. In verse 7, Sûrya, the sun, says to Atri:—

“Let not the oppressor with this dread, through
anger swallow me up, for I am thine, O Atri.

Mitra art thou, the sender of true blessings:
thou and king Varuna be both my helpers.”*

All this is appropriate of the divine priest Agni, who, coming as the dawn-fire earlier than the sun, is fancied to release him from darkness and help him to rise.

The Agniupâkhyâna in the Aranya-parva of the Mahâ-bhârata 216—221, describes several Agnis, ceremonial fires, and says in conclusion that all the fires were born from Atri, who, wishing to beget sons, held them in his own body, and that from it the Agnis, fires, are constantly springing.

‘Atri’ means the eater, the devourer. Fire consumes all things put into it. Vide page 44 *ante*.

The Pauranic idea is that the moon was born from the eye of Atri. Atri’s eye seems to be no other than the sun, who represents the Omniscient Self. From him the moon of self-sacrifice springs immediately after the new moon day.

Esoterically, Atri, the eating and destroying fire, appears to represent the knower who destroys all bad qualities and eats *i.e.* enjoys Âtman as the eternal joy. The Self is the Golden Embryo in the heart of man, who would oppress It if he harboured the dark passions there. So, the Embryo, like the sun still hidden in darkness, cries to be relieved from the oppressors, the powers of darkness; and when, hearing the cries, man performs his Sandhyâ worship† every morning and leads a good life, the Embryo will be born as the brilliant Self and shine in the sky of the heart, like the sun in the sky. So, the sun, the emblem of the

* King Varuna, the lord of liquids, referred to here along with Agni-Atri, seems to be the soma juice.

† About the significance of the Sandhyâ worship, see pp. 92—95 *ante*.

Self, says to the worshipper Atri:—‘I am thine O Atri!’ Apparently, combining the two ancient ideas viz. that the sun is the Self of all that stand or move and that he is the Eye of the gods (R. V. I. 115, 1), the Paurâṇics have made the sun the Eye of Atri, meaning by the Eye the Upanishadic Purusha in the eye.

The Paurâṇics have wedded Atri to Anasûyâ, a name meaning the divine quality of Free-from-envy. The Purâṇas speak of two sons of Atri, namely Durvâsas and Dattâtreya. The former may be taken to represent asceticism, ill-clad and ill-housed; for, the ascetic, almost naked, wanders houseless. The latter is Datta-âtreya. If we take away the prefix which is his patronymic, Datta is left and it means Gift or Charity.

The following wonderful story which has largely entered into the folklore of the Brahmans of Mahârâshtra and Karnâta, which many a housewife there knows, and which must have been based on some Purâṇa, is told about the merit of the matchless *pâ t i v r a t y a*, love and devotion, of Anasûyâ to her husband Atri:—

Once upon a time Rîshi Nârada who is known in the Purâṇas as a traveller through the three worlds, and a great plotter, plotting feuds and strange things always ending in victory on the side of the good, went to the assemblage of the gods and goddesses, and, in course of conveying news, said that there was not another *pâ t i v r a t â* like Anasûyâ in all the earth and heaven. The goddesses Sarasvatî, Lakshmî and Umâ, the spouses, respectively, of the Tri-mûrtis Brahmâ, Vishnu and Mahesvara, said: ‘How can you say so in our presence’; for, they considered themselves unrivalled in all good qualities. ‘I do not wish’ said Nârada ‘to decry you, but if you are equal to Anasûyâ, cook these iron *kanakas*, chick-peas, as she can.’ To prove what he said, he went to Anasûyâ, got her to cook and make *p â y a s a* of the iron peas (*i.e.* a preparation of peas

boiled in milk and sugar) and took it to the three goddesses. They desired their respective husbands to prove by some means or other that Anasûyâ was not steadfast in her *pâtivrata*. Accordingly, the Tri-mûrtis disguised themselves as Brâhmans and went to Atri's house as atithis, guests. Atri was absent, but Anasûyâ received them and spread the leaves for their dinner. They said that they would eat in her house, only if she should serve food quite naked. She knew how inhospitable it would be to send away hungry guests from her house. So, equal to the occasion, she sprinkled on them the water of her husband's jar, and they at once became three innocent babes. She became naked and fed the babes, and then, dressing herself, put them in three cradles, and was rocking them singing nursery ditties. If to be a father of twins is no small distinction, what was the joy of Atri to find on coming home that he had become the father of three divine sons. Days went on, and the three goddesses were put in a terrible state of mind not knowing what became of their husbands. They sent Indra to find them out. He went to many places but in vain. At that juncture, Nârada met the goddesses, and said how the Tri-mûrtis had disappeared from their envious wives, and become dear babes to Anasûyâ of matchless *pâtivrata*. The goddesses ran at once to her house and were received with due respect. They begged her to give them back their husbands. She sprinkled the same water over the babes and they became the Tri-mûrtis again and asked her to take a boon from them. As her husband was childless, she said: 'May you three be born in me as one son.' Accordingly Dattâtreyâ was born with three heads.

As in many other myths, so here etymology and esotery have contributed to mould the story. If Atri is the great

eater, his wife must be a consummate cook to feed him. Taking her name, for the sake of pun, to be connected with *anās*, which among other things means cooked food, she would be a good cook. Taking her name in the proper way as *an-asûyâ*, free from envy, she becomes etymologically the only lady who can be free from envy and whose *anāsûyatâ* even the goddesses, though having bright names, splendid in their own way, are not able to take away. Love, which a wife has for her husband, for whose sake she leaves father, mother, brothers and sisters, and whose difficulties she shares, is indeed a divine quality. The spouses of the gods have that love in abundance; but by the very reason of their being wives to them they cannot be mothers to them. The knower's wife is under no such disability. Being a steadfast *pativrata* to her husband, she can at the same time love God with a motherly love—the highest degree of disinterested love that can be had on earth. Even animals have it. The cow, the mare, the lioness, bring up their young, not for any personal benefit so far as we can see, but solely for love's sake. To show that love, Devakî obtains Vishnu as Son Krishna, her joy, as he is called Devakî-nandana. Man or woman should be in naked simplicity before God. Can anything be hidden from the Omniscient? So, there ought to be no *antara* or screen or cloth between man and God. This truth seems to be illustrated in the boy Krishna's taking away the cloths of the Gopikâ females. What can we say of Anasûyâ's motherly love, who not having children of her own, converts others into babes and loves them as if they were her own? Such a mother is a *nasûyâ*, free from envy—is pure disinterestedness; and she deserves to be the mother of the gods themselves, for the gods are pure disinterestedness; and the gods selected for the sonship are all noted for their self-sacrifice—Brahmâ as Visvakarman offered himself as an oblation in the sacrifice; Vishnu as Purusha or Yajña was sacrificed in the beginning; and about Rudra the Mahabhârata distinctly says that he became the great God Mahâdeva by sacrificing himself

in the Sarvamedha sacrifice. That these three Gods are really One is shown in the one son obtained.

The iron peas cooked seem to represent the tendencies of mind made mature by contentment. As the horses are a well known metaphor for the senses (*indriyâni hayâny âhnik*), and as in upper India they are fed on *kanaka*, the poet of this story seems to have selected the *kanaka* peas to show that the objects, if selfish, eaten by the senses, would ever be as hard and uncookable as iron, inasmuch as one selfish desire leads to another, and that *anasâyâtâ* or contentment is the only cook able to cook the feed well and make the horses *sadasvas*, good horses.

TRITA AND THE WOLF.

A certain sacrificial rite consists in washing with water the vessel that had contained flour and in offering that water to the deities Trita, Dvita, and Ekata. Under *Rig Veda* I. 52, 5 Sâyana quotes the *Taitt. Brâhmana* 3, 2, 8, 10 to show that these three deities are Agni's sons born from *Âpañ* (fem. plural), waters. The *Satapatha Brâhmana* 1, 2, 3, 1, quoted under the word Ekata in the *Vâkaspatya* narrates the same legend. In the *Rig Veda*, Trita is mentioned in several places. Dvita occurs in V. 18, 2, and he is there called *m r i k t a v â h a s*, meaning, according to Mr. Griffith, 'the receiver of a maimed or imperfect oblation,' as indeed the washings of the flour vessel may well be said to be. So, it is apparent that in the time of the *Rig Veda* the rite of offering flour water to the three deities existed, and that they were known as the sons of Waters. Trita is called *Âptya* in VIII. 12, 16. Who could be these three sons of Agni? Agni is well known as *Apâmnâpât*, son of Waters. He seems to be the emblem of the universal Spirit, conceived as concealed in all phenomena, and therefore, poetically, the embryo—the child—in the watery *ulbam* or bag in the womb. Another name of Agni is—*Tanûnapât*, the son of (his own) body, all phenomenal objects being as it were the *sarîram*, body, of the Self concealed in them—that Self, whom the knower churns out from his body as fire from the *Arani*; and so, Agni's three sons appear to be Agni himself diffused as Self in the three lights, viz. (1) as Ekata, or number one, in the sun who ranks first, being the brightest among the heavenly lights, (2) as Dvita, or number two, in the moon, the light second to the sun, and (3) as Trita or number three, in the stars generally, which next to the sun and moon are the third light, and in the Orion's Belt of three stars particularly, taking it to be the representative of all the stars. Under this view, Trita would be the *Tretâgni* or three-

fold fire of Gârhapatya, Dakshinâgni and Âhavanîya, located in the three stars of the Belt of the Orion-sacrificial ground. Thus Agni is diffused in all heavenly lights as flour in the water.

From the verses noted below it will be seen that Trita is closely connected with the celestial Soma juice, the place of which, I have tried to show, is the Orion, the house of the moon Soma.

Indra (the sun) found the threefold Amrita, nectar, that had been concealed in the lucid regions of the Tritas in the sky (divi rokaneshu Triteshu) VI. 44, 23.

Strengthened by the exhilarating (Soma) pressed out by Trita, Indra smashed Arbuda, II. 11, 20. Indra loves the song sung by Trita, VIII. 52, 1.

Trita's maidens (fingers) press the Hari (one of the names of the Soma) with the stones, IX. 32, 2; 38, 2; and Trita filters the Soma, *ibid* 34, 4. The Soma pressed in Trita's high ridge makes the sun shine together with the sisters * IX. 37, 4.

Indra drinks Soma in (the house of) Vishnu, Trita Âptya, and the Maruts, VIII. 12, 6.

All this may be taken to mean that when the sun, after performing his winter career, comes in conjunction with the Orion, the place of Sacrifice-Vishnu and the place where the summer rays as the Maruts are concealed, Trita, the Orion's Belt, praises the sun Indra, presses the soma for him and makes him the powerful sun of summer.

To such a worshipper Indra must shower boons; and so, in X. 48, 2, Indra says: "I brought forth kine to Trita from the Dragon's grasp." In winter Trita is in the darknights, far from the cows, the solar rays, which undergo rough treatment at the hands of the darkness-snake of winter; but when the sun comes to the Orion he releases them and brings them as it were to Trita.

* Mr. Griffith takes the sisters to be the dawns, but Sâyaṇa takes them to be the solar rays.

The Maruts reinforce the power and strength of Trita and Indra, in their battle with Vṛitra, VIII. 7, 24. Vṛitra, he who envelopes, seems to be the darkness of winter, killed by the sun Indra when he comes in conjunction with Trita, the Orion's Belt.

Although Indra is well known as the killer of the three-headed Visvarûpa, the son of the Creator Tvashtar (X. 8, 9), still in R. V. II. 11, 19 it is said that Indra gave up Visvarûpa to Trita (evidently for the purpose of Trita's beating him). The Satapatha Brâhmana above referred to says that when Indra fought with the three-headed Visvarûpa, it was Indra's ally Trita who beat him over and over and killed him, and that as he thereby incurred sin, the rite of washing the flour pot was invented in order to wash off that sin. Visvarûpa may be taken to be the Soma juice, which also, like Agni, seems to be symbolic of the Creator's Self, diffused in all rūpas, forms; and as the moon represents the Soma and has the three stars of the Belt as his three heads (as the devatâ of the Belt is the moon), Indra's killing him on that new moon day on which the new moon is in conjunction with the Belt, would simply mean that Indra presses the Soma—as a riddle kills him—in order of course to drink—to enjoy—the Creator's holy aspect as the Son—the Self—concealed in all forms. Indeed, what is stated in X. 8, 9 as a riddle* seems to be plainly stated in IV. 18, 3, in which the poet says:—In the house of Tvashtar has Indra drunk the Soma who is suta, pressed, and sata-dhanya, worth hundreds of wealth. Tvashtar is one of the names of Prajâpati, and we will see in the essay on Creation that the Orion is the emblem of Prajâpati's form as the deer of Sacrifice. So, taking the Orion as the house of Sacrifice-Tvashtar, the sun Indra is fancied to drink there, as a knower, the heavenly Soma, who is the Son, the very juice—the Self—of Prajâpati, and who is

* In the verse Âpântamanyuh, Taïtt. Sam. II. 2, 12, the Soma is described as tripala-prabharmâ, one who is beaten or molested by the three stones for his flowing forth as (the Self of) all:—Somo visvâny atasâ vanâni.

worth hundreds—worth the whole world. Thus, when the sun Indra comes in conjunction with the Orion-Sacrifice, sometimes it is said that he himself killed *i. e.* pressed the sacred Soma Visvarûpa, and sometimes that Trita, the three-fold fire or Tretâgni, supposed to be in the three stars of the Belt, did so.

Similarly, as the sun's arrival at the Orion puts an end to winter, the feat of killing the demon Vritra, the darkness-snake of winter, is in many places attributed to the sun Indra, but sometimes also to Trita; for R. V. I. 187, 1 is to the effect that invigorated by Pitu, the Soma drink, Trita rent Vritra limb from limb. In order no doubt to secure harmony with the oft-repeated statement that Indra killed Vritra, Sâyana explains Trita of this verse to mean Indra as a god "who pervades the three worlds." But this well known feat of Indra's killing Vritra is attributed in IX. 37, 5 to Soma also, as Indra does the feat invigorated by the Soma drink. Thus, Indra, Soma and the three-fold Agni Trita are all the killers of darkness, ignorance.

The Rig Veda II. 34, 10, says:—'O ye the infallible (Maruts), consume Trita to smash the reviler of your bard.'* According to Mr. Griffith, Ludwig takes Trita to mean here the Soma drink. This may be, as the tri-prishtha or triple-back-soma, *i. e.* one who is on three peaks, spoken of in IX. 75, 3 and 90, 2, may well be said to be in the Belt Trita. The thing is that the summer light and flood—lightning and rain—are typical of the twins Agni and the soma established on high in the Belt Trita which is in the middle of the Orion sacrificial ground, and that therefore both Agni and the Soma are named after the Belt Trita.

Verse 6 of VIII. 41, which is a hymn to Varuna, says:—'Haste ye to honor Trita.' Here Sâyana takes Trita to mean Varuna as pervading the three worlds. If Varuna, the lord of water, is one of the names of the moon, he

* nide jarâya=for smashing the reviler, may be compared with the expressions: Vritrâya hantave (III. 37, 5); Brahma-dvishe sarave hantave (X. 125, 6).

may well be called Trita as the Belt is the starry form of the moon. In X. 64, 3, Trita is praised as a god along with the sun, moon, Yama, Vâta, Dawn, Night and the Asvins. In X 115, which is a hymn addressed to Agni, verse 4 calls him Trita, and Sâyana explains Trita to mean here the Tretâgni, the three-fold fire.

Thus Trita is a deity. Yet in VIII. 47, 13—17, the gods are invoked to remove evil dream far away to Trita,—to Trita and Dvita. This seems to be an adverse description. In the nights of winter, the Belt and the moon may well be fancied to be nightly demons troubling men with bad dreams, and so, the gods are asked to consign such dreams back to the demons.

But the friendly description reverts. Among a group of hymns of the first *Mandala*, the authorship of which is attributed to Kutsa, is hymn 105, the *Rishi* or seer of which is stated to be either Trita Âptya or Kutsa. It is addressed to the Visvedevas. It is a plaintive hymn with the refrain at the end of each verse, of ‘O ye earth and Heaven, know this my (prayer).’ The reputed author implores the gods now in the first person, and anon in the third, as :—

“I am the man who sang of old full many a laud
when Soma flowed.

Yet torturing cares consume me as the wolf assails
the thirsty deer” (7).

.....O Satakratu! my ribs are breaking.... (8).

“Where those seven rays are shining, thence my
house and family extend.

This Trita Âptya knoweth well, and speaketh out
for brotherhood” (9).

“High in the mid ascent of Heaven those birds of
beauteous pinion sit.

Back from his path they drive the wolf as he would
cross the restless flood.” (11).

“Trita, when buried in the well, calls on the gods
to succour him.

That call of his Brihaspati heard and released him from distress" (17).

A dark-red wolf, the maker of months (*mâsakrit*) saw me when I was going by the path. He crouched and bent (to beat me) like the smith (who bends in beating the iron) (18.)

If Trita is the Belt, he worships the sun and the solar rays and presses the Soma for them when he is in conjunction with them. The conjunctional solar light is the home which he likes; but when winter comes he falls into darkness, distress, and longs for brotherhood—for companion-ship—again with the solar rays. The wintry night is the well into which he falls. He fell into it, because, it is fancied, the wolf, the moon of winter, came to catch him. According to Sâyana, the birds of verse 11 are the solar rays, and according to him and Yâska, the wolf that is driven out is the moon. This seems to mean that on new moon day, the moon rushes into the flood of solar rays but is soon driven out by them to become the full moon. Thus driven out he comes again and again to trouble poor Trita in the nights of the wintry months. At last when the conjunction comes at the end of winter, it is fancied that his prayers were heard and that Brihaspati, the sun, as the lord of prayers, lifted him up from the well.

Yâska takes the wolf of verse 18 also to be the moon. He takes *mâsakrit* to be one word, meaning the maker of months. But Sâkalya takes it to be two words, *mâ* and *sakrit*, meaning: 'The wolf saw *me once* when I was going by the path.' Even allowing this, there remains Yâska's clearly expressed opinion that the wolf of the hymn is the moon.

The Pâurânic would be nothing if he did not ponder over the enigmatical stories of the Vedas and try to read them in his own way. We find the following story in the Mahâbhârata, Salyaparva 37 :—

Ekata, Dvita and Trita were sons of Rîshi Gotama. Of them Trita was well versed in the

Vedas. The three brothers officiated as priests in a Soma sacrifice, and obtaining many cows as a gift, were coming along with them—Trita in the van, and Ekata and Dvita in the rear. The two latter conspired together thus: 'We are not as learned as Trita, who is able to earn cows for himself independently of us. So, let us walk away with the cows next morning.' As if to help them, it so happened that Trita met a wolf on the way, and running for life, fell into a deep waterless well. He cried out to his brothers for help; but they, partly from fear of the wolf and partly from the desire to deprive him of his cows, walked away with them, leaving him in the well. Death was staring at Trita. To die without performing the Soma sacrifice would lead to hell. Therefore, by the devotion of his mind he took a long wild creeper that was hanging down and saw it mentally as the soma creeper, the little water he was able to scoop out as the clarified butter, and the stones and sand in the well as sugar. He then commenced to extract the juice, chanting Vedic hymns, the noise of which reached heaven and brought the Devas. Brihaspati who headed the Devas took him out. The Devas accepted his soma, such as it was, having regard to his pure intention. From that time the well was known as Trita's well, and the Devas said that whoso sipped its water would get the merit of sipping the soma in the Soma-sacrifice. Trita then went home, and cursed his brothers to become wolves. Accordingly, Ekata and Dvita at once became wolves.

This may be explained as describing a year thus:—In this story Ekata seems to be the sun, Dvita the moon, and Trita the Orion's Belt. The year commences when they are all together in the Conjunction. The cows they then get are the summer rays. Rising heliacally, Trita leads them until

the autumnal equinox comes, when they disappear, and he falls into the night of winter on seeing the *full* moon as the wolf. He prays to the gods and is taken up by them when the Conjunction comes back. I would read his curse as a truism, as the two luminaries, the sun and moon, are wolves, killing and devouring the sheep of darkness.

The *Rig Veda* (I. 112, 8; 116, 14; 117, 16) says that the Asvins save the female bird Vartikâ from the jaws of the wolf. Quoting Yâska, Sâyana says that the bird is the dawn, and the wolf the sun. Vartikâ is the quail, one of the first birds that return to the Northern climes with the return of spring (vide Prof. Max Müller's *Science of Lan.* II. p. 533). The Vartikâ of the *Rig Veda* does not appear to be the daily dawn, but the dawn of the year as represented by the star Aldebaran or Rohinî (vide *Essay on the Asvins*). When she rises heliacally it is fancied that the Asvins, the morning deities, rescue her from the sun's mouth or conjunction, and make her visible as the heavenly quail that has brought back the bright half of the year.

The *Rig Veda* (I. 116, 16; 117, 17 and 18) makes mention of another wolf, a she-wolf. The ass of the car of the Asvins became a she-wolf. To feed her, a prince named Rîjrâsya killed one hundred sheep. But his father Vrîshâgîr got angry at this and made him blind; but the Asvins gave him eyes. This may be explained thus:—The dawn who rises with the Asvins, the morning deities, is, as it were, the ass yoked to their car. She is she-wolf, because she eats away the sheep of darkness. Even earlier than her the moon of the darkfortnight rises and kills the sheep as if to feed the coming dawn. On the new moon day, his father, the sun, makes him blind; but as that phenomenon is followed by the bright fortnight, he gets his eyes.

THE DOG AND THE COWS.

In the *Rig Veda*, *Svan* (nom. *svâ*) always occurs in the sense of dog (I. 161, 13; and 182, 4; IV. 18, 13; VIII. 55, 3; IX, 101, 1 and 13; X. 14, 10 and 11), and is derived from *svan*, to swell. Professor Max Müller says:—"Dogs and waves were certainly considered as closely related by the early poets."* The waves swell up or heave in quick succession; and the dog is noted for the quick succession of his respiration, waving or heaving in his rapid breathing.

In the *Rig Veda*, mention is made of a deity called *Mâtariśvâ*. *Mâtariśvâ*, or He who swells in the sky. In X. 48, 2, Indra is said to give cow-stalls to *Dadhyaḥ Mâtariśvâ* (*dadhîḥ mâtariśvane*), and in VIII. 52, 2, he is said to drink *soma* in the house of *Mâtariśvâ*. *Sâyana* seems to take *Dadhyaḥ* to be a person different from *Mâtariśvâ*. But it appears to me that but one person is intended, that is to say, *Dadhyaḥ* is *Mâtariśvâ*. *Mâtariśvâ* is repeatedly mentioned in connection with *Agni*. To him *Agni* was first disclosed (I. 31, 3). To him *Agni*, born in the highest heaven, *paramavyoman*, appeared (I. 143, 2). He established *Agni* in the sky (III. 2, 13). He churns and brings *Agni* from far, from above the *Bhrigus*, from above the *Devas* (III. 5, 10; 9, 5; VI. 8, 4). He churns out the concealed (*guhâsantam*) *Agni* (I. 141, 3; 148, 1). I would take *Mâtariśvâ* to be the moon, who is the sky-sea's silvery wave rolling on swelling or growing bigger and bigger during the bright fortnight. He is, as it were, the tide on high ruling over the tide of our seas. The *Bhâgavata-purâna* III. 17, 26 calls *Varuna's* town *Vibhâvarî*, which is one of the names of the night—apparently the moonlit night. Our *Neptune Varuna* would thus appear to be the moon. The moon *Mâtariśvâ* is the custodian of the cow-stall, the

* *Science of Thought*, p. 311.

Orion, obtaining it from the sun Indra, as, rising heliacally, the Orion goes to the night. The Agni of the highest heaven is another conception of the summer cows, rays, having the heavenly sacrificial ground, the Orion, as their stall. The Belt being above the sun, the summer Agni is churned and brought out in the Conjunction from above the gods, who are the sun's ordinary rays. The Belt is the cave into which the summer flame is fancied to disappear in winter, in order to be churned and sent out by the moon in the Conjunction. In I. 96, 4, Mâtarisvâ is said to find a path-way for his *t a n a y a*, son. The son seems to be no other but the Agni churned out by Mâtarisvâ. In III. 5, 9 and X. 88, 19, Agni himself is called Mâtarisvâ, either from the fact of the summer heat spreading in the atmosphere, or the name Mâtarisvâ is used here as a patronymic.

Mâtarisvâ has in later times come to mean *V â y u*, wind, as wind may well be called the wave of the atmosphere.

In all this, there is, it is true, no indication of Mâtarisvâ being a dog; but when *s v a n*, meaning both the wave and the dog, became the moon, we should not be surprised, on the contrary we may expect, to see the moon as a dog also in the *Rîg Veda*.

I may here refer to *Rîg Veda* VII. 55. The Devatâ of the first verse of this Sûkta is Vâstoshpati, the Vâstoshpati. Guardian of the House. He is praised as the killer of all disease, as one who has entered into all forms and as being the auspicious friend of all. But in the remaining verses a dog is described. He is the white Sârameya, barking hard and showing his sharp teeth. The purport of these verses, taken from Mr. Griffith's work, is this:—

‘O Sârameya! Bark at the robber and thief.

Go away. Why dost thou bark at Indra's praisers? Why dost thou behave like a bad dog to us (*k i m a s m â n d u k k h u n â y a s e*)? Go to sleep. Let the dog and (his) mother, father, kinsmen, and all these people who are round about (*a y a m a b h i t o j a n a h*) sleep. (If without going to

sleep) any man sits, or walks; or looks on us, we kill (*i.e.* blind) their eyes (tesham sam hanmo akshâni) as we do this harmya, house. That Bull* who has a thousand horns, who rises from the sea, by him we lull and make (these) people, and (their) well scented women sleep.

As the Orion is the house of the moon Soma and is the heavenly sacrificial ground, both Soma and Agni may be said to be Vâstoshpati. The Sûkta which precedes VII. 55 is also about Vâstoshpati and calls him Indu, which is a name of Soma. According to the Taitt. Samhitâ III. 10, Rudra is Vâstoshpati, who, it is said, will become Agni and kill the sacrificer if he does not perform the rite called Vâstoshpatîyam; and according to the Satapatha and Kau-shîtakî Brâhmanas about the birth of Rudra (Muir IV. pp. 341 and 345), the moon is one of the eight forms of Rudra. There is no real difference between Agni and Soma, the former the light, and the latter the drink, of knowledge. The Soma drink represents the higher aspect of the moon, the man in the sky, when he performs self-sacrifice and becomes the delicious food of the Devas. When the higher Self is realized in the heart as Vâstoshpati—as the Guardian in the soul's house or body, the lower man, with all his kith and kin—with all his bad desires, is put to sleep *i.e.* silenced. At the Conjunction, the solar rays receive and honour as their Vâstoshpati, the Orion's Belt which is the higher or starry form attained to by the moon through self-sacrifice. This done, the lower aspect of the moon is taken notice of as the Dog who had guarded the Orion-house in winter but who, at the Conjunction, barks at the inrush of the solar rays as though they were strangers come to the house. But they silence him, and blind him and the stars and the powers of wintry darkness, now that the Day period of the year has come. Thus, I would take the dog of VII. 55 to be the moon of winter.

* Rightly taken by Mr. Griffith as the sun.

There are in the *Rig Veda* two deities, *Suna* and *Sîra*, called in the dual as *Sunâsîrau* and praised thus :

“ O *Sunâsîrau*, be pleased with this prayer. The milk (*payas*) which you make in heaven pour it down upon this earth” (IV. 57, 5).

Prof. Max Müller has shown that wherever *sunam* occurs as an adverb in the *Rig Veda* it means auspiciously, that is, I think, swellingly or in such a manner as plenty may swell up. Verse 8 of the same *Sûkta* (IV. 57) says :—

May our plough-shares plough the land *sunam* ;
may the ploughers with the plough-oxen proceed
(with their work) *sunam* ; may *Parjanya* (shower
the land) with sweet water *sunam* ; may *Suna* and
Sîra place *sunam* in us.

It seems to me that in the last expression, ‘ may *Suna* and *Sîra* place *sunam* in us,’ *sunam* is used in the *dvitīyā vibhakti* or objective case and that it means swollen plenty, while the three other *sunams* are used adverbially, the idea conveyed being—May the ploughs plough and the ploughers work and rain pour, in such a manner as to make the field swell up with plentiful crop. In *Rig Veda* VII. 70, 1 a horse is called *sunā-prīṣṭho asvaḥ*, meaning evidently a horse having a plump back or posterior. “ But there are compounds” says the learned Professor, “ in which *sunā* would seem to have the meaning of dog. In VIII. 46, 28, *sunā-īṣhitam* most likely means carried by dogs, and in *Sunâsîrau* we have a name of a couple of deities, the former of which is said to be *Suna*, the latter *Sîra*. *Yâska* recognises in this *Suna* a name of *Vâyu*, or the wind, in *Sîra* a name of *Âditya*, or the sun. Another authority, *Saunaka*, declares *Suna* to be a name of *Indra*, *Sîra* a name of *Vâyu*. *Âsvalâyana* (*Sranta-Sûtra*, II. 20) declares that *Sunâsîrau* may be meant for *Vâyu*, or for *Indra*, or for *Indra* and *Sûrya* together. This shows, at all events, that the meaning of the two names was doubtful, even among early native theologians.” *Science of Language* II. p. 525.

In Amara, *Sunâsîra* occurs in the singular as a name of Indra; and Prof. Max Müller quotes a Vedic text from *Âsvalâyana*, in which Indra is called *Sunâsîra*. This shows that the *Rig Vedic* dual name meaning the two deities was subsequently changed into the singular and applied to Indra, the Rainer.

The reason why the *Suna* of *Sunâsîrau* was understood by some to be Indra may be due to the fact that the last verse of several hymns * of the *Rig Veda* uses the word *sunam* in such a manner as to be susceptible of being taken as an *adjective* qualifying Indra:—‘*Sunam hve-ma Maghavânam Indram*’.

Sîrâ, a feminine word, occurs in *Rig Veda* I. 174, 9; IV. 19, 8; X. 49, 9; 97, 9; 101, 3; 4, in some in the singular, and in the others in the plural as *sîrâh*, but always meaning river or rivers. Prof. Max Müller says:—“If we want to know, for instance, what the ancients thought when they spoke of a river, the answer is, they thought of it exactly what they called it, and they called it, as we know, in different ways, either the runner (*sarî*), or the noisy (*nadî* or *dhunî*); or if it flowed in a straight line, the plougher or the plough (*sîrâ*, river, *sîrâ*, plough), or the arrow; or if it seemed to nourish the fields, the mother (*mâtâr*) or if it separated and protected one country from another, the defender (*sindhu*, from *sidh*, *sedhati*, to keep off).” Hibbert Lectures p. 191. As regards *Sîra*, the masculine word, our dictionaries say that it means the plough and also the sun.

I propose three alternative suggestions about our *Sunâsîrau*:—(1) *Suna* is the moon and *Sîra*, the sun. The sun produces rain, and the moon also as the lord of the soma, the liquid of liquids, is fancied to be the source of rain (*Kând. Up.* 5, 1). (2) The *Aitareya Brâhmana* calls the Dog star not the dog, but the hunter Rudra, *Mṛigavyâdha*, hunting the deer Orion and piercing it with the

* III, 30; 31; 32; 34; 35; 36; 38; 39; 48; 49; 50; and also X. 104.

discharged arrow, the Belt. If *Sîra* is the same as the Dog star *Sirius*—a name derived from a Greek root meaning *scorching*—its being dedicated to *Rudra* who is the fire *Agni* shows that in India also the star *Sirius* indicated the scorching or fiery days which come when the sun comes to the region of that star and which are attended by the beneficent summer rain. *Suna* and *Sîra* would thus be the sun *Indra* and the star *Sirius* respectively. (3). But if *Sîra* meant the plough (as it undoubtedly means in the Purânic literature) * and was synonymous with *laṅgala* which also is mentioned in the agricultural hymn IV. 57 along with *phâla*, the plough-share, we may take the Orion *Kshetra* or field to be the appropriate place in which to find the plough. If we view the Orion when it has risen in the east, the Belt would be the plough planted slantingly in the field in the act of ploughing it. Thus ploughed, the Field Orion would become the ploughed land, *Sîtâ*, who too is a goddess praised in this agricultural hymn, thus :—

“Auspicious *Sîtâ*, be present, we glorify thee, that thou mayest be propitious to us ; that thou mayest yield us abundant fruit.”

“May *Indra* take hold of *Sîtâ* ; may *Pûshan* guide her ; may she well stored with water yield it as milk, year after year.”

The field is blessed by the sun in his two aspects, one as *Indra* the Rainer, the other as *Pûshan* the maker of plenty. When she is thus benefited she may be said to become *Ûrmilâ*, one who has swollen up—heaved up—(with crop). *Ûrmi* means the wave which is the swell of the sea. Similarly the crop is the swell of the field ; and although the name *Ûrmilâ* does not occur in the *Veda*, still the fact that the *Râmâyana* makes *Sîtâ* and *Ûrmilâ* sisters shows how beautifully they are connected.

* *Bala-Râma* is called *Sîra-pâni*, having the plough in his hand as his weapon.

Under this view, Kshetrasyapati, the Lord of the Field, with whose praise the Sûkta begins, would be the moon himself as the master plougher of the Orion-field.

The next name bearing on the present subject to which I would call attention is Sârameya, Sârameya and his mother Saramâ. about which there are very curious passages in the Taitt. Ekâgnikânda II, 16. It is believed that these passages are intended to be uttered as a charm to drive away sva-graha, hooping cough, from a child. Their purport, so far as I have been able to make out by the aid of Haradatta's commentary, is as follows :—

There is (the dog) Kârkura, having circling tail ? (*vâlâbandhana*) who travels in the third heaven from here. (1).

O ye persons ! who are sons of Alaba, call him (the said dog), (also the dogs who are) the sons of Rîji (namely) Syâma, the black, Sabala, of beautiful colors, Adhorâma, one who is black below, and Ulumbala, the powerful. Sârameya runs looking at *samudra*, the sky, wearing necklace and gold (*nishkam karukmam ka*),—he who is Subîrina and who is the best of dogs. (2.)

O Subîrina, the best of dogs ! Leave, Sirrah ! leave (the boy). True it is Indra told thee to spy (*spâsayasva*) and bring the cows. Thou spied them and came back. He asked thee : “Hast thou spied ?” Thou saidst “Spied.” (Indra then said) “ask for a *vara*, boon.” (Thou saidst) “I select *kumâra*,” boy (that is I want to possess and trouble boys) (3).

Blandishing thine arms thou swimdest looking at the sky and wearing necklace and gold, (O thou) Subîrina the best of dogs (4).

O Subîrina, the best of dogs ! Leave, sirrah ! leave (the boy). True it is Saramâ is thy mother and Lohita thy father. O ye of the waters (born

in the sky whose names are) Teka, and Sasaramā-tanda and Vitûla and Arjuna and Rohita ! Dnlâ is your mother and Mandhâkaka your father. Run down in the sky. Takshâ, the *kakrin* (he who has the *kakra* weapon) will beat you. (Therefore) do not come (here). (5).

O Sîsarama ! Sârameya ! Begone ; salutation to thee, O Sîsara ! Go away as swiftly as a strong horse. (6).

O Sîsarama ! Sârameya ! Begone ; salutation to thee, O Sîsara ! Let (one) dog eat another dog and not the *purusha* (man). (7).

Comparing the hooping cough to the barking of a dog and imagining the cough to have come from the cold moon, the lord of waters, it seems to be the moon-dog, the nightly prowler, that is sought to be driven away from the boy. The moon brings the cows, the summer rays, at the conjunction of the Orion with the sun.

I would identify Saramâ, the mother of Sârameya, with the star Rohinî or Aldebaran. According to the *Rig Veda*, the *Panis* or miserly beings under Vala carry away the cows of the gods and hide them in a mountain or fortress. The gods send their bitch Saramâ to go and find out where the cows are. Accordingly, she crosses the waters of the Rasâ and finds the *Panis* and the place where they had concealed their treasures and the cows. A very interesting dialogue takes place between them and her (X. 108), the purport of which is given below :—

Panis—With what intention has Saramâ come on this distant and tortuous journey ? How did she cross the waters of the Rasâ ? (1).

Saramâ—I come as Indra's messenger, desiring, O *Panis*, your great treasures. So, I was able to cross the Rasâ (2).

Panis—What kind of man and of what look is Indra ? Let him come here and be the cowherd of our cows. (3).

Saramâ—No body can subdue him. Deep streams do not deter him. You will be killed by him. (4).

Panîs—These are the cows, flying about the ends of the sky. Who would give them up without fighting? for, our weapons too are sharp (5).

Saramâ—Whatever be your weapons and the impenetrability of your stronghold, *Brihaspati* will not spare you (6).

Panîs—We watch our well secured treasure. You have come in vain to this place (7).

Saramâ—"Let only the *Rîshis* come here fired with Soma, *Ayâsya* (Indra) and the ninefold *Angirases*; they will divide this stable of cows; then the *Panîs* will vomit out this speech (*vakah*)" (8).

Panîs—If you have come from such terrible gods, let us make you our sister, do not go away (9).

Saramâ—I know nothing of brotherhood or sisterhood (with you). *Indra* and the *Angirases* seemed to me anxious for their cows when I came; therefore get away from here; let the cows come out straight (*ritena*),—the cows which *Brihaspati*, Soma, the pressing stones and the wise *Rîshis* (the *Angirases*) have found when hidden (10 and 11).

The cows and the wealth appear to be the summer rays. They disappear at the advent of winter, and it is fancied that the *Panîs*, the powers of darkness, hide them in the *Orion* fortress, the *Belt* mountain. The sun *Indra* whose another name is *Brihaspati*,* thus losing the cows in winter, in which he is far away from the *Orion*, is fancied to have sent the star *Rohinî* as his bitch, and thus sent, she enters

* This is clear from the manner in which the name *Brihaspati* occurs in verses 6 and 11 in the place of *Indra*, and from the fact that in the *Rig Veda* *Brihaspati* is called *Valabhit*, *Gotrabhit*, &c., names applied to *Indra*.

Rasâ, the winter nights and holds the dialogue with the guardians of the Orion, which is close to that star; and then when the vernal equinox comes she is fancied to have come back to Day—to sun Indra, and told him that the cows and wealth are hidden in the Orion. Then in one bound (for, after coming to the star Rohinî, the very next asterism is the Orion) the sun Indra alias Brîhaspati rushes upon the Orion, with the Ângirases who are his rays, and driving away or killing the Panis, releases the cows, the rays, or days, of summer. The epithets applied to the Ângirases, viz. the Navagvas and Dasagvas* are applied to the Maruts; and when in II. 34 which is a hymn about the Maruts, they are called, in verse 12, the Dasagvas that were the first to bring and perform the sacrifice, Sâyana explains that the Dasagvas are the Ângirases and that the Maruts took the form of the Ângirases when bringing the sacrifice. This he does, evidently to suit I. 83, 4, in which the Ângirases are said to kindle Agni and offer the oblation first, conquering the wealth and cows of the Panis. Thus he finds that the Maruts and the Ângirases are identical, and yet he ingeniously makes a distinction between them. It appears to me that Brîhaspati alias Brahmanaspati is the sun conceived as a High Priest, as a poet, with his rays as the seven Vipras or Rîshis in imitation of the seven principal priests of sacrifice; indeed, in II. 24, 9 he is called Purohita, while Indra is the same sun conceived as a hero attended by the same rays as the warrior troop of the Maruts, and that notwithstanding the etymological conception of Brîhaspati as poet, the lord of words, his martial aspect as the conquering sun, Indra, is not forgotten in the *Rig Veda*. Hence, the same descriptions which apply to the one apply to the other. Yet when two or more names are given to the same object, the force of the etymology of the different names (pourtraying it in several distinct aspects) is so great that in course of time the one object comes to be looked upon as

* These names mean probably that the Ângirases, the rays, go or dart to nine directions, ten directions i.e. to all directions.

many. Even in the *Rig Veda*, II. 23, 18, it is said that *Brīhaspati* opened the stall of kine with *Indra* for his ally (*Indrena yujâ*), thus making a distinction between *Brīhaspati* and *Indra*, though it is likely that the poet means that in doing the valorous deed *Brīhaspati* was combined with his aspect as the warrior *Indra*.

The seven *Angirases* are the finders of the path of *Rita* (III. 31, 5 and 6). In many places *Sâyana* unhesitatingly construes *Rita* as meaning sacrifice. I think the abode of *Rita* spoken of in the *Rig Veda* must be a specific locality in the sky. It seems to be the *Orion*, which is the sacrificial field of the *Devas*. In *Rig Veda* II. 24, 7, *Rita* and *Anrita* are thus contrasted:—*Âṅgirasas* perceived the *Anritas*, turned back, stood again upon lofty ways, and (becoming) *Ritâvans*, cast on the rock a fire, which did not exist before, but which they blew forth from their shoulders (*bâhubhyâmdhamitam*). It is said in V. 11, 6, that the *Angirases* found out *Agni* concealed in a cave. This shows that *Agni* was found out like the cows and the wealth. All this may be explained from different poetical stand points. The summer light is conceived under several aspects, as the cows, the wealth, the fire *Agni*. In winter all these are taken away and concealed in the *Orion* castle or rock. But at the approach of the vernal equinox, the solar rays, *Âṅgirasas*, the van guard of the sun, first spread over and catch hold of the *Orion*. Likening the rays to shoulders and seeing that the rays become strong or fiery in summer, it is fancied that the summer light or fire was generated by blowing the ordinary rays of the sun, just as fire is made ablaze by blowing *. In winter the ordinary rays go along with the sun to the south and finding that the path there is *Anrita*, opposed to *Rita*, they turn back and come to

* In the geneology of mythical names occurring in the *Samvarta-Marutīya Upākhyāna* of the *Asvamedha Parvan* of the *Mahābhārata*, a king named *Suvarkas* blows forth wealth by simply blowing his hand and thereby gets the name of *Karam-dhama*, and it was the wealth of king *Marutta* which the *Pândavas* obtain for performing their horse-sacrifice. *Marutta's* wealth may be identified with the wealth which the *Âṅgirasas* alias *Maruts* find, according to the *Rig Veda*.

Rîta, the Orion, the abode of sacrifice, and thereby become *Rîtâvans*, and perform sacrifice by finding the concealed Agni in the Orion, nay by blowing forth Agni from their shoulders—that Agni, who, on the one hand, is the sacrificial fire to the gods, and on the other, is the fire of destruction thrown on the rock and castle of the enemy. The Orion *Rîta* being in the higher or northern path of the sun, from the vernal to the autumnal equinox, that path may well be named the path of *Rîta*.

In III. 39, 5, it is said that Indra, with the Navagvas and Dasagvas, found *Sûrya*, the sun, lying hidden in the darkness. *Sûrya* ordinarily means the sun; and if Indra too is the sun, phenomenally, as stated by Kumârila when explaining the *Abalyâ* myth, there is the paradox of the sun finding the sun. In other places in the *Rig Veda*, Indra is said to have created the sun. This paradox can only be removed by supposing that Indra and other deities are invisible spiritual gods described by the metaphor of the sun, and therefore they transcend the sun whenever the veil of metaphor is lifted up. The Invisible God finds and brings back for us the sun from the womb of the darkness of Night or winter. Or, in the verse in question, *Sûrya*, the bestower (of desired things), may be taken to be either Agni, the fire concealed in the Orion, or the Orion Sacrifice that was in the night in winter.

The *Rig Veda* I. 62, 3 says that at the desire of Indra and the *Âṅgirasas*, *Saramâ* found food for her son (*vidat Saramâ tanayâya ghâsim*); that *Bṛhaspati* cleft the mountain and found the cattle; and that the heroes (the *Âṅgirasas*) shouted with the kine in triumph. "The legend says that *Saramâ* agreed to go in search of the stolen cattle on condition that the milk of the cows should be given to her young ones"—Griffith I. p. 112. As *Sârāmeya* has been shewn to be the moon (vide pp. 180 and 181 *ante*), the milk obtained for him may well be taken to be the solar light reflected on the moon. The *Rohinî* star (*Saramâ*) is *Prajâpati's* wife. As the sun is one of the forms of *Prajâpati* and

as the moon is the son of the sun, the moon (Sârameya) may well be said to be the son of Saramâ.

The *Bṛihaddevatâ* gives a new feature to the story of Saramâ. It describes her as having been faithless to Indra, and therefore, as having been punished by him. On going to the Panis, she asked them for a drink of milk. "After having drunk the milk, she recrossed the Rasâ, and when she was asked after the cows by Indra, she denied having seen them. Indra thereupon kicked her with his foot, and she vomited the milk, and ran back to the Panis. Indra then followed her, killed the demons, and recovered the cows"—Max Müller's *Science of Language* II. p. 511.

This may be explained thus. The summer light is conceived by two metaphors, namely, cows and milk. The Rohinî star goes into the night, that is, rises acronycally, and the milk given her is the light of the full moon, the summer light that disappears from us at that time of the year being fancied to have gone to the lunar globe. She drinks it, because, in the succeeding four months, the moon, *when with her*, is seen to be thinner and thinner, and finally becomes the new moon at the end of the last month when she comes back to the sun Indra, having fully drunk the moon Soma as the milk of self-sacrifice. The sun then kicks her with his foot, or conjunctional rays, and makes her vomit the same milk in the form of the summer light, which now reappears. So much about the milk metaphor. Now about the cow metaphor. Kicked by the sun, the star rises heliacally and runs back to the night, that is, to the point of her acronycal rising. Then, the sun runs and meeting her at the end of winter, pounces upon the bovine treasure in the Orion. Thus the *Bṛihaddevatâ* appears to spread the story over two years, whereas the *Rig Veda* confines it to one year.

The words which, Saramâ says, the Panis will be made to vomit out, may be taken to be another aspect of the cows.

The Ângirases are the sons of heaven (III. 53, 7), as the solar rays may well be said to be. In the *Rig Veda* the sun Indra is often called Ângirasvân i.e. he who has the Ângirases. This name may be compared with his other name Marutvân.

THE MARUTS, DITI AND ADITI.

The *Rig Veda* says (for instance, see II. 34, 2) that the Maruts are the sons of Rudra and that they were born within *Prisni's* resplendent side. Rudra, as Agni, is the powerful sun of the bright half of the year, and the strong summer rays are his sons, the Maruts, whose power, as the darting or scorching rays, is emphasised by the description that they are armed with spears. They are always described in the plural and are a troop. *Sâyana* takes *Prisni* to be "the Earth, who in the form of a brindled cow was impregnated by Rudra"—(*Griffith I. p. 388*). Prof. Max Müller has shown that *Prisni* means a speckled deer (*Chips. II. p. 87*). I take the speckled deer, the mother of the Maruts, to be the Orion, who is well known to be the *Târâmriga* or starry-deer-form of Sacrifice, vide *Essay on Pravargya*. As soon as the sun Rudra comes in conjunction with her, the Maruts* are generated; and as these powerful rays are fancied to be the cause of the summer rain, they, though sons of Rudra, attend upon the sun in his aspect as Indra, the rainer, and thereby make him *Murutvân*, one who has the Maruts.

The *Rig Veda* (I. 170, 2) says:—

Kim na Indra jighâmsasi
bhrâtaro Marutas tava.

O Indra why dost thou wish to kill us?

(We) the Maruts are thy brothers.

This verse is susceptible of being construed as meaning that Indra wished to kill his brothers, the Maruts, and so, I have supplied the ellipse 'we.' As, to hate uterine brothers is not quite natural, it was supposed that the brothers whom Indra wished to kill must have been his step brothers, and so,

* The *Taitt Âranyaka* I. 3, 3 says that Rudra-gana (the troop of Maruts), clad in white, come always with the *Grishma* or hot season. The same V. 4, 8 says that *Aditya*, the sun, is *Pravargya* and that his rays are the Maruts. In classical Sanscrit *Marut* means the wind and also the Devas.

a story arose (Râm. I. 46 ; and the Bhâgavata Purâna VI. 18) that Indra's step-mother Diti wanted to give birth to a son capable of killing Indra and becoming Indra in his place; but that Indra watched for an opportunity, entered her womb when she was asleep during mid-day and cut the half-developed embryo into seven bits and then each bit into seven parts. These 49 bits became the Maruts. Indra made them his companions. The Bhag. Purâna says that they were made one with Indra (*sâtmyam prâpitâh*). Now, like the seven solar rays, the number of the Maruts is known to be seven, and the Ângirases also are spoken of as the seven Vipras. To show that the number of the solar rays should not be rigidly confined to seven—a number which seems to have been the outcome of the conception of the solar rays as the seven sacrificial priests of the sun—the seven seems to be multiplied by seven. In other words, the solar rays are the troop consisting of the many Maruts. Taking the grîshma season to be the midday part of the year, the Orion Diti (for, I take her to be the Orion,) sets at that time heliacally, and so, it is fancied she went to sleep. The sun Indra enters the Orion, strikes the Belt which is in her womb, and makes the Maruts, the strong rays of summer, to come out and be his troop.

The name Diti seems to have arisen as a necessary contrast to the word Aditi, like the word Sura in contrast to Asura. Aditi seems to mean *akhanditâ*, not cut, not breakable. It is a name of quality which may be applied to the vast effulgence of the Dawn or to the vast earth. That Diti, in correlation to Aditi, means one who is cut, is illustrated in the story of Indra's penetrating her womb and cutting off her embryo. Rig Veda I. 164, 36 enigmatically says:—'The seven unripened germs (*sapta ardha-garbhâh*) are the *retas* or seed of *bhuvana*, existence. They stand everywhere at the ordinance of Vishnu. They, the seers wishing to be all round (*pari bhuvah*) with conceiving mind (*dhîtibhir manasâ*) pervade everywhere (*pari bhavanti visvatah*).' Sâyanî takes the seven

germs to be the solar rays. The original of 'unripened germs' is 'a r d h a - g a r b h â h .! If we take a r d h a , not in the sense of half, but in its Vedic sense of place or house, the seven rays or the Maruts are the seven gharbhas or seeds having the Orion as their place, home. They are the retas or fructifiers, because, at their advent in summer, the winter beaten earth, permeated by the heat of the summer rays, begins to teem with animal and vegetable life, and so, it is said that they pervade everywhere. In course of time a r d h a lost its shade of meaning as *place* or home, and a myth arose that the seven rays were half or unripened garbhas or germs expelled from the womb. As Vishnu is the god of sacrifice, the Maruts begin to spread and pervade at the ordinance of Sacrifice-Vishnu, when the heavenly sacrifice is performed at the time when the Orion-sacrificial Vêdî or altar is in conjunction with the sun.

In commenting upon Rig Veda III. 27, 10—'O Agni! the Ilâ of Daksha detains thee'—Sâyana takes Ilâ to mean the goddess earth in the form of the fire-altar (V e d i - r â p â B h â m i k) and identifies her with Aditi, quoting X. 72. The Orion is the altar of the gods. She is Aditi, the vast constellation. As the heavenly soma juice seems to be the same solar rays personified as the vigour-imparting drink, the ten sisters, the ten fingers, are said to squeeze him out in the 'place, of Aditi' (A d i t e r u p a s t h e) where there is the hidden abode of the cows (G o h a p â k y a m p a d a m), IX. 71, 5. We have seen that the cow's place is the Orion Gotra, cowfold, in which the Panis hide the stolen cows, and by breaking which Indra or Brihaspati becomes Gotrabhit. In the adverse description, the Orion is the town cut asunder by the sun Indra alias Puram-dara. Yet, notwithstanding this feat repeated by him every year, the Orion remains the undemolished heavenly town; and so, in the friendly aspect, it becomes Indras's mother Aditi, exhibited under the metaphor of the altar bearing her son Indra, like the sacred fire. But the Orion cannot ever remain with the sun. She goes to the point of opposition in winter as if she was

inimical to Indra. This inimical aspect of the Orion seems to have been personified by the Paurâṇics as Diti (the opposite of Aditi), from whom are born the Daityas, the powers of darkness personified as the demons opposing Indra. So, the inimical step-mother is cut through at the conjunction, to show that she is Diti. This adverse description is pregnant with the friendly description also; for, the step mother is converted into mother, by reason of Indra's coming out from her womb, simultaneously with her heliacal rising, and she is Aditi, having risen quite unhurt and giving her powerful sons, the Maruts, to attend upon the summer sun.

There are three classes of collective gods called in the plural, viz. the Vasus, Rudras, and Âdityas, who are located in the earth, in the aerial region (*antariksha*) and in the sky, respectively. It appears to me that all these are names of the solar rays which extend from the sun in the sky down to the earth. The Vasus are the *pervading* or *golden* rays. The Maruts, whom I have identified with the strong rays of the summer sun, are often called Rudras, as they are sons of Rudra. Similarly, from another name of the sun, Aditya, they may well be called Âdityas. If as observed above, Aditi is the altar, Âditya means the son of the altar, *i.e.* born of sacrifice. This name has been applied to several other gods including Varuna.

Thus, as Indra's mother Aditi is the altar, his father Kasyapa may be identified with Yajña, the deified Sacrifice. In other words, the same sacrifice which, in the aspect of the altar *Īlâ* or Aditi (a feminine word), is mother, is, when conceived in the aspect of Yajña (a masculine word), father. Rig Veda IX, 114, 2 says :—

O *Rishi* Kasyapa! Increasing the (sound of) chants by means of the praises of hymn-makers, pay reverence to king Soma, the ruler of plants.

The *Rishi* or seer of this *Sûkta* is said to be Kasyapa himself; but it appears to me that the author does not address himself as 'O *Rishi* Kasyapa!'. He seems to address the deified Sacrifice Kasyapa to receive the Soma plant, the

king, the great a t i t h i or guest (when the plant is brought to the sacrificial hall), welcoming him by means of the chants sung by the priests.

Rig Veda X. 72 says:—

“Eight are the sons of Aditi who from her body sprang to life.

With seven she went to meet the gods: she cast *Mârtânda* far away”—verse 8.

With the seven sons Aditi went up to the ancient junction (*u p a p r a i t p â r v y a m Y u - g a m*).

She brought *Mârtânda* again for life and for death (*p r a j a y a i m r i t y a v e*)—verse 9.

This seems to be the only place in the *Rig Veda* where the name *Mârtânda* is mentioned. If in the time of the *Rig Veda* this was one of the names of the sun as it is in the Puranic age, the verses may be explained thus: At the conjunction, the sun as well as the seven summer rays spring forth from Aditi, the Orion altar, the ancient meeting place of the gods where they received the sacrificial honours. But when the Orion rises acronycally she is fancied to have cast the sun far away, and gathering or withdrawing the seven rays from us she commences the journey back to the meeting place, viz. the Conjunction, which is described in two ways, one as though she herself went there with the seven summer rays, the other as though she called back the sun there, ‘for life and for death,’—evidently for his going through the summer and then the winter of the new year. Thus, in summer, the Orion gives away her son, the sun, for life—for producing the *p r a j â* or creation—and in winter to Death (*Mrityave*)—not to be killed but protected by *Mrityu*. In the Upanayana ceremony, the parent gives the boy to the protection of the deities Agni, Soma, Savitar, Sarasvatî, *Mrityu*,* Yama, Gada, Antaka, the Waters, the Oshadhis, the Earth and Vaisvânara, vide *Ekâgnikânda Mantras*, II. 13—24.

* “*Mrityave tvâ paridadâmi, Yamâye tvâ paridadâmi, Gadâya tvâ paridadâmi, Antakâya tvâ paridadâmi.*”

THE ASVINS.

“ With Ushas, the Dawn, the daughter of the sky, the Asvins are united or go together.”—R. V. I. 183, 2.

“ O Asvins, we have crossed this darkness. Come along the paths by which the gods walk.”—R. V. I. 183, 6.

Savitar, the sun, sends forth the chariot of the Asvins before Ushas, the Dawn.—R. V. I. 34, 10.

It is evident from these verses that the Asvins are the early morning flood of light, preceding, or indicating the first appearance of, the Dawn. I would take them to represent Agnîshomau, *i. e.* the churned Agni and the pressed Soma juice, the two immortal infants of the sacrificer. They are the light, and drink, of knowledge, with which to remove our darkness, ignorance, and are metaphorically seen in the earliest flush of dewy dawn. They lead man to his spiritual birth; and so they are the heavenly physicians.

The Rig Veda I. 181, 4 says that one of the Asvins is the victorious prince of sacrifice and the other the glorious son of heaven. Sâyana takes the former to be the moon and the latter to be the sun. This goes to confirm the view that the Asvins are the Soma and Agni; for, the moon is the deity of the Soma juice, and the sun the Agni in the sky. In I. 182, 1, the Asvins are called the sons of heaven. They seem to represent the best in the day and night—the strong fiery light of the one, and the nectarian moonlight and star light of the other; and, in order to pay equal homage to these twins together as the first duty of the early riser, the early morning when night and day gently mingle together seems to have been selected as the time of the Asvins. When thus they were identified with day and night, the idea of their being the sons of heaven has had to yield to the idea that they are the sons of the sun, as day and night come from the apparent movement of the sun.

The story of their birth, found in *Rig Veda* X. 17 will now be examined. The verses are:—

Tvashtâ duhitre vahatum Krinotî-
tîdam visvam bhuvanam sameti.

Yamasya mâtâ paryuhyamânâ maho
jâyâ Vivasvato nanâsa—(1).

Apâ gûhan amritâm martyebhyaḥ
krítvî savarnâm adadur Vivas-
vate.

Utâsvinâvabharad yat tadâsîd aja-
hâd dvâ mithunâ Saranyûḥ—(2).

Very nearly following Prof. Max Müller's rendering of these verses (*Science of Language* Vol. II. p. 528), I would translate them thus:—

Tvashtar makes a wedding for his daughter, thus saying, the whole world comes together. Yama's mother, the wife of the great Vivasvat, being wedded, disappeared *—(1).

They hid † that immortal woman from the mortals: making her savarnâ, a woman of the same colour [as himself], they gave her to Vivasvat. She bore the Asvinau (the two Asvins, the word being in the dual). She left (behind) the Two, ‡ the couple (*i.e.* the Asvins),—she (who is) Saranyû, the running woman—(2).

Yâska “in order to explain the disappearance of Saranyû says that the night vanishes when the sun rises”—Max Müller *ibid* p. 528. So, Yâska takes her to be the night, who at daybreak comes in contact with the sun, in other words, is married to him, but who disappears, leaving her children, the Asvins, who are the morning light.

* The original is nanâsa.

† The hiding is the reason for her disappearance from the view of the mortals.

‡ Not two couples. In classical Sanscrit, mithunam is always neuter and means the couple; but in the *Rig Veda* it occurs in the masculine dual, mithunau, an epithet often applied to the two Asvins.

It appears to me that the singular genitive *yamaśya* is a *Khândasa* instance of *vaḥanavyatya* and means the dual *yamayoḥ*. If so, instead of 'Yama's mother', we should read 'the mother of the twins,' the twins being no other than the two Asvins. Indeed, their mother is called *Yamasûh* in *R. V. III. 39, 3*, which Prof. Max Müller (p. 531) renders thus:—

"The mother* of the twins has borne the twins; the tip of my tongue falls, for she approaches; the twins [*mithunâ*, lit. the couple] that are born assume form—they the conquerers of darkness that have come at the foot of the sun."

Prof. Max Müller takes *Saranyû* to be the Dawn. After quoting the above verse he says:—

"We might have guessed from the text itself, even without the help of the commentator, that 'the mother of the twins' here spoken of is the Dawn; but it may be stated that the commentator, too, adopts this view."

"The time of the Asvins is by *Yâska* supposed to extend to about sunrise; at that time other gods appear and require their offerings, and first of all *Ushas*, the Dawn. Here, again, a distinction is made between the dawn of the air and the dawn of the sky, a distinction which it is difficult to understand."

If we bear in mind the ancient idea that our one year is one day to the *Devas*, the dawn of the sky spoken of by *Yâska* was most likely the star *Rohinî* (*Aldebaran*), at which or near which, the vernal equinox, the beginning of the day period of the year, was taking place in the olden time. So, *Ushas*, the Dawn, has two places, one in the morning flush of the atmosphere, the other in the red star *Rohinî* in the sky.

Who is right—*Yâska*, who takes *Saranyû* to be Night, or the commentator *Sâyana*, who takes her to be Dawn? It upsets

* No other twins than the two Asvins appear to be meant. She is *Yamasûh* because she gives birth to the Asvins as the twins.

all our notions of the *Rig Vedic Ushas*, the Dawn, to be told by the *Vishnu Purāna* * that *Ushas* is night, and *Vyushti*, day; but the commentator of that *Purāna* supports this view by quoting the following Vedic text, viz:—*Râtrir vâ Ushâ, ahar Vyushtih*. The word *vyushti* occurs in the *Rig Veda* X. 41, 1, in connection with *Ushas*. That verse prays to the *Asvins* to come in their chariot at the *vyushti* or flush of *Ushas*. *Ushas* is derived from the root *ush*, to burn, and denotes the dawn to be a burning or blazing goddess. *Vyushti* also is derived from the same root with the preposition *vi* (thus:—*vi-ush-ti*), and means that which has *well* blazed forth. The verse means then:—‘At the well blazing forth of the blazing goddess we invoke the *Asvins*.’ In course of time *Vyushti* became one of the names of the Dawn, she who blazes *well*; and compared with it, the name *Ushas*, meaning simply the blazing woman, suffered a defeat and was transferred to the Night, who too shines with starlight and moonlight but not so brightly as the Dawn, *Vyushti*. The expression *nisâ prabhâtâ* means that the night itself becomes bright at the dawn. Similarly, the *Rohinî* star may well be looked upon both as Night and Dawn, the former when it is in opposition to the sun and is seen conspicuously in the nights of winter; the latter when in conjunction with the sun, in the day period of the year.

I would, therefore, take *Saranyû* to be the star *Rohinî*. The regent of this star is Father *Prajâpati*, whose another name is *Tvashtar*. It will be seen from the story of *Prajâpati*’s love with his own daughter that the sun metaphorically represents *Prajâpati*. That story is as old as the *Rig Veda* itself; for, it is alluded to in I. 164, 33 ‘(*Pitâ duhitur garbham âdhât*)’, and X. 61, 7 ‘(*Pitâ yat svâm duhitaram adhishkan*)’ *ityâdi*. *Duhitâ*, daughter, is derived from the root *duh*, to milk, and means ‘she who milks.’ There is the ancient idea (found in the *Khândogya* V. 8 and 9; the *Bṛhalaîranyaka* VI. 2, 13;

* *Ushâ râtrih samâkhyâtâ Vyushtis kâpyuchyate dinam* II. 8, 48.

and the Sunassepa story in the Aitareya Brâhmana) that man sacrifices himself in his wife in order to be born as son and that she is called jâ y â because he himself is born in her again as son. Thus, the wife becomes the mother. By simply applying this idea to the mode of his spiritual birth through sacrifice, the fire-altar Vedî would, under one view, represent his daughter, by reason of his making or preparing her for the purpose of her drawing for him the milk of his spiritual life; under another, his wife, by reason of her bearing the mystical seed of his spiritual birth;* while under the third, she becomes his mother when in her he is born spiritually. This would explain why in Rig Veda X. 72, Aditi (the fire-altar, vide p. 190 ante) is said to be the daughter as well as the mother of Daksha. Vedî, the name given to the fire-altar, is derived from vid, to know, and may have meant the same thing which in the Upanishads is called Vidyâ, in whom the knower is spiritually born.

I would take Vivasvân to be identical with Tvashtar, and the wedding to be the spiritual wedding of himself with his own daughter. The name Vivasvân is taken to mean one who is radiant. But it seems to have also meant the sacrificer. Rig Veda I. 53, 1 says that Vivasvân's s a d a n a is where Indra is praised. So, it must be the place of sacrifice. In III. 51, 3 Indra is said to take delight in Vivasvân's s a d a n a. Agni, who is well known as the messenger of the sacrificers as he carries their oblations to the gods, is called, in I. 58, 1, Vivasvân's messenger. In II. 13, 6 it is said Indra gives boons to Vivasvân; and there, Sâyana takes Vivasvân to be the sacrificer. The name seems to be derived from v a s, to dwell, and to have probably meant the g r i h a p a t i, householder.

So, Vivasvân, as a name of the sun, seems to depict the sun as a householder and sacrificer. The whole of the winter-beaten world anxiously looks forward to the sun's conjunction with the star Rohinî and to his spiritual birth through her

* About the mystical seed vide Dr. Haug's Introduction to the Ait. Brâhmana pp. 23—27, about Nâbhânedishtha and Prajâpati's sacrifice.

when he performs the sacrifice in the Orion sacrificial ground. The gods wed her to him by making her savarnâ, *i.e.* of the same colour as the sun, because the colour of the star Rohinî is reddish. They hide her from the vulgar view of the mortals, because she has heliacally set. For the same reason she disappears from their view. Thus wedded to the sacrificing sun, she gives birth to his divine sons, the twin Asvins, Agni and Soma, who are the light, and drink, of knowledge, capable of resuscitating men, from mortality to immortality—to spiritual life. Phenomenally, they are the summer heat and rain resuscitating winter beaten nature to summer life. Saranyû seems to mean *sarana sîlâ*, she who moves or flows, and may be taken to be an alias of Sarasvatî, who is the wife of Prajâpati, and who, indeed, is praised in verses 7, 8, and 9 of the same Sûkta, X. 17, in which the birth of the Asvins from Saranyû is described.

In subsequent time the etymology of Saranyû seems to have given rise to the myth that Saranyû ran away from her husband, as will be seen from the stories found in the *Bṛihad-devatâ* and the *Harivamśa* regarding the birth of the Asvins. The former is translated * by Dr. Muir as follows :—

“Tvashtri had twin children (a daughter) Saranyû and (a son) Trisiras. He gave Saranyû in marriage to Vivasvat, to whom she bore Yama and Yamî, who were also twins. Creating a female like herself without her husband's knowledge and making the twins over in charge to her, Saranyû took the form of a mare and departed. Vivasvat, in ignorance, begat on the female who was left, Manu, a Royal Rîshi, who resembled his father in glory. But discovering that the real Saranyû, Tvashtri's daughter, had gone away, Vivasvat followed her quickly, taking the shape of a horse of the same species as she. Recognising him in that form she approached him with the desire of sexual connection which he gratified. In their haste his seed

* Vide M. M. Kunte's *Aryan Civilization* p. 58.

fell on the ground, and she, being desirous of offspring smelled it. From this act sprang the two Kumâras (youths) Nâsatya and Dasra, who are lauded as Asvins (sprung from a horse)."

The story of the Asvins grew as time rolled on. The following story is narrated in Harivamsa, adhyâya 9 :—

Kasyapa had, by his wife Dâkshâyânî, a son named Vivasvat, the sun, whose wife was Samjñâ alias Surenu, daughter of Tvashtar. From her Vivasvat had two sons and a daughter, namely (1) Manu the Vaivasvata, (2) Yama and (3) Yamunâ (the river); the two latter were twins. The light of Vivasvat increased day by day, so much so that his body became scorched and black. His wife Samjñâ did not like this ugliness of her husband, and so, creating from her *khâyâ*, shadow, Savarnâ, or a woman like herself, and telling her not to reveal the secret to anybody, she went away to her father Tvashtar, who, however, chided her and refused to take her into his house because it was wrong on her part to have left her husband. To cover her shame she made up her mind to live incognito, and becoming a mare, (*b a d a b â*) went to the jungles of the Uttara Kuru country. Savarnâ alias *Khâyâ* so well personated Samjñâ that the sun never suspected her to be other than his dear wife. She gave birth to two sons (1) Manu, the Sâvarnî, and (2) Sanaiskara, the planet Saturn. There were thus four sons and a daughter in her charge. In her treatment of them, she was partial to her own children. Manu, the Vaivasvata, the son of Samjñâ, did not mind this, but Yama lost his temper and went to kick Savarnâ with his foot. She cursed him saying "may your *Karana*, foot, fall down." Trembling with fear Yama went to his father and confessing his folly begged him to counteract the curse. But Vivasvat said—"you have really done

wrong in going to kick your mother ; but as you repent, may the flesh of your foot be taken away by insects to the earth and may your foot remain without flesh." Thus disposing of Yama's case, Vivasvat turned round to his wife and demanded the reason why she was not impartial to all his children. She then revealed the secret. Burning with rage, he ran to Tvashtar, who, however, pacified him saying that it was his own burning light that was to blame, and that, if he wished, he would convert his charred form into a lovely form. The sun begged it to be done. Then putting the sun on *b h a r m i* (rotation or rotating wheel) Tvashtar lessened his light, and created from this surplus light the twelve Âdityas, viz, 1 Dhâtri, 2 Aryaman, 3 Mitra, 4 Varuna, 5 Amsa, 6 Bhaga, 7 Indra, 8 Vivasvat, 9 Fûshan, 10 Parjanya, 11 Tvashtar, and 12 Vishnu. Thus getting a lovely form, the sun went to the Kuru jungles, and there, finding his wife in the form of a mare, he became a horse and begat the Asvins (in the manner described in the *Bṛihaddevatâ*). Sanaiskara became the planet, and Manu the Sâvarni is still performing tapas expecting to become the Manu of the future Kalpa.

Thus, the poet of the Puranic school, as a moralist, has utilized the old story to teach the following morals :—(1) that the wife should not forsake her husband on any account; (2) that her father should not countenance bad conduct in her ; (3) that sons should not be rude to their mothers ; (4) that a mother, though she be a step-mother, should treat all the children of her husband alike ; and (5) that the husband also should mend his defects.

I have already said that Tvashtar and Vivasvat are identical. But these stories take them to be different beings, the one as father-in-law, the other as son-in-law. The object of these stories is to bring together in one place all the

children of Tvashtar and Vivasvat, taking each name as a distinct personage. The names of these children have to be gathered from several *Rig Veda* hymns far detached from each other. (1) There is in the *Rig Veda* a being called Trisiras alias Visvarûpa, son of Tvashtar, and so Trisiras was taken to be the brother of Saranyû. (2) There is Yama Vaivasvata (son of Vivasvat), with Yamî as his sister; and these two were taken to have been born previous to the Asvins, the author of the *Bṛhaddevatâ* apparently thinking that because III. 39, 3 says that Yamasûh bore the twin Asvins, Saranyû must have been Yamasûh, mother of twins, even before she bore the Asvins as twins; but it appears to me that she is called Yamasûh by reason of her bearing the twin Asvins, and that the verse implies no other twins. The *Rig Veda* gives no matronymic to Yama and Yamî, but it was easy to suppose that the mother must have been the same Saranyû, who, as wife of Vivasvat, bore the Asvins. (3) There is Manu called the Vivasvat in VIII. 52, 1, the Sâmvaranih in VIII. 51, 1, and the Sâvarnih in X. 62, 11, the two latter being matronymics, indicating him to be the son of Samvaranâ or Savarnâ. Taking Samvaranâ as another name of Savarnâ, the *Bṛhaddevatâ* identifies her with the Savarnâ of X. 17, 2, and takes her to be distinct from Saranyû; and so, it states Manu to be the son of Savarnâ, taking the epithet Vivasvat applied to Manu in VIII. 52, 1, to be intended for the patronymic Vaivasvata; still in consequence of the very name Vivasvat having thus been applied to him, it seems to have found it necessary to say that Manu resembled his father Vivasvat in glory, *i. e.* he was Vivasvat in glory. The *Harivamsa*, on the contrary, evidently takes Manu Sâmvarani and Manu Sâvarni to be two distinct Manus, calling the former the son of Samjñâ or Surenu, which name it uses in the place of Saranyû; and it adds Saturn, to the list of Vaivasvatas. How the planet Saturn became the son of the sun will be considered in another place. Trisiras, Yama and Manu appear to be all names of the moon, the *Rig Veda* calling the moon

Trisiras in one place, Yama in another, and Manu in the third.

It appears to me, as already explained, that it is Saranyû herself that is made Savarnâ for the purpose of marrying her to the sun Vivasvat. The story in the Brîhaddevatâ seems evidently to be the outcome of an attempt to incorporate in it, in a modified manner, the trait of the Vedic story of Prajâpati's running as a deer after his daughter. So, it changes the simple story of the *Rig Veda*, spreads the plot over one full year, and puts the birth of the Asvins at the end of it *i. e.* at the commencement of the new year, thus:— At the Conjunction the star Rohinî marries the sun, but she cannot always remain with him; she must rise heliacally and go away, and the *Harivamsa* says that she did so because she was unable to bear the heat of her husband, the sun. This description must, I think, be taken to apply, not to any daily phenomenon connected with the Dawn, but to the Grîshma or hot season in which the sun's becoming very hot coincides with his conjunction with the star Rohinî. So, as if unable to bear the burning sun, she goes away towards the night. As she goes more and more into the night from the time of her heliacal rising up to the time of her acronycal rising, it is fancied that she ran away from the sun, leaving with the sun the Dawn Savarnâ, who is of the same red colour as the star Rohinî. But at her acronycal rising, the sun setting in the west sees her directly opposite, and finding that she has run away far from him, he commences his career of running as a horse in order to catch her; for, after her acronycal rising the sun commences his journey towards her, and his running indicates that in winter he runs through day very swiftly. At last, the Conjunction comes back and joins the pair, and the Asvins are born. From the very fact of the twin sons being called Asvins, a name derived from a root from which *asva*, horse, is derived, it became necessary to make their parents horses, and the nose affair is apparently an invention in order to account for the Asvins' other name, Nâsatyau. What that name originally meant

is not clear; but the *Bṛihaddevatâ* evidently takes it as *Nâsatyaḥ*, 'pertaining to nose,' like *atra-tyaḥ* and *tatratyaḥ*, 'he of here' and 'he of there.'

Now about *Trisiras*, the son of *Tvashtar* and the brother, as the *Bṛihaddevatâ* takes, of *Saranyû*. *Trisiras* is identical with *Visvarûpa*, the *Tvâshtra* (son of *Tvashtar*), whose three heads *Indra* cut off (X. 8, 9). *Visvarûpa* means one who has many forms. He is evidently the moon, who assumes different phases. As the *Orion* is the moon's house, the three stars of the Belt I take to be his three heads. On the newmoon day of the Conjunction the sun *Indra* kills the three-headed moon. In other words he presses the *Soma* in his own house, the *Orion*, and becomes the powerful sun of the bright period.

Yama and *Yamî* are twins, brother, and sister. *Yama* is described in the *Rig Veda* as king. *Yama and Yamî.* He is *Vaivasvata* (X. 14, 1), a patronymic meaning son of the sun *Vivasvat*. Prof. Max Müller summarises the description of *Yama*, gathered from the many scattered passages of the *Rig Veda*, "as the leader of the human race, as himself a mortal, yet as a king, as the ruler of the departed, as worshipped with the fathers, as the first witness of an immortality to be enjoyed by the fathers, similar to the immortality enjoyed by the gods themselves." Thus *Yama* who was mortal became immortal. From X. 14, we find that *Yama* is the gatherer of men, i.e. of the souls of the departed. He travelled on high and searched out and showed the path (to the other world) to many. He was the first to find the road to where our ancient Fathers have departed, and where reside *Mâtali* (taken to be *Indra*), *Yama Varuna*, *Bṛhaspati* and our Fathers, called the *Âṅgirasas*, *Navagvas*, *Atharvans*, *Bhrigus*, *Kâvyas*. Verse 5 says—'Come, *Yama*! with them, rejoice at this our worship. I call *Vivasvân*, too, thy Father, hither'; and verse 8 addresses the departed thus:—"Meet *Yama*, meet the Fathers, meet the merit of free or ordered acts, in highest heaven. Leave sin and evil, seek anew thy dwelling, and bright with glory wear another body."

Thus, the Son God Yama resides in the highest heaven with His Father and the good souls: and no sinful man can go there. Phenomenally Yama seems to be the moon sprung from the sun Vivasvat. Every month the renewed moon comes out from the sun, from his evening twilight. He is mortal because he dies on every new moon day. But this is only a myth. As he is one of the celestials and has his home and soul in the starry Orion, of which he is the regent, he is immortal. Yama, the Controller, is the inward monitor—the educator of men's minds and the subduer of darkness, or ignorance. To those who do not heed his teaching, he is *Mṛityu*, Death. But those who are *sukṛits*, the doers of good acts, live with him for ever, along with the *sukṛits* that went before them to Heaven.

In the *Katha Upanishad*, this Son God Yama most deservedly occurs as the teacher of the knowledge of immortality to the youth *Nakiketas*. I take *Naki-ketas* to be derived from the same root from which *nakta*, night, is derived. Probably there was such a word as *nak*. If so, *Nakiketas* would mean 'he who twinkles in the night.' The twinkling stars are in the nightly darkness, but the moon removes it for them by giving his light, knowledge. Of all the stars, let us take *Nakiketas* to be the moon's star *Mrigaśīrsha*, either the Orion's head or the Belt. Rising heliacally, that star, let us fancy, was given birth to by Father Sun and was put on his career in the world. In six months, that is, in the middle and youth of his career, he goes to the opposition and finds himself in full night, in the full darkness of winter, in ignorance. But there he finds the autumnal full moon Yama, the king, and receiving instruction from him as his Guru, he turns sunward, god-ward, and reaches Heaven, the realm of blazing light, when he comes in conjunction with his Father, the sun. Thus, the sun is the metaphor for the Unseen Creator. The sacred fire known as *Nāḥiketas*, that is, the fire which Yama gave to *Nakiketas*, seems to be the fire of the knowledge of Brahman. Both

Soma and Agni are gods of self-sacrifice; and so, the moon Yama teaches the fire of self-sacrifice.

Like stars heliacally risen from the sun, so are we all born from the Creator unto a world in which we are lost in ignorance and go far away from righteousness, just as they go away from the sun. But as soon as each of the stars of the ecliptic comes, one after another, in conjunction with the light, knowledge, of the *full* moon, it begins its journey sunward, and, reaching him, offers itself up as an oblation unto him and becomes one with him, just as the churned fire is put into the *Āhavanīya* fire. Whereas the heliacally risen stars take one year to return to the sun god, the moon does the same in one month and repeats his self-sacrifice over and over, as if to teach the god-ward path again and again. And in the realm of God, the teacher and the taught are all one in Him, enjoying holy communion with Him, just as in daylight, say of the new moon day, the moon and the stars are one in the sun.

The Paurāṇics have made Yama a terrible subordinate god keeping the hell as a jail superintendent and tormenting the souls of the wicked according to their deserts. But they have not forgotten the serene, august, aspect of the Vedic Yama. They say that Yama resides in the heart and that if one has no differences with Him he need not undertake any pilgrimage to the Ganges or to the Kurukshetra.* Thus, stress is laid upon purity of heart, and pilgrimage is useless if the heart is not pure. Another oft-quoted text says that whereas the king punishes the open sins and crimes of men, it is Yama Vaivasvata who punishes men for secret and hushed up sins.† Thus Yama is a moral governor, the god of conscience. By the etymology of his name, he has every right to be identified with the Supreme Self in the aspect of *Antar-yāmī*, the In-controller—a name which the *Bṛhadāraṇyaka Upanishad* III. 7 applies to the Self that is in all things and in all creatures, controlling them (*yamayati*).

* *Tena ked avivādas te mā Gaṅgām mā Kurūn gamah.*

† *Antaḥprakhanna-pāpānām sâstâ Vaivasvato Yamah.*

The *Rig Veda* X. 10 contains a dialogue between Yama Vaivasvata and his twin sister Yamî. She coaxes him to marry her; and deriving an argument from the fact of their having been put together in the same womb, she says in verse 5 :—"Even in the womb, our Savitar (father) god Tvashtar, * the creator and shaper of all forms, made us *dampatî*, 'consorts.'" But with all her entreaties and arguments, Yama rejects the proposal, saying :—"They have called it sin that a brother should marry his sister, prepare thy pleasures with another."

This may be explained thus:—Rising heliacally, the Rohinî star (taking her to be the daughter of the Creator Prajâpati because that god is the regent of that star) goes to the night, and meeting the glorious autumnal full moon Yama, she presses him to marry her, he being her brother because he too springs forth from the sun. But he rejects the offer and makes her go sunward.

I venture to think that the dialogue is the outcome of viewing Yama and Yamî from different etymological stand points. First, taking Yama to be a twin male, Yamî would be a twin female, and so he and she are brother and sister. Secondly, Yamî is, I think, capable of being construed as the wife of Yama, like the words Brâhmanî, the wife of a Brâhmana; Indrânî, the wife of Indra; Vrishâkapâyî, the wife of Vrishâkapi; Varunânî, the wife of Varuna. So, the word Yamî wants her brother Yama to make her his wife also. But, thirdly, there comes the etymology of Yama, from *yam*, to control, and decides the point. As the controller (of morality) he controls Yamî and directs her not to marry her brother, sister-marriage being prohibited. The other person to whom he refers her, must be the sun, to whom she must return at the Conjunction. Our Father is the only Lord to whom we brothers and sisters should like to be spiritually wedded.

* So, Yama and Yamî are here distinctly called the children of Tvashtar. Their father Vivasvat must therefore be another name of Tvashtar.

The etymon of Yama as the controller, seems to be indicated in his going to kick his step-mother. The person who wishes to kick naturally uses his leg, in preference to any other limb. That limb of Yama, which kicks well those who do not see all God's children alike, can only be the Self; and the so called curse, by which the limb became fleshless *i.e.* a mere bone, seems to pourtray the Self as immortal; as the bone, which is the most permanent part of man's body, may well be used as a metaphor for the permanent Self.*

The Rig Veda X. 14, speaks of Yama's two dogs, "blood-thirsty, broad-snouted, brown, four-eyed, Yama's two dogs. pale and Sârameyau [the sons of the bitch Saramâ]. They are called the messengers of Yama..... The departed is told to pass them by on his way to the Fathers, who are rejoicing with Yama; Yama is asked to protect the departed from these dogs; and finally the dogs themselves are implored to grant life to the living, and to let them see the sun again." Prof. Max Müller takes these dogs to represent Time, in its double aspect as morning and evening. Representing Time in all forms of its double aspect—as morning and evening, day and night, bright and dark fortnights, bright and dark halves of the year—the two dogs are probably indetical with the twin Asvins, who, in Rig Veda II. 39, are likened to two dogs, two goats &c., and who, in the view I have taken of them are Agnîshomau (*vide* page 193 *ante*). These two watch dogs have double pairs of eyes, one pair with which to see, like us, the open acts of men; the other pair with which, surpassing our powers of vision, to see their secret thoughts and deeds.

* *Vide* explanation of the Rig Vedic story about the bone of Rishi Dadhyak.

BRAHMA-JĀYĀ.

Rig Veda X. 109 is a very enigmatic Sūkta. Its purport, consulting Mr. Griffith's rendering, may be stated thus:—

The boundless Water, Mâtariśvan, the fierce-glowing (Fire), the strong, the bliss-bestower, the goddesses Waters, first born with *Rita*, spoke together in respect of Brahma-kilbisha, the sin of Brahmâ.—(1)

Without reluctance King Soma first of all gave back Brahma-jâyâ (to Brahmâ); Mitra and Varuna followed (her); Agni the Hotar leading her by the hand.—(2)

They said [when doing so], 'This is Brahma-jâyâ; her âdhi, miserable situation, is indeed worthy of being taken up in hand (*i.e.* of being sympathised with); she did not (even) stand for the help of a dîta, messenger'. Thus [by the merit of their taking her by the the hand and restoring her to her husband] was the kingdom of the Kshatriya [meaning evidently King Soma] protected.—(3)

The ancient gods, the seven *Rishis* who sat down to perform tapas exclaimed in respect of her (thus):—'Terrible is the wife that is restored (*u p a n î t â*) to Brâhmana: in the highest heaven she bears unbearable [splendour].—(4)

The Brahmakârin goes engaged in duty: he is the one limb of the gods. Through him Brîhaspati obtained his wife, as the gods the ladle brought by Soma.—(5)

The gods, the men, the truthful kings, gave back Brahma-jâyâ [to Brahmâ].—(6)

Giving Brahma-jâyâ back making [her] sinless with (the aid of) the gods "they shared the fulness

of the earth, and won themselves extended sway.”—
(7).

It will be seen that the being to whom his wife is restored is called Brahmâ, Brâhmana, and Brîhaspati. Another name of Brîhaspati is Vâkaspati, the lord or husband of Vâk, Word. Brîhaspati's identity with the god Brahmâ alias Prajâpati is indicated by the fact of the latter being the lord of Sarasvatî alias Vâk. Taking the sun to be poet Brîhaspati and his summer rays to be the words issuing from him, the star Rohinî or Aldebaran is the Word of words, as with the sun's conjunction with her the day period of the year was beginning in the time of the *Rig Veda*. Being dedicated to Brahmâ alias Prajâpati, she is Brahma-jâyâ. When winter comes, this star, the light as it were of the sun, falls into night. It is fancied that the sun discarded her and did her a kilbisha, or wrong, thereby. King Soma, the moon, the lord of night, protects her and restores her to the sun when winter ends. The other kings that take part in this act are evidently the stars. The gods, *Rishis*, and the heavenly waters who also take part, appear to be the solar rays, which, as the evening twilight, first throw their light on the star Rohinî as if taking her by the hand to reunite her to the sun, removing from her by their sacred touch whatever uncleanness the sun might have fancied to have seen in her during her sojourn in the night; and it is fancied that men also took part in the divine marriage by their ardently longing for the return of Rohinî to the sun. Soma, the moon, who restores the star to the sun, is Brahmakârî, devoted to Brahmâ, the sun, because he goes to the sun at every newmoon in order to obtain his light or knowlegde from him. The moon's kingdom is well governed if he gives succour to the distressed, like the Rohinî separated from the sun. But when restored, she becomes awfully grand by the splendour of the summer heat which comes immediately after her conjunction with the sun. The summer having thus come, the solar rays, as if life showered forth, spread and extend themselves everywhere.

The planet Mercury is called Budha, the knower. The reason for this is to be found, I think, in the fact of Budha's proximity to the sun, leading to the impression that by his knowledge and devotion he took up that position in order always to pay worship to the great Guru, the sun Brīhaspati. He is mostly in the lap of the sun's dawn light or evening twilight; and therefore that red light, Rohinī, is his mother, as his matronymic Rauhineya signifies. As he sets heliacally sooner and oftener than the other planets, and as the heliacal setting represents, esoterically, self-sacrifice in, and the becoming one with, the sun, the emblem of God, the poetical fancy arose that he must be the son of the moon of self-sacrifice. Hence the following story:—

King moon, at the completion of his Rājastūya sacrifice, carried off Târâ, the wife of Brīhaspati, the Guru of the Gods. As he refused to give her up, a terrible battle ensued, in which Sukra (Venus), the Guru of the Asuras, sided with the moon, while Rudra and other gods sided with Brīhaspati. At last the god Brahmā took away Târâ from the moon and restored her to Brīhaspati. As she was then with child, Brīhaspati said that he would not have another's embryo in her. She cast it out and it at once became the planet Mercury. All the gods admired the splendour of the child and asked Târâ whose son he was. From shame she remained silent; when, the boy, vexed at not being informed who his father was, prepared to pronounce a curse upon her. But the god Brahmā prevented him, and ascertaining from her aside that the boy was the moon's son, named him Budha and established him as the planet.*

Another popular version, for which there must be the authority of some Purāna, is that when the moon was a

* Vishnu-purāna, IV. 6; Bhāg. purāna, IX. 14; Harivamsa 25; and the Kāśikhaṇḍa quoted in the Vākaspadya under the word Budha.

Brahmakârin student under Guru Brihaspati, the latter had to go abroad for a few months, leaving the student at home; that the latter fell in love with Târâ and that Budha was born to him. The child was adjudged to belong to Brihaspati as his Kshetraja son.

It is impossible to conceive that unless a Vedântic riddle was concealed in these stories, they would have been preserved among our sacred literature. Can any king who performed the solemn Râjasûya sacrifice, can any student learning Brahnavidyâ under his Guru, act in the manner the moon is stated to have done? And further, think of the expelled embryo becoming the planet Budha. As already observed Brihaspati's wife is not a woman of flesh; and therefore there is no adultery. She is Vâk, Word, representing the spiritual lady Brahnavidyâ. The Dawn who removes the nightly darkness and introduces us to the sun, the Self, represents Brahnavidyâ. The moon is on a career of self-sacrifice—we may call it his Râjasûya—in the dark fortnight, at the end of which he enters the dawn, as if loving that spiritual lady for the purpose of his spiritual birth; and the light, soul, which he pours to the sun on the new moon day, is fancied to have shot forth as the planet Budha. The story, however, in saying that the lady was Târâ, star, deals with the yearly dawn, viz. the star Rohinî. That Târâ is identical with Rohinî, is clear from Budha's matronymic Rauhineya. In winter when Rohinî is in the night, the moon is fancied to have carried her off from the sun. At the Conjunction she is restored to him, and Budha is born when the yearly dawn Rohinî is one with the daily dawn.

The Sânti contained in the Taitt. Upanishad for studying the Brahnavidyâ requires both the teacher and the disciple to say:—'May (Brahman) protect us together and nourish us together; let us do vîr y a m, valour, together; let us become brilliant and well read; let us not hate each other.' The Kând. Upanishad (I. 1, 10) says that what man does through Vidyâ, Sraddhâ, and Upanishad, that alone becomes most valorous. Brahnavidyâ is such a profound

subject that even the teacher makes himself a co-student with his own disciple. As it requires one to regard all creatures as himself, there can be no completion of this knowledge if it is not always practised till death; and so, even the Guru is a lifelong student. The discussion that goes on between the teacher and the student about the pros and cons of a subject before the conclusion is arrived at, is valour or warfare, but without mutual hatred. The student takes the teacher's knowledge; both love her; and the enlightened Self, Budha, that is born through her is the Self of both—is the universal Self.

The Puranic stories above quoted make Br̥haspati and Brahmā to be distinct. But as we ascend to the Vedic literature we will find them to be identical. While the story found in the Aitareya Br̥hmana makes Prajāpati (who is identical with the Purānic Brahmā) love his own daughter Ushas, the dawn, whom the same story ultimately identifies with the star Rohinī, the Taitt. Samhitā (II. 3, 5) makes her the dearest wife of the moon. It "relates that Prajāpati had thirty-three daughters, whom he gave to king Soma. Soma, however, frequented the society of Rohinī only. This aroused the jealousy of the rest, who returned to their father. Soma followed, and asked that they should go back to him, to which, however, Prajāpati would not agree till Soma had promised to associate with them all equally. He agreed; but again behaved as before, when he was seized with consumption"—Muir V. p. 264. This is how Rāja-yakshmā, the consumption of king moon, is explained. As Rohinī represents Brahmavidyā, the moon is rightly devoted to her more than to others, and the consumption he gets is his attaining to the state of bodylessness—his performing self-sacrifice—as the result of his spiritual love of the spiritual lady. The moon's self-sacrifice is his yakshmā, worshipful quality.

AHALYÂ.

The Subrahmanya formula, which praises Indra as Subrahmanya, 'well worthy of praise', and in which he is called the jâra or lover of Ahalyâ, is contained in the Taitt. Âranyaka (I. 12, 3—4) and other Vedic works (vide Dr. Haug's Ai. Br. Vol. II. 382—384), and is as follows:—

Subrahmanyom! Subrahmanyom! Subrahmanyom!

Indra! âgakḥa, hariva! âgakḥa Medhâtithē

Mesha! Vṛishanasvasya Mene!

Gaurâvaskandin! Ahalyâyai jâra!

Kausika! Brâhmana! Gautama! bruvâna!

Excepting the thrice repeated exclamation 'Subrahmanyom!', the other portion is translated by Dr. Haug thus:—

"Come Indra! come owner of the yellow horses! ram of Medhâtithi! Menâ of Vṛishanasva! thou buffalo (gaura) who ascendest the female (avaskandin)! lover of Ahalyâ! son of Kusika! Brâhmana! son of Gotama! (come) thou who art called!"

Dr. Haug is of opinion that this formula, which is used in the Agnishtoma and Soma sacrifices, is one of the Nigadas more ancient than the Rig Veda I. 51, the first verse of which says that Indra is mesha, ram, while the thirteenth verse says:—Menâ 'bhavo Vṛishanasvasya sukrato!—'Thou, who art wise or the doer of good, didst become Menâ to Vṛishanasva.'

The verse I. 51, 1, simply calls Indra a ram and not the ram of Medhâtithi. The commentator of the formula construes 'Medhâtithē' as '(Indra the god) of Medhâtithi.* It must be stated, however, that Dr. Haug's rendering that Indra was ram to Medhâtithi seems to have the support of a Brâhmana legend. Mesha means sprinkler

* Or the sentence may perhaps be construed as:—

'Come Indra! come, owner of yellow horses! to (the sacrifice of) Medhâtithi'. To Medhâtithi of the Gotra of Kanva is attributed the Śûktas 13 to 23 of the first Mandala of the Rig Veda,

(*miha sekane*), and when Indra is called *mesha*, this simply means that he is the showerer of rain—of boons.

The epithets *Kausika* and *Gautama* may be taken to mean 'of *Kusika* or *Kusikas*', 'of *Gotama* or *Gotamas*' i.e. the Indra of the *Kusikas* and *Gotamas*—the deity praised and worshipped by them. In I. 10, 11, the *Rishi* of which is *Madhuk-khandas* of *Kusika* Gotra, Indra is addressed as 'O *Kausika* !' meaning evidently 'O thou (the deity) of the *Kusikas*'.

As regards the idea of Indra being the ascending buffalo, it appears to me that it is a variant of the old Vedic story found in the *Aitareya Brâhmana* (which will be explained in the Essay on Creation), according to which *Prajâpati* becomes the *Risya* stag and loves his own daughter who becomes a deer. It will be seen there that Father *Prajâpati* is Creator in the metaphor of the sun when in conjunction with the Orion, and that his daughter is both the Dawn and the star *Rohinî* (*Aldebaran*), who, as shown in the Essay on the *Asvins*, is the celestial form of the Dawn. For the sake of the birth of the *Asvins*, the same sun as *Vivasvân* and the same star *Rohinî* as *Saranyû* were described as horse and mare. Here, the same sun as Indra is described as *gaura*, buffalo, whose another name is *mahisha*, which word means also 'the great' or 'mighty'. The sun Indra becomes mighty when he comes, in conjunction with the Orion, and as the star *Rohinî* is near the Orion and is embraced at that time by the arms, rays, of the sun, he loves her and pours his *tejas* or heat, and thus the sun and the star *Rohinî* become the parents of the summer milch-cow or rain cloud.

As bearing upon this idea and also upon the idea of the *Subrahmanya* formula, I may bring in here verse 2 of *Rig Veda* I. 121, which is a hymn praising Indra. The first half of it says that He, the skilful worker, propped up heaven and poured forth the cow's wealth that nurtures and strengthens heroes ; and then the second half says:—

Anu svajâm mahishaḥ kakshata vrâm

Memâm asvasya pari mâtarām goḥ.

This may be rendered as :—

The Buffalo ogled his own daughter (svajā), who is Horse's Menâ and is mother of cow.

Horse's Menâ means horse's mate i.e. mare. The Buffalo is Indra. Thus, there is the riddle of a buffalo loving a mare and the mare becoming the mother of cow. I think the same being is in one place called Asva, Horse, and in another *Vrishan-asva*, probably meaning the powerful Horse. Thus, reading I. 51, 13 and I. 121, 2, together, we find two ideas, one that Indra loved Menâ who is his own daughter, the other that he became Menâ to the Horse.

Regarding the *first* idea, Prajâpati's love of his own daughter is alluded to in two other parts of the *Rig Veda* (I. 164, 33, and X. 61, 7) and as I take the buffalo Indra who ogles his own daughter Menâ to be identical with the stag Prajâpati, it follows that Ahalyâ, in respect of whom Indra is mentioned as buffalo, is identical with Menâ. Phenomenally, Ahalyâ is the star Rohinî and the sun Indra loves her when in conjunction with that star. In the Essay on *Brahmajâyâ* of *Rig Veda* X. 109, I have tried to show that the same star Rohinî is *Brahmajâyâ*, wife of *Brahmâ* alias Prajâpati, and that *Brahmâ* is called *Bṛhaspati* and *Brâhmāna*. So, here in the *Subrahmanya*, Indra is addressed as *Brâhmāna* Poet. *Bṛhaspati* means the lord of words, i. e. poet, and Indra is identical with *Bṛhaspati* (vide p. 182 *ante*).

Kumârila, who is anterior to *San̄karâkârya*, construes Ahalyâ as one who merges in Day and takes her to be Night (*ahani lîyamânatayâ Ahalyâ râtriḥ*).* He takes *jâra* to mean the ruiner or destroyer—he who causes *jarana* or *kshaya*. According to him the *jâra* of Ahalyâ means the morning sun that destroys the night. But *jâra*, lover, cannot mean destroyer, but seems to mean one who *approaches*.

* It is worth while quoting Kumârila in full as he explains both Prajâpati's love of his own daughter and Indra's love of Ahalyâ, together. He says :—"Prajâpati the Lord of creation is a name of the sun, and he is called so, because he protects all creatures. His daughter *Ushas* is the dawn. And when it is said that he was in love with her, this

his lady love.* The etymon of Ahalyā as 'she who merges in Day' may be quite correct; but she may not necessarily be the night, as the dawn who comes at the end of night is loved by the rising sun and may well be said to merge in day. In the case of the dawn's celestial form as the star Rohinī, the meaning suits most beautifully, for at the time when the sun loves that star she is completely merged in day light and is therefore Ahalyā.

But what religious lesson is there in saying that the daily sun loves his own daughter, the dawn, and the yearly sun the star Rohinī? The reply is that these are metaphors denoting higher concepts. The sun, full of light, represents the formless Creator, whose svarūpa, nature, is knowledge, and who is the all-knowing Mind, while the dawn represents Vāk, Speech, as she rouses men and most of the birds and animals from their deathlike slumber of the night, in

only means that at sun-rise the sun runs (abhyeti) after the dawn, the dawn being at the same time called the daughter of the sun, because she rises when he approaches. In the same manner, if it is said that Indra was the seducer of Ahalyā this does not imply that god Indra committed such crime, but Indra means the sun and Ahalyā (from ahan and lī) the night and as the night is seduced and ruined by the sun of the morning, therefore is Indra called the paramour of Ahalyā" (Max Müller's H. S. L. p. 541, where the original Sanskrit version is given).

Ahalyā may perhaps be derived in another manner. Ahan, day, becomes sometimes ahar in compounds, for instance:—ahar-yati, the sun as the lord of day; ahar-āgama, the advent of day; ahar-ādi, dawn, the beginning of day; ahar-gana, a series of sacrificial days. And as l and r are interchangeable, we may perhaps take Ahalyā to have meant Ahar-yā 'she who goes to Day.' Prof. Weber, in a paper the purport of which is given in the *Indian Antiquary* for Octr. 1888 Vol. XVII. p. 302, considers the etymon of Ahalyā in many ways and comes to the conclusion that she signifies 'clearness', 'light', 'Aurora', and that her Paurāṇic husband Gautama, 'very rich in cows', may be either the sun or moon.

* Kumārila derives jāra from the root jri, to rub, waste, the same root from which jarā, old age, is derived. That root is included in group No. 3 of Prof. Max Müller's list in his *Science of Thought*. The list has another jri in group No. 119 b, meaning, to sing, from which is derived the Vedic Jaritri, singer. When the Rig Veda says that Agni is the lover of maidens (jārah kaninām, I. 66, 4) and the lover of dawns (ushasām jārah, VII. 9, 1),—when it says:—Prabodhaya jaritar jāram Indram (X. 42, 2):—O singer! wake up the lover Indra, it would, I think, be rather inappropriate to say that jāra means destroyer. Probably the word is derived from jar, to go, to approach, which is a root in group No. 118 of the list. The Rig Veda (X 3, 3) says about Agni thus:—Svasāram jāro abhyeti:—The lover approaches the sister (the dawn),

which there is no thinking and no wording, to the awakened state of thought and word and deed. In the *Rig Veda* the dawn is described sometimes as the mother cow suckling her calf the sun, for first comes the dawn and then the sun as if she brought him forth; sometimes as his sister; sometimes as his wife; and sometimes as his daughter, for what is the dawn but the light born from the sun? All these relationships would apply to the yearly dawn *Rohinî*. The daily dawn by opening our view brings forth as it were all that is seen and named, while *Rohinî* in conjunction with the sun is as it were the mother of animal and vegetable kingdoms, which are resuscitated and brought forth and nourished in the bright half of the year. Similarly, to the Creator as Mind, His faculty of speech, *Vāk*, is poetically daughter, sister, wife, or mother, nay He Himself is She in the aspect of flowing Speech, and all creatures and objects of the universe are words uttered by Him in conjunction with Her, for the Vedic mode of creation is by *naming*, and by *naming* out the universe He says 'I am all these', in the sense that He is the Self of all and loves them all as Himself. He himself is Father, Mother, and Son—Son because every creature is His son loved by Him as Himself. *Vāk* represents *Brahma-Vidyâ* in conjunction with whom the Creator has showered Himself as Son, the In-dweller, the spiritual Wealth, in every creature. All these ideas will be fully discussed in the Essay on Creation. The paradoxical riddle of buffalo, mare, and cow seems to mean this:—'The Creator *Indra* is not buffalo but the *great* Mind; *Menâ* is not mare but *Saranyû* or *Sarasvâtî*, the Mind's *running* aspect as *Vāk*, Speech; the cow is not cow but *word*, to be understood here as a collective name for all creatures who are all so many words or names worded out and enselved by the all-loving Creator, by realizing whose all-love man becomes righteous. Therefore, *Indra* is *Subrahmanya*, praiseworthy. His *ascent* as lover of daughter is a riddle derived from the name *Prajâpati* and means His spiritual eminence or high-soaring flight (vide Essay on Creation).

According to Professor Weber, Indra is called 'svasur jâra,' lover of sister, in another version of the Subrahmanya formula. In *Rig Veda* VI. 55, Pûshan, the solar god, is called the Son of deliverance and is spoken of thus:—'We praise Pûshan, who is called svasur jâra, sister's lover; we praise mâtur didhishu, mother's suitor; may sister's lover, who is the brother of Indra and our friend, hear us.' The sun's aspect as rainer is Indra, while his aspect as maker of plenty is Pûshan, and so the two aspects are brothers. Yama's reply to Yamî (p. 206 *ante*) shows that in the time of the *Rig Veda* sister-marriage was prohibited, and therefore it is highly improbable that mâttri-gamana and duhitri-gamana were ever looked upon as anything but abominable sin. Our ancient poets were lovers of paradoxical riddles and one of the many ways of making riddles is to use words in their yangika sense as opposed to the rûdhi. To the Creator as Mind, Vâk or speech is *sva-sri*, his *own flow*, as the current of words; duhitri, 'she who milks', as milking or drawing concepts from him; mâttri, 'she who measures', as measuring objects by naming them, for the name of an object is as it were the measure of some main quality peculiar to it; jâyâ, 'she who (conceiving concepts from him) gives birth' to names of objects. The Creator loves Vâk under all these her yangika meanings; but under the rûdhi meanings he is not only wife's lover but paradoxically lover or suitor of sister, daughter, and mother.

Regarding the *second* idea, viz. that Indra became Menâ to Vrishanasva, I take the latter to be the moon. Both the sun and moon, viewed with reference to their apparent daily-motion from east to west, are horses or birds; but viewed with reference to their circuit over the asterisms, the sun is a slow buffalo as it were, taking one year to do the circuit; while the moon is Vrishanasva, powerful swift horse, doing it in a month. The star Rohinî is loved alternately by the sun and moon—by the former in summer when she merges in day, by the latter in the cold season when she is in night and when the moon the lord of night is

in his autumnal glory. According to one fancy, the phenomenon of her going to night is read as if the sun discards her and the moon protects her and joins her to the sun (vide essay on Brahmajâyâ). According to another fancy, as the moon is the lover of sun's light which is reflected on the lunar globe, and as the star Rohinî is the celestial form of the sun's daughter, the dawn or solar light, there is the Vedic idea that Prajâpati married his daughter Rohinî to king moon and that of all his wives the moon loves Rohinî the most, as she represents Vâk, Vidyâ (vide p. 212 *ante*). Therefore she is Indra-Prajâpati's svajā, daughter, and the moon Vrishanasva's wife Menâ.* In Indra's loving her there is the paradox of his loving his own daughter, another's wife. But the poet takes care to say that Indra became himself the Menâ or wife of Vrishanasva, so that by loving her he really loves himself and looks upon her husband the moon as himself, as husband and wife are one (the Vedic saying is:—ardho vâ esha âtmanah yat patnî). As the story deals with *celestial* phenomenon, it is all pure, sexless, *celestial* love. Indra is simply âtmakrîdâh and âtmaratik. When the sun is in conjunction with Rohinî, it may be poetically said he is Rohinî-rûpî and so has become the moon's most beloved wife Rohinî, loved by the moon when he is *new* moon. Fifteen days afterwards in the same month of Jyeshtha, the *full* moon loves the star Jyeshthâ who (according to the list of stars in Taitt. Sam. IV. 4, 10) is another Rohinî, the devatâ of whom is Indra. She is the starry form of Indra. The sun and moon are lovers of each other's light, which really is one light seen on the solar and lunar globes. Hence the paradox of the sun Indra being a jâra, setting the modesty of another's wife at naught and yet himself becoming that man's wife and

* Mr. Griffith, under Rig Veda I. 51, 3, refers to a later legend according to which "Indra became himself the daughter of king Vrishanasva". I think that when Menâ is the mate of Asva, the Menâ of Vrishanasva must be his wife. But as poetically the sun's light is either his wife or daughter, so is moonlight either moon's wife or daughter, become so by the sun, as moonlight is solar light reflected. Anyhow both are lovers of light.

receiving a severe lesson on modesty; for let me bring in here another remarkable verse of the *Rig Veda*, viz. VIII. 33, 19. It is a hymn about Indra and the verse addresses him thus:— 'Look down and not up; stand with thy feet closely set; let none see what thy garment veils; for thou, the Brahmanâ (Poet), hast become a female'.*

Now, viewing the moon as the upâsaka or worshipper of the Self in the sun, let us go to the Paurânîc to see how ingeniously he construes the Subrahmanya. For the sake of his myth, suppose that he read Gautama-Brâhmana-bruvâna as one compound word; it would then make Kausika i.e. Indra one who gave out that he was the Brâhman Gautama. This he could best do by taking Gautama's form; and as the words 'Lover of Ahalyâ! Kausika!' are immediately preceded by the so-made compound word, it became easy to assume that Ahalyâ must have been Gautama's wife for Indra's so personating him and loving her. So, a story [*Râmâyana* I. 48 and 49] arose that when Muni Gautama went to a river to bathe and say his prayer, Indra came in his form and loved his wife Ahalyâ. Gautama met him in that form and divining what he had done cursed him to lose his manliness and Ahalyâ to become invisible. The Devas made Indra Mesha-vrishana.

The meaning of this myth seems to be this. To the knower, the knowledgeable *Sraddhâ* or Faith in Brahman is the most beloved wife Vâk Ahalyâ yearning to unite in Day—in the spiritually brilliant Supreme Self. He contemplates Him as Self (p. 149 *ante*) and is, at the time of the upâsanâ, quite oblivious of anything else and is therefore as if submerged in water and absent. The Deity contemplated upon as Self can only appear as Self. Thus appearing, He accepts and loves the knower's Faith and is addressed as:— 'O Mesha! Vrishana!'—words both of which mean the showerer of the rain of immortality but which, joined toge-

* *Adhah pasyasva mo 'pari, sam tarâm pâdakau hara,
mâ te kasa- plakau drisan strî hi Brahmanâ babhuvitha.*

ther, give the paradox of Indra having become Meshavṛishana. Phenomenally, on the new moon day on which the sun is in the region of the Orion and the star Rohinî, the moon bathes in the river of the solar light and says his Vedântic prayer of 'So 'ham asmi'. The sun Indra is in the form of the moon, because the Orion's Belt or Head with which the sun is at that time in conjunction is the moon's star. In that form he loves the moon's prayerful Vāk Rohinî offered up along with the whole of moonlight held upwards towards the sun and she becomes invisible, because she is now Ahalyâ, having merged in Day, and the moonlight also which is now wholly on that half of the moon which is now sunward becomes invisible, as no moonlight is seen on new moon day.

Words beginning with the letter 'a' are more susceptible of pun than others. Dividing the name Ahalyâ as A-halyâ, the following story, in the Râmâyana VII. 30, seems to have arisen:—The god Brahmâ says to Indra thus:—'I created the most beautiful Ahalyâ. Halyâ is (like a plough) crooked and ugly, but A-halyâ, the reverse of it, is most beautiful.* I was anxious to find a suitable husband for her. You thought that she ought to be your wife, but I placed her as a trust with Rishi Gautama and he kept the trust inviolate. Being pleased with his strength of mind I married her to him. You then loved her.'

The object of reading Ahalyâ as A-halyâ seems to me to indicate that to a Rishi living in a forest which is unploughed ground his Vedântic Lady Vidyâ is the goddess Aranyânî. Guarding her faithfully he becomes fit to wed her and makes her acceptable to God.†

* Halyam nâmeḥa vairûpam halyam tatprabhavam bhavet.
Yasmân na vidyate halyam tenâ 'halyeti visrutâ.

† See p. 302 further on about Aranyânî. We shall have to speak about A-halyâ again when Râma meets her on his way to Sitâ, the goddess of furrow or ploughed ground.

MANDŪKĪ OR BHEKĪ.

In Chips II. p. 248, Professor Max Müller says:—

“Bhekî the frog, was a beautiful girl; one day when sitting near a well she was discovered by a king, who asked her to be his wife. She consented, on condition that he should never show her a drop of water; the king forgot his promise, brought water, and Bhekî disappeared. This story was known at the time when Kapila wrote his philosophical aphorisms in India; for it is there quoted as an illustration.”

The very manner in which the story is briefly alluded to in the Kâpila-Sûtras for illustration on a certain controversial point shows that the story had existed in detail. Accordingly we find it in detail in the Mahâbhârata Aranya-parva, adh. 122:—

The king was Parîkshit of Ikshvâku's line, whose capital was Ayodhyâ. He met a most beautiful woman at a beautiful saras or lake in a beautiful green forest where he went to bathe and quench his thirst, having been much fatigued by hunting after a deer. The marriage took place on the condition already stated and the queen was taken to the palace in a covered sibikâ, palanquin. No water was allowed to be taken into her apartments. The minister, in order to find out the secret, caused a beautiful vana, park, to be prepared with a vâpî, pond, in it, filled with clear, nectarian water. He invited the king and queen to enjoy in it. The royal pair went on from one tree or scene to another and came suddenly upon the beautiful pond. The king who had apparently forgotten

the condition of the marriage said to his wife : ' Let us bathe in this beautiful pond.' They dipped, in it but the king alone emerged. He had the pond emptied, but the queen was not found ; only a mandûka, frog, was found in it. Thinking that the frog must have eaten away the queen, he ordered the slaughter of all the mandûkas, frogs, and when accordingly many mandûkas, frogs, were killed, fear (bhaya) seized the remaining frogs and they ran to the king of frogs, named Âyu. He went in the form of a Tâpasa to king Parîkshit and said that the queen was his own daughter named Su-sobhalâ (the Good-Auspicious Lady) and that she had disappeared from many a king before like this. He gave her back to the king, who thereupon took her as if she was the wealth of the three worlds.

It seemed to me that Bhekî in this story meant a star, and this view was confirmed by the following passage from a Nânârthakosa:—*bhekas tu târake trishu varshâbhvi pumsyeva*. Bheka, frog, is derived from *bhî*, to fear, because frogs, basking in the margin of a pool, get frightened at the approach of man or beast and disappear into the water. Similarly, the stars as if afraid of the sun, disappear into water, day light. One of the Jayâdi Homa Mantras, says:—

Sushumna h sûrya-rasmi h Kandramâ Gandharva h, tasya nakshatrâny Âpsaraso Bhekurayo nâma.

'The sun's ray is (called) Sushumna (*sushumna*),* good joy; the moon is Gandharva (the holder of that ray); to him the stars are the Apsarases (nymphs) named Bhekuris.'

This Mantra is the most ancient authority to show that the Vedic people were aware that the moon gets light

* *Sumna* means 1 a hymn, 2 joy, happiness, 3 favor, protection; 4 sacrifice,

from the sun (vide note at p. p. 104 and 105 *ante*). The good sun makes a sacrifice or gift of his ray to the moon, who takes it as joy, and becomes Gandharva (Gam-dharva), 'one who carries go'. Go means many things, among others, cow; word; earth; ray; water. So, the solar ray is the cow of knowledge, the nectarian water, for which the moon thirsts; and as, in Vedic literature, Gandharva is always associated with the water nymphs, Apsarases, a name connected with a p, water, it seems to me that Gandharva, as the holder of water, was one of the oldest shades of meaning which that word was capable of. As gam means also song the Paurāṇics have it that the Gandharvas are masters of music; but the old shade of meaning is not forgotten, as the locality assigned by the Paurāṇics to these mythical beings is the Himālayas, which always carry water on their snow-clad peaks, from which numerous streams issue.

It will be seen that the Mantra calls the stars the Apsarases Bhekuris. Under one aspect, the blue sky is the sea containing the stars as the water nymphs, Apsarases. But take the solar light as a flood of water, and the aspect changes; the stars become frogs which can remain both in and out of water, out during the night when they are seen, and in, when afraid of the sun, they disappear into day light. The word Bhekuri seems to be derived from the same root bhî, to fear. But in referring to this very Mantra, the Satapatha Brâhmana 9, 4, 16, quoted in the Vâkaspadya under the word Bhekuri, says that the stars are called Bhekuris because they are the makers of bhâ, or the bright twinkling ('Bhekurayo hanâmaite bhâm hi nakshatrâni kurvanti iti'), taking the word evidently as compounded of Bhe-kuri. But this is a poetical derivation. The author may have known what the true etymon of the word was, but he shows how he can pun. It appears to me that the word must have been bheku or bheku-ra in the masculine, and bhekuri in feminine, like the word

karbu or karbu-ra, variegated colour, the feminine form of which is karburî.

I would take Mandûkî to be our old friend the star Rohinî or Aldebaran, who has figured in so many stories as Vâk or Vidyâ, and who, as Ahalyâ, became, as we saw, invisible in daylight. Her husband Parîkshit seems to be king moon. It seems to me that this name was suggested by verse 12 of the Mundaka Upanishad, Khanda II, which says Parîkshya lokân &c. Parîkshit is the knower, who, looking about and testing (parîkshya), finds that the Lokas, worlds, earned by deeds done with selfish ends are not permanent. In Samsâra he hunts after Kâma, the deer of worldly desire, or we may say, the wild goose, and being unable to quench his thirst, finds the lake of vairâgya and the damsel Vidyâ. Phenomenally, let us suppose that the moon begins, with the month of Vaisâkha, his career of making the twelve months of the year and goes on hunting. In six months he arrives at the full moon of Kârtîka. He there, as the knower, finds the star Rohinî, who has come from her father, the sun. She seems to be metamorphosed as the frog-lady to denote that she is Vidyâ or Upanishad, to wit, the Mândûkya Upanishad, which is named after mandûka. This name, mandûka, seems to be the oldest commonly used for the frog. In a remarkable Sûkta (VII. 103) the Rig Veda compares the croaking mandûkas of the rainy season to Brâhmans repeating the Vedas by paryâya, turns, that is, one set of Brâhmans repeating one sentence or verse and the other set the next, till the first, taking breath, takes up the third sentence and so on—a practice continued down to the present day; and it may also be stated that the regular study of the Vedas commences at the Upâkarma ceremony performed on the coming of the rainy season. The Mândûkya Upanishad may have been named after the Mandûka, to show that she is an Upanishad; who ought to be repeated and studied over and over, as containing the pith of the Vedântic religion.

Mandûka seems to be derived from *manâ* to adorn, decorate, rejoice, and seems to indicate the frogs to be adorned with many colours—to be speckled—and to rejoice or be merry with their out-pourings. Indeed, the *Rig Veda*, in the *Sûkta* just referred to, calls the frogs by four names:—

Gomâyû, lowing like cow.

Ajamâyû, bleating like goat.

Prisni, speckled, spotted.

Harita, of tawny colour.

Our story seems to have understood *Mandûkî* as one who is well decorated and therefore shining well, handsome, beautiful, as indicated by her name *Su-sobhanâ*, a name meaning also good, auspicious. It is a name worthy of Lady *Vidyâ*. The story uses the word *Mandûka* throughout and never the word *bheka*, though it is evident that the author had that word also in view, inasmuch as it is stated that *bhaya*, fear, entered the frogs.

Thus, out of the two Upanishads similar in sound, viz *Mundaka* and *Mândûkya*, the name of the hero *Parîkshit* has been coined from the former and that of the heroine *Mandûkî* from the latter; and *Mandûkî* justifies her synonym *Bhekî*, when, the month of *Vaisâkha* coming on again, the moon puts her in the conjunct light, water, of the sun, and she disappears in it. In other words on the new moon day which comes once a year when the sun is on a line or nearly on a line with the star *Rohinî*, she and her husband the moon become one in the sun, the metaphor for the Supreme Self. From the conjunct solar light, water, the moon is able to come out in a day as the moon of the bright fortnight, but the star remains heliacally set for some days, and so, the king is fancied to have lost his wife. As teaching the One Self, she can have no personality other than that of the Self; and so, when the Self in the sun is reached she disappears in Him. The moon ultimately realizes this fact, viz. that he too must set in the Self; and when he in his starry form, the Orion's Belt, sets in the sun, he holds *Rohinî*, the star of *Vidyâ*, as the real wealth of the whole universe.

The story in the Mahâbhârata does not stop with the above account of Mandûkî. It gives us an account of her three sons:—

When giving her back to the king, her father said that as a punishment for slipping away she would have bad sons. The king Parîkshit had by her three sons named Sala, Dala, and Bala. In course of time the king became old and went to the forest, installing his eldest son Sala. Once upon a time Sala went out hunting. The deer which he chased ran so swiftly that his charioteer said that only the two horses called Vâmîs or Vâmyas of Rîshi Vâmadeva would be able to overtake it. Sala went to the Rîshi and obtained the horses as a loan promising to return them soon; but finding that they were excellant horses, he was tempted to keep them for himself. The Rîshi waited for a month and then sent his disciple Âtreya to bring them; but the king refused to give them up. The Rîshi himself went and yet Sala refused to give them back. Then four Râkshasas came on the scene instantaneously and killed Sala. The people then installed Dala as king; but he too refused to give up the horses and shot an arrow, which instead of hitting the Rîshi, hit and killed Dala's own son named Senajit, a boy of ten years. By this Dala was the more enraged and took up another arrow to shoot the Rîshi; but his hands became stiff. Out of sheer despair Dala said—'Since I cannot kill him he seems to be endowed with long life; so, let him live long.' The Rîshi said, "Touch this Mahishî, Queen, with the arrow, and you will be freed from sin." The king did so and became a good man by the blessing of the Rîshi, who was moved by the entreaties of the good queen who had daily advised the king to seek truth from Brâhmans. He delivered back the horses.

Here the story ends and nothing is said about the third son Bala. From the general tenor of the story it seems to me that some esoteric meaning is concealed throughout. If Mandūkī is Brahma-Vidyā as already shown, her giving birth to bad sons is clearly a paradox.

Perhaps, without any intention to stultify the meaning of that section of the story which ends happily with the reunion of Mandūkī with Parīkshit, another train of thought arose by looking upon her other name, Bhekī, from another stand-point. Her being afraid of water, the solar light, is simply a myth. She loves it and becomes one with the sun, the emblem of God.* But taken outwardly, there is the description that she was afraid of light. It is only Avidyā that should be afraid of knowledge; and so, our Lady, though Vidyā as Mandūkī, was capable of being looked upon as Bhekī Avidyā. Let us now see what the Upanishads say about fear and how to get rid of it.

The Bṛihadāraṇyaka I. 4, says to this effect:—

In the beginning, the Self existed as a Puruṣa, Man. Looking about, He saw nothing else except (him-) Self. He said 'I am' (Aham a-smi); therefore He got the name of Aham, 'I' . . . He feared, like a man who is alone (in a wilderness infested with enemies); but He said, to himself—'Verily there is no cause for fear, for there is nothing else except me and fear comes only if there is a second' So saying, He gave up fear. But being alone, He did not find love; for, there is no love in loneliness (ekākī naramate). So, he doubled himself as man and woman (whom we may identify with Vāk), created all the creatures, and said—I am all these.

This beautifully teaches us that if each man makes himself one with all creatures in order to love them all as self, there is no cause for fear; there is oneness without his being alone—selfish; there will be universal love if mankind practises this teaching. The same universal love of one who

makes all creatures himself (y a t r a v â a s y a s a r v a m â t m a i v â b h ū t),* is taught in II. 4, 14 of the same Upanishad.

As the Supreme Self is the Ideal of universal love, the Ânandavalli of the Taitt. Upanishad says that when one is established in Him—that is realizes Him—there is no fear to him; but that if he makes u d a r a m a n t a r a m, even the smallest reservation in respect of Him (in favor of selfishness), there comes fear to him.

The Bṛihadâraṇyaka Upanishad (IV. 3.) speaks of the three states of man viz J â g r a t, wakeful, S v a p n a, dreamy, and S u s h u p t i, complete dreamless sleep. The first two are compared to the two banks of a river of mixed pain and pleasure in which man like a fish tosses himself about to and fro ceaselessly—to the shoreless sea of atmosphere in which he like a bird goes round and round without rest—until by sheer exhaustion he hastens to the third state in which “he desires no more desires, and dreams no more dreams.” The stand-point from which the first two states are condemned seems to me to be this. We commence life in an objective world full of diverse forms and of the differences and distinctions arising from them. Being embodied in the forms, each limits his self within his own form and sees, hears, touches, smells, and tastes all others for self aggrandizement—feeling pleasure when successful, and sorrow and fear when worsted and put down by those who are more strong and more crafty. Such is the selfish world in its accustomed wakeful state. In the dreaming state, although the outward senses sleep, the mind, saturated with the habit of the wakeful state, makes itself pleasant or miserable with the fancies of the objects of that state, so wonderfully permuted and combined and so real-like,

* Cf. verses 6 and 7 of the Īśāvāsya Upanishad. which belongs to the same Sâkhâ as the Bṛihadâraṇyaka. Those verses say :— He who sees all creatures in himself and himself in all creatures will not have remorse. To the knower who himself has become all creatures (by reason of his looking upon them as himself), where is there any m o h a, snare, any s o k a, sorrow, to one who thus sees e k a t v a, oneness ?’

though unreal. Just as the mind creates by Avidyâ unreal fear, pain, or pleasure in dream, and experiences it as real, the pain or pleasure of the wakeful state is to a great extent the creation of the mind. When in a given circumstance one fancies he is the most miserable being on the face of the earth, another would feel he is quite happy. By this it is not meant to deny the reality of the sense of pain or pleasure. Much real pain is inflicted for the sake of imaginary pleasure, and real pleasure not learnt. Therefore, the objective world, so far as it is selfish, is not allayed until it is put to dreamless sleep in which man desires no more (selfish) desires and dreams no more (selfish) dreams. When the selfish world of man is put to dreamless sleep, there is then revealed his enlightened and knowing Self, about whom, immediately after the dreamless sleep, the Brîhadâraṇyaka says to this effect:—

When he, like a god, like a king, minds ‘I am all this’, that is his highest world; that is his (true) rûpa (beautiful) form, free from sin and fear. Embraced by the Prâjña Âtman, the Knowing Self, he knows nothing (else) outside or inside. That is his (true) form, “in which his kâma, wish, is fulfilled, in which the Self (only) is his wish, in which no wish is left,—free from any sorrow.” *

The expression ‘Like a god, like a king’ may be compared with ‘Sa Svârâd bhavati’ (Khând. Up. VII. 25, 2): ‘He becomes Self-king.’ The knowers who regard and love all creatures as self are self-kings, all in all; and in them is the harmony of the subjective and objective worlds—oneness not opposed to multitude and multitude not opposed to oneness.†

* He who truly minds ‘I am all this,’ will love all creatures as self. That is his highest world, in the sense that if he practises universal love here, he qualifies himself to enter the Supreme Self, who is the highest world. The original of ‘the Self (only) is his wish’ is Âtma-kâmaḥ, who seems to be the same as the Satyakâma and Satyasankalpa of the Khând. Upanishad.

† The Visishtâdvaitins say that otherwise the svârasya or beauty of the simile of king would be lost. There can be no idea of king without people, and a good king ought to look upon all his people as self.

Now, the Upanishad of our Lady Mandūkī is entirely devoted to the description of the three states of Jāgrat, Svapna, and Sushupti, in language highly enigmatic and mystic, and speaks of a fourth state, the state of the Self, as the allayer of the (selfish) world, as calm, as Sivaṃ, good, as ekātmayapratyayasāraṃ, the essence or juice (consisting) of the conviction of One-Self-hood, and therefore as Advaitaṃ, without a second (for the knower looks upon all as Self). 'That is the Self. That is to be known'. Thus the Self is the fourth state, which is encased as it were in the third, and which shines serenely when the outer world and its dreams are put to sleep.

I would take the three sons of Bhekī to represent the three states. Evil thought is accompanied by evil karma, deed, in the first state, which therefore is killed. The second state is impure in thought only; and as the impurity of the mind is due to its progeny, the evil desire Kāma, we may take the Dasa-varsha or ten-year-old son to be Kāma attended by the ten indriyas. When this evil Kāma is killed, the mind becomes fixed. The third state is simply the state of existence, of life, as in deep dreamless slumber man simply breathes. It is therefore Bala, breath, from bal, to breathe. It does not offend any body, and so it would appear nothing further is said about it than its mere existence. When evil Desire is killed and the mind becomes niskāla, fixed, it becomes the arrow of ekāgratā or keen singleness of purpose with which to study the Queen, who may be taken to represent either Sraddhā or Brahma-vidyā. The great Teacher is Vānadeva, the Lovely God, whom I would take to be the very Self of the fourth state of One-Self-hood. Upon Him the arrows of selfishness fall as impotent as upon an adamant rock; and the defeated and educated man realizes Him to be the Immortal Eternal Victor. So, let us say in the words of the Kenopanishad:—
'Brahmano vā etad-vijaye mahīyadhvam.'
—Be ye great only by this victory of Brahman'; and exclaim with the Paurāṇics:—

Jitam Bagavatâ tena
Harinâ loka-dhârinâ.

About Vâmadeva's pair of horses, we have to go to Sûkta 15 of *Rig Veda* IV. The whole of that *Mandala* is attributed to *Rîshi Vâmadeva*. The Sûkta 15 is addressed to the god *Agni* and has ten verses. The first six verses praise *Agni* in the third person. Then, suddenly, a man in the first person speaks in the 7th and 8th verses thus:—

When Kumâra, the Sâhadevya (son of Sahadeva) roused me with two bay horses I made no *udaram* (I did not reserve or conceal myself), when called by him. (7)

And straightway I took the two bay horses from Kumâra, son of Sahadeva), who offered them to me. (8)

And then the remaining two verses address the *Asvins*, asking them to make Kumâra, son of Sahadeva, long lived.

As the Sûkta is attributed to Vâmadeva, the man who speaks of himself in the first person is taken to be that *Rîshi*, who, it is supposed, got two horses from Kumâra, who, in order to be able to make the gift, is taken to have been a king of that name. Having got the gift, the Brâhman poet Vâmadeva asks the *Asvins*, it is said, to give long life to the king. But I would take the individual of the first person to be *Indra*, the sun, and Kumâra to be *Agni*, who is well known as going to the rising sun with our oblations, and who, in the *Âtreya Mandala*, is called Kumâra (p. 158 *ante*). His father Sahadeva or 'He who is with God' may be taken to be the new moon of self-sacrifice who is with the sun god. On the morning of the 14th day of the dark fortnight, the moon's spiritual son—his own light or Self as *Agni*—is completely sacrificed or merged in the sun's dawn light. The two horses, appear to be the twin *Asvins*, who represent time in its twin aspect as the day and night, as the bright and dark fortnights and as the bright and dark halves of the year. The moon who is the maker of the month springs apparently from the sun and goes back

to him as though to offer to him through the Hotar Agni the completed two fortnights as horses. From the sacrificer's point of view, the moon may be said to be even the maker of days, as the tithis of the lunar month are calculated with reference to the moon's phases and his progress from one asterism to another. For this reason it would appear the moon is called *A h n â m k e t u h*, the denoter of days, in Rig Veda X. 85, 19, which I would interpret as describing the two fortnights thus:—

The flag or denoter of days (the moon), becomes new and new, being born. He comes before the dawns. Thus moving on, the moon allots the sacrificial oblations to the gods and confers (on us) longevity.

The first sentence seems to pourtray the renewed moon of the bright fortnight, and the second sentence the moon of the latter part of the dark fortnight. The oblations are those of the newmoon and fullmoon days, and of the seasons.

So, at the end of the lunar month, the pair of the horses of the two fortnights offered to the sun by the Hotar Agni Kumâra, is not only an account of time rendered but also the essence of all sacrificial rites of the two fortnights put together. Receiving the horses the sun feels delighted, and sings the 7th and 8th verses; and in the 9th and 10th verses he asks the Asvins themselves to make Kumâra long lived. Time religiously spent here will be made by God the means of conferring eternal time on the worshipper.

As, thus, these two horses of Kumâra occur in the hymns attributed to Vâmadeva (one of the names of Rudra-Agni), they became celebrated as Vâmadeva's horses. The moral outwardly taught in this story is that he who retains another's property dishonestly, deserves death. An inner meaning may also be detected. If the two horses represent the Asvins it was right that the king kept them steadfastly and got his selfish state killed.

ANĪ-MĀNDĀVYA.

The following story about Māṇḍavya is given in the Mahābhārata :—

Māṇḍavya was a very pious Brāhman. He sat in deep contemplation of the Supreme Self, at the door of his own hermitage in a forest. He was so much absorbed that he knew not what took place outside and what injury his own body received. While he was thus seated, robbers committed theft in a neighbouring city and were hotly pursued by the Rakshins, Police. Thus pursued, they entered the forest and concealed themselves in Māṇḍavya's hut. The Rakshins came in and asked him whether he saw the robbers, but receiving no answer they searched the hut, caught the robbers together with the stolen property, and placed them before the king along with Māṇḍavya whom they took to be a cunning accomplice that pretended to be a Muni. The king passed sentence of death on them all, and Māṇḍavya was impaled on the iron pin of the Sūla and left exposed to rot and wither. But in spite of the horrible impalement he did not die. His fellow Brāhmans came in the form of birds and enquired what sin he committed to be thus impaled. He said—' Whom should I find fault with ? There is no other who sinned against me.' Many days passed and the Police found out that life still existed in him. Hearing this strange thing the king concluded that he must be an innocent Brāhman and ordered the pin to be pulled out from him ; but with all their might the king's men were unable to pull it out, and in the attempt the pin broke (from the frame) and became firmly fixed in Māṇḍavya ;

and from this fact he got the nick name of Anî-Mândavya, or Pin-Mândavya.

Is this a satire upon a deluded man who thought of becoming a Mahâtma by mad asceticism, but got piles as his reward? The humorous poet may have intended this outwardly, but the esoteric meaning seems to be quite different. The whole story seems to have been suggested by the Vedic formula *Brahmanah anî-sthah* which occurs in the *Ekâgni-kânda* Mantras in connection with the Upanayana ceremony. The boy, immediately after receiving the *Sâvitri* verse '*Tat Savitur varenyam*' &c. to which he is initiated, touches his upper lip saying—'I have grown * indeed. O Saumya! *Prâna*, Breath or Life—he addresses his own soul)—Gaurd my *svam* (that is, what is mine, what is my whole property, in the shape of the *Sâvitri* brahman or word which I have received).' I have elsewhere shown that the *Sâvitri* verse contemplates the wisdom of our Father who became the One Self in all creatures alike. After touching the lip as above, the boy touches his ears saying the above quoted formula, 'you (the two ears) are established on the *anî* or pin of Brahman.' Haradatta explains that Brahman means here the *Sâvitri* verse. So, on receiving the sacred verse, the boy says that it is a pin on which he wishes to establish his ears or sense of hearing. In other words, he pins his sense of hearing to the sacred word so that it may sharpen his intellect and make him grasp the *sruti* or lessons learnt by ear. This curious formula was capable of giving rise to the idea that a knower should be pinned to the pin, or *ekâgratâ* contemplation, of Brahman, the Self, and so, the Self, as pin, firmly attaches to the knower Mândavya, whose name is derived from *Mandû*, frog—a name wanting only the affix *ka* of the frog's other name *Mandûka*. This name shows that this story also is based on the *Mândûkya* Upanishad. Embraced by the *Prâjña* *Âtman* Mândavya knows nothing else outside or inside.

The fellow Brâhmanas who accost him as birds are knowers of Brahman like him. Under verse 9 of chapter VI. of the Sanat-sujâtîya, Bhagavân Sankara quotes this *Sruti*:—

Brahma ye vidvâmsaste pakshinaḥ,
ye 'vidvâmsaste 'pakshinaḥ.

They who know Brahman (the Self) are winged (*i.e.* birds); they who do not know (Brahman), are not winged.

Thus, in this story the knower is exhibited in two apparent paradoxes, one as impaled and fixed, the other as freed and flying everywhere. He who is inseparably fixed to the Self is freed from *samsâra* and is flying everywhere in the Self-World.

I shall attempt to give a phenomenal explanation also. When the dark period comes, the moon *Rishi* is seen in deep *tapas* as full moon, at the door of his own hut, the Orion. The robbers are the powers of darkness who, it is fancied, rob away the summer rays, wealth, and conceal it in the Orion. In six months thence, the Conjunction comes, when, the *Rakshins*, the conjunctive solar rays—the same as the *Angirases* of the Vedic story about the *Panis*—find the wealth and get the powers of darkness killed by the sun. In this newmoon day phenomenon, the moon also is fancied to be impaled to the pin, the Orion's Belt, the square of the Orion being likened to the frame of the *Sûla* with the straight Belt as its pin. The Orion is the Deer or sacrifice form of *Prajâpati* alias *Brahmâ*, and as the moon is the regent of the Belt *Mrigasiras*, the latter is the *anî* or pin of *Brahmâ* to which the immortal soul of the moon is firmly pinned.

MÂNDHÂTÂ.

Mândhâtâ, son of Yuvanâsya, is considered to have been an emperor. The Bhâgavata-purana IX. 6 narrates this strange story about him:—

Yuvanâsya was childless. In order to get him issue, his priest Vasishtha performed a h o m a sacrifice and kept sanctified water in a vessel. But Yuvanâsya came to the place of the sacrifice in the middle of the night when the priests were all fast asleep, and feeling very thirsty he drank away the sanctified water, which was of such infallible effect as to make even him, a male, big with child. A son was born by bursting open his belly. Having no mother to suckle him, the child filled the house with his cries. The priests said:—‘O pity! The poor child cries for mother’s breast. What shall he suck,—k i m d h â s y a t i’? Then, instantaneously, Indra came down and said:—‘He shall suck me (m â m d h â t â). Child! Do not cry.’ So saying, he gave his d e s i n î, the pointer-finger, to the child to suck. As Indra said ‘he shall suck me’ the child became known by the name of Mâmdhâtâ. By the favor of the gods his father did not die (by the bursting of the belly), but obtained s i d d h i there only (i. e. in the sacrificial ground). Indra gave him the name of Trasadasya, because he was a terror to the Dasyus.

The *Big Veda* speaks of a person named Mandhâtâ (not Mândhâtâ). The Asvins defend him in k s h e t r a p a t y a, his mastery of the fields (I. 112, 13). In another part (R. V. VIII. 40, 12) the poet says:—‘I have thus sung to Indrâgnî like the Fathers, like Mandhâtâ, like Ângiras.’ Sâyaṇa takes Mandhâtâ to be Yuvanâsya. Mândhâtâ would

thus be a patronymic derived from Mandhâtâ. Trasadasyu also is a name oft-repeated in the *Rig Veda*. It has been the work of the Purânics to ponder over old Vedic names and weave them into riddle-like stories containing a hidden Vedântic meaning. Now, the word *kshetrapatyâ* must have enabled the Vedântic poet to understand Mandhâtâ to be a knower who mastered his *kshetra*, body, and obtained the enlightened Self as his spiritual son Mâm-dhâtâ. Mâm is the *dvitîyâ* or objective case of the word *Aham*, I, which is a synonym of *Âtman*, Self; for, the *Khândogya Upanishad* VII. 25, in the *Bhûma-vidyâ* taught by Sanat-Kumâra to Nârada, gives the two âdesas, viz *Abhânkârâdesa* and *Âtmâdesa*, which are worth quoting in full:—

“Now follows the explanation of the Infinite as the I: I am below, I am above, I am behind, before, right and left—I am all this.”

“Next follows the explanation of the Infinite as the Self: Self is below, above, behind, before, right and left—Self is all this.”

“He who sees, perceives, and understands this, loves the Self, delights in the Self, revels in the Self, rejoices in the Self—he becomes a *Svarâj* (an autocrat or self-ruler); he is lord and master in all the worlds.”

“But those who think differently from this, live in perishable worlds, and have other beings for their rulers.” (Max Müller p. 124)

The Infinite Self who pervades everywhere and loves all creatures as Himself is preached to every one of us for the purpose of every one of us looking upon all others as himself. Every one of us should thus enlarge his self, for if he does not do so, he cannot view the others as himself. This enlargement of each one of us for being all in all enables us to attain to the Ideal, and when that is attained there can be no difference in quality between God and man: both are purity and love. There is then oneness of the Self ruling as

Svarâj, self-sovereign, below, above, behind, before, right and left. But if men do not know and realize this oneness, there will be so many mutually discordant rulers limiting and putting each other in finite, perishable, selfish worlds. Therefore, the sanctified water that is drunk is the knowledge of the Infinite Self or Oneness, and it is drunk to allay the thirst of samsâric selfish desires which trouble us when we are in the darkness of samsâric night ; and the son born by bursting open the belly is the enlightened Self born away from all selfish thirst and hunger. As the enlightened Self, looking upon all as (him)-self closes his eyes virtually to the idea of another as distinct from himself, his supreme joy consists in enjoying Aham or Âtman—enjoying himself that has become one with the Infinite Self. So Mâm-dhâtâ means Âtmânam-dhâtâ. Such a man is emperor—as the Upanishad says, he is Svarât, Self-king. Indra's *desinî* finger seems to be in disguise the *âdesa* of the Self as taught in the *Khândogya*. The Self that is in that *âdesa* or *desinî* finger is the milk of immortality sucked by the spiritual child. The knower who has such a soul as his child, born by bursting the Samsâric belly of selfish desires, is really *Trasadasyu*, the fear of the *Dasyu* or the evil desires.

Phenomenally, the full moon of the night is one who has filled his belly with the drink of knowledge, solar light, with the result that on the new moon day his samsâric belly bursts, and he, as the new or child moon, is in the lap of the sun Indra, sucking his finger, ray.

SUPARNA.

In numerous places in the *Rig Veda*, Indra is said to drink the soma brought by a Syena, hawk, called Suparna the bird of good flight (I. 80, 2; III. 43, 7; IV. 26, 4, 5, 6, 7; IV. 27); and the son of the hawk (X. 144, 4). The sun and moon are two birds in the sky. Suparna appears to me to be the moon Soma, and the soma to be the summer light, which disappears at the advent of the dark half of the year and is restored to the sun Indra when he comes in conjunction with the Orion. The soma seems to be but another metamorphosis of the summer cows fancied to be confined in the Orion; and whereas in the story of the Panis (p. 183 *ante*) Indra (the sun) besieges the Orion and gets the cows released, the fancy is changed a little here and the moon is exhibited as conquering the Orion castle as full moon, as making it go sunward and delivering up its contents, the soma, to the sun at the Conjunction.

The place of the heavenly soma is guarded by a Gandharva (IX. 83, 4); and this Gandharva is probably the Gandharva guardian who is called the archer Krisânu (I. 112, 21; 155, 2; IV. 27, 3; IX. 77, 2). In X. 64, 8, three archers are mentioned, viz, (1) Krisânu, (2) Tishya, and (3) Rudra. The archer Krisânu (one of the names of Agni, who is identical with Rudra) seems to be the Dog star Sirius, the well known hunter. The devatâ or regent of this star is Rudra in the aspect of the hunter, Mrigavyâdha. Tishya is the third asterism to the east of the Orion. Rudra, the other archer, may be taken to be the star Ârdra, the regent of which also is Rudra, he being located both in Ârdra and Sirius. It is true that in the Brâhmana story about Prajâpati's love of his own daughter, Sirius figures as Rudra, the archer, who shot the Orion deer with the Belt as the arrow. But here another poetical fancy seems to be adopted, in order to suit the fancy that the Orion is the

place of the heavenly soma. As such it became a precious place to be well guarded, and the guardians are the above-mentioned stars, whose position to the east of the Orion's Belt, the star of the moon Soma, give to them, in their diurnal rotation, the appearance of their always following the Belt, as if guarding the soma supposed to be secreted in it. The Taitt. Samhitâ I. 2, 7 mentions (1) Svâna (2) Bhrâja, (3) Aṅghâri, (4) Bambhâri, (5) Hasta, (6) Su-hasta and (7) Kṛisânu* as the guardians of the soma and as receiving and protecting the cows given for purchasing the soma creeper. If these also are stars in or near the Orion, these names seem to have been coined for them as indicating their invincibility. Of them Hasta and Su-hasta may have been suggested by the cubit-like Belt.

It is said in Rig Veda VIII. 100, 8, that the bird rushed into an iron castle in the heavens, and brought the Soma to Vajrin (Indra). The castle seems to be the Orion, which the full moon besieges. In the fight with the guardians of the castle, the bird is struck by the arrow discharged by Kṛisânu, with the result that a single parnam, quill, of the bird is loosened and falls out (IV. 27, 4). This may be taken to mean that when the full moon comes in conjunction with the Belt, the Belt is, under one fancy, the arrow discharged at the moon by Sirius Kṛisânu; under another, it and the other stars are the guardians obliterated and conquered by the full moon; while under the third, it is the moon's quill fancied to have been plucked in the fight and left on the spot. It is the moon's quill because it is his own asterism Mrigasiras.

The guardians of the Soma are appropriately called Gandharvas. Go means cow, word, or water; and Gandharva would mean one who holds the (summer) cows or the sacred liquid.

The Mahâbhârata I. adhyâyas 20 to 34, contains a very

* According to the commentator Bhatta Bhâskara (Vol. I. p. 177) these names mean (1) Sounder, (2) Shiner, (3) He who is the enemy of sin, (4) He who routes enemies, (5) Hand, (6) Good-hand, and (7) He who thins (the ranks of enemies).

elaborate story about Suparna, alias Garutmân or Garuda, the bird that brought the Amrîta, nectar, otherwise called the soma, for his step brothers, the snakes, by conquering Indra. It is as follows:—

For a sacrifice performed by Prajâpati Kasyapa, who wished to get a son, Indra brought a mountain load of *idhma*, faggot, a load suited to his great prowess, while the Lilliputian *Rîshis* called *Vâla-khilyas* were able to bring only a small stick of *Palâsa*, feeling great difficulty in fording a small stream with their small load on their heads. Indra laughed at them and prondly jumped over them with his big load. They are described as *aṅgu-shtôdaravarshmanaḥ* and *marîkipâḥ*, i.e. as small as a thumb and as drinking the rays. They got angry with Indra, and performed tapas and a Homa rite wishing for the birth of a son to Kasyapa capable of surpassing Indra. But Kasyapa pacified them and settled that as there should be only one Indra according to the law of the god *Brahmâ*, the son to be born should not supplant Indra but become the Indra of birds. Kasyapa had two wives—(1) *Kadrû*, the mother of snakes, and (2) *Vinatâ*, a female bird. Once upon a time these *sapatnîs*, co-wives, saw Indra's horse at the sea shore and had a bet about the colour of the horse. *Vinatâ* said that it was pure white all over, and *Kadrû*, that its tail was black. By the time they saw the horse next, *Kadrû*, to gain her point, had got her sons, the snakes, to get into the tail and thereby make it appear black. Winning the bet by this deception, *Kadrû* made *Vinatâ* her slave. While *Vinatâ* was serving as a slave in a distant place, her son, the bird *Suparna*, the Indra of birds, was born, bursting himself out from the egg she had laid (and left behind). This bird shone like a sun, &c., &c. Carrying on his wings

his elder brother Aruna who was *vikalāṅga*,* incomplete in limbs,² he went to where his mother was, at the sea shore in the east, and became a help to her.

Once upon a time the sun god was displeased with the Devas, because when Rāhu, the eclipse, grasped him, they did not come to his help. He became so angry as to begin to burn the worlds by his fire, the heat of which was felt even at midnight. But the bird Suparna placed his elder brother Aruna in the east, before the sun, and when so placed Aruna lessened the sun's heat. Thenceforth Aruna became the sun's charioteer.

Kadrû ordered Vinatâ to get her son Suparna to carry her and her sons, the snakes, to the home of the Nâgas in the sea. Taking them on his wings he flew so high that the sun scorched them. But Kadrû prayed to Indra, who sent a copious shower of rain, which cooled them. At last Suparna placed the snakes in a beautiful island called Râmanîyaka situated in Rasâtala, the netherworld. They then asked to be carried to other beautiful places to enjoy themselves. He questioned his mother as to why he was to do their bidding, and learnt that she had become a slave. He wanted her to ascertain from the snakes what they would name as the price of her release. Wishing to become immortal, and seeing that he was a very able bird, they said that she would get her release if her son should bring Amrîta, nectar, from Indra's heaven for them. The mighty bird started at once and asked his mother what food he should eat on the way. She told him to eat the Nishâdas but spare the Brâhman. He

* Aruna is called Anûru, thighless. The reason for his being born incomplete is not stated here. The popular idea, no doubt based on some Purâna, is that his mother was so impatient to get a son as to hatch the egg prematurely, with the result that a thighless son was born.

asked her by what sign he should make out the Brâhman. She said that the Brâhman was like fire and would scorch his throat. Accordingly, on his way, the bird ate a group of Nishâdas who had their home in the bowels of the sea.

In the group, there was a Brâhman who had married a Nishâdî woman, and as he scorched the bird's throat and would not come out unless his wife also was spared, the bird opened his mouth and the couple came out. He still felt hungry, went to where his father Kasyapa was, and as instructed by him, he caught in his talons a huge tortoise and an elephant, who were always fighting with each other. With bent head the elephant was always pulling the tortoise (s a d â k a r - s h a t y a v â n m u k h a h). In their former life they had been two brothers, named Vibhâvasu (the elder) and Supratîka, the younger. The latter wanted to live separately and demanded from the elder brother a division of the family property. The elder brother said that union was strength and that brothers should not divide. But as the younger insisted upon division, the elder brother cursed him to become an elephant and was in return cursed to become a tortoise (kûrma). In order to eat these two, Suparna alighted on a huge branch of a huge Rauhina tree, but the weight was such that it broke down. The *Rishis* Vâlakhilyas were hanging by that branch head-downwards, performing a severe *tapas*. To save them, he took the branch in his mouth. With it in his bill and the tortoise and elephant in his talons,* he went to his father Kasyapa at Mount Gandhamâdana. Kasyapa told the *Rishis* that the

* The original says that as the bird thus flew (u d d â n a h) with a great weight (g u r u b h â r a) he was called Garuda. This is not etymology, but pun.

bird was at an endeavour to save mankind, and that they should approve of it. Hearing this, the *Rishis* left the branch and went to Mount Himavat to perform tapas. The bird then flew one hundred thousand yojanas, threw down the branch on a snow-clad mountain which was *nish-purusha*, bereft of human beings, and ate the tortoise and elephant on its peak. He then flew up to Indra's heaven, fought with and killed Bhaumana, the guardian of the Soma, and took the Soma vessel, routing the other guardians named Asvakraunda, Rezuka, Krathana, Tapanas, Ulûka, Svasana, Nimesha, and Praruja. Indra himself came and gave the bird a blow with no less a weapon than his Vajra, but it was only able to take out a single feather, which the mighty bird condescended to give up in honour of the *Rishi* (*Dadhyak*) with whose bone the Vajra was made. The bird told Indra that he must take the nectar down in order to release his mother, and that as soon as this object was gained, Indra might bring it back in any manner he liked. Accordingly, the bird delivered the pot of nectar to Kadrû and freed Vinatâ. The snakes went to bathe, preparatory to drink it; but Indra came unawares and took the pot away. So, the snakes were not destined to drink the juice of immortality. Suparna is Nâgântaka, the killer of snakes.

As already observed, the soma-bringing bird seems to be the moon. The *Taitt. Samhitâ* I. 2, 9 addresses the Soma plant that is brought to the sacrificial hall (and is one of the forms of the moon Soma) thus: 'Become a hawk and fly. May not the Gandharva Visvâvasu and the wolves molest thee.' Aruna not only means the sun but the morning glow. In this story Aruna is the morning glow. Of the two ideas viz (1) that Garutmân is the full-fledged younger brother of Aruna, and (2) that he placed Aruna

before the sun, the first idea may have been a distinct fancy depicting the sun himself as Garutmân, and mixed up somehow in this story of the moon bird. The morning glow, contrasted with the full-fledged sun, is an incomplete bird as though the impatient mother-bird broke the egg too soon at the eastern horizon and got the morning light, and as though, from another egg, a mature one, hatched exactly at the time of sun-rise, the full-fledged sun burst forth. First rises the elder brother, the morning glow, Aruna, and then the sun as if he is the younger brother. First comes into view the charioteer Aruna, and then the sun. Thus, according to one fancy, they would be brothers; according to another, one would be the driver, and the other, the driven. In the second idea, the bird Garutmân, who places Aruna before the sun as the sun's charioteer, must be other than the sun, and I take him to be the moon. Watching the night in the dark-fortnight, we see the moon comes first, and then the morning glow Aruna as though the moon appointed him the charioteer to drive forth the sun. But the idea that, placed before the sun, Aruna lessened the sun's burning light, cannot be explained by any daily or monthly phenomenon. To explain it we must have recourse to an annual phenomenon. The morning glow Aruna, the red, is simply a masculine representation of the feminine Dawn, Ushas, whose starry form is the red star Rohinî or Aldebaran (vide p. 195 *ante*). Let us take this star to be our Aruna in the annual phenomenon. In summer, the sun becomes very hot. In the story about the birth of the Asvins (vide p. 202 *ante*) the Rohinî star, as Saranyû, is exhibited as the sun's wife running away from him, not being able to bear his intense heat; in other words, she rises heliacally, as if unable to be with the burning summer sun. In this story, as soon as the same star, as Aruna, rises heliacally—that is, is seen at the eastern sky along with Aruna's daily form as the earliest morning glow, the sun is fancied to be driven forth by it in the diurnal

rotation. The heliacal rising of the star is soon followed by the sun's Dakshinâyana or southern career, and he becomes milder and milder as he goes gradually towards winter.

Let us now see what we can learn from Vedic sources (so far as I have been able to gather) about the Vâla-khilyas.

Between the 48th and 49th Sûktas of the 8th Mandala of the *Rig Veda* are inserted eleven Sûktas containing in all 78 verses, called the Vâla-khilyas. For what reason these eleven Sûktas were called Vâla-khilyas is not very clear. The *Aitareya Brâhmana* VI. 24—28 contains the following story about these Vâla-khilya Sûktas:—

“The gods after having perceived the cows to be in the cavern, wished to obtain them by means of a sacrifice. They obtained them by means of the sixth day. They bored at the morning libation the cavern with the bore mantra (n a b h â k a *) After having succeeded in making an opening, they loosened (the stones), and then, at the third libation, broke up the cavern by means of the Vâla-khilya verses, with the Ekapadâ as V â k a h K û t a, which served as a weapon and drove the cows out.”

The original for the cavern is v a l a. In the *Rig Veda*, Vala occurs as a demon, whose bila, cavern, containing the cows, is broken by Indra (I. 11, 5). According to Mr. Griffith “Vala is the brother of Vritra, or Vritra himself under another name, who stole the cows of the gods and hid them in a cave.” Vritra was a hi, snake, lying on the mountain; killing him, Indra freed the waters (I. 32, 1). It appears to me the summer rays which produce the summer rains or which melt the wintry snow on mountain tops are personified as the sun Indra's indriyâni, senses, or the powers of his knowledge, described as cows as well as waters fancied to be released from the Orion as soon as the sun strikes it at the Conjunction. Indra's name Purandara,

* *Rig Veda* VIII, 41.

the breaker of the town or castle, seems to mean that at the Conjunction the sun breaks the Orion, which is castle under one fancy and cavern under another. Vala or Vṛitra, therefore, appears to be the power of darkness holding the Orion in winter and killed or driven away at the Conjunction. The Satapatha Brâhmana quoted in Muir V. p. 96, says that Indra is the sun and Vṛitra the moon, thus identifying the lord of the night with the power of darkness. The Orion is the starry form of the moon. The moon has two aspects, one as the demon of the night, and the other as the soul of sacrifice pressed out and drunk in the form of the soma. The good aspect of Vṛitra is indicated when the Vâjasaneyins say about him thus—"In Vṛitra were contained all the gods, all the sciences and all oblations" (Muir II. p. 384). The soma juice, the drink of knowledge, represents Indra's senses or powers of the knowledge of the Self, the In-dweller, who is to be realized and enjoyed by extracting Him from all phenomenal forms or bodies, just as the soma juice is extracted from the soma creepers. Indra Purandara, therefore, as the Ever First Ideal knower, breaks the cavern, the body, and liberates his cows whose milk is the Self. In other words, if man extricates his senses from the phenomenal world, they yield him the Self. As the Vâlakhilya Sûktas are mostly in praise of Indra, and as one of them seems to speak of the senses, as will be shown further on, they seem to have been viewed as the very powers of Indra for the sacrificer to break the cavern with. If so, were these Sûktas named Vâlakhilyas, because, with them, Vala, the cavern, is vanquished (*khilîkṛi*)?

The Aitareya Brâhmana, after stating the story about breaking the cavern, distinctly says that the Vâlakhilyas are *prânâh* and gives directions for repeating the Vâlakhilya Sûktas in a peculiar mixed manner for the purpose of making the breath and speech, eye and mind, ear and Âtman (the soul) of the sacrificer, who is spiritually regenerated in the sacrifice.

About the great sacrifice called *Syena-kit* (also called *Garuda-kayana*) in which an altar is constructed with a large* number of bricks, called *dhenū*, † milch cows, in the form of a hawk in a flying state with extended wings, the *Taitt. Samhitā* V. 3, 2, 5 says:—

Sapta Vālakhilyāḥ purastād
upadadhāti, sapta pasḥāt;
sapta vai Sīrshanyāḥ prānāḥ.

He places seven (bricks called) *Vālakhilyās* from the east (to the west,) seven from the west (to the east); seven indeed are the *prānāḥ* in the head.

Thus, like the *Aitareya Brāhmaṇa*, the *Taitt. Samhitā* also identifies the *Vālakhilyas* with the *prānāḥ*. The commentator, *Bhatta Bhāskara*, says that the seven *prānāḥ* in the head are *kakṣurādi*, sight and other senses. ‡ This takes us directly to the *Bṛihadāraṇyaka Upanishad* II. 2, which quotes an old verse about the Seven *Rishis* in the head of man and says that they are the two eyes, two ears, two nostrils, and the mouth, and that these seven are the *prānas*. Thus the *prānas*, though well known as five, viz: *prāna*, *apāna*, *vyāna*, *udāna*, and *samāna*, are mentioned in the places above referred to as seven ¶ and mean the senses or rather the manifesta-

* If one performs this sacrifice for the first time, 1000 *ishtakās*, bricks, are used; for the second time, 2000 bricks; and for the third time, 3000 bricks (*Taitt. Sam.* V. 6, 8.)

† The text is:—*Ishtakāḥ dhenūr yajamānaḥ kurute*.

‡ *Bhatta Bhāskara* seems to say that these seven bricks are technically called *Vālakhilyās* either because they are placed in the *vālasthāna* of the bird-like altar or because they are named after the *Vālakhilya Rishis*. This portion of his commentary, however, is not yet printed and the manuscript is not free from errors. According to a *Srauti* whom I consulted, seven bricks run from the head down to near the tail, and the other seven from there up to the head. According to *Sāyana*, the bricks are named after the *Vālakhilya Rishis*, who, he says, saw the two sets of *Yajush* formulas '*Mūrdhā 'sīrāt*' and six others, and '*Yantrīrāt*' and six others, repeated respectively when placing the two lines of bricks.

¶ The *Mund Up.* 2, 1, 8, and *Mahānār. Up.* 8. 4. say:—From *Him* sprang the seven *prānas*, the seven rays, the seven *samits* and the seven *homas* or *jihvās* (of *Agni*).

tion of the soul *prâna* by means of the senses. The *Taitt. Samhitâ* V. 1. 10, 4 says that the *prânas* are the *Devas*; and further on (V. 2, 2, 1) that the *prânas* are the *Visvedevas*. This is said in explanation of the *Visvedevas* mentioned in the following verse found in the *Taitt. Samhitâ* IV. 2, 3:—

U du tvâ Visvedevâh
 Agne bharantu kittibhih
 Sa no bhava sivatama h
 supratîko vibhâvasuh

Agni! May the *Visvedevas* bear thee with knowledges. May thou, who hast a lovely form and bright wealth, become extremely good to us. *

In the *Katha Upanishad* V. 3, the *Visvedevas* are used in the sense of the senses, which are *devas*, shiners, as they are the vehicles of knowledge

The formula in the *Taitt. Samhitâ* I. 4, 2 and 3, about making an offering to *Prâna* and *Apâna*, says that all the *indriyas*, senses, are *divyas* and *pârthivas*, heavenly and earthly; and these are explained in the *Taitt. Samhitâ* VI. 4, 5, to be the *Devas* and men; the former, according to *Bhatta Bhâskara*, are the *jñânendriyas* and the latter the *karmendriyas*. In the same formula, the *Devas* are called *Marîkipâh*, who are explained in the *Taitt. Samhitâ* VI. 4, 5 to be the solar rays:—

Âdityasya vai rasmayo
 Devâh marîkipâh.

Bhatta Bhâskara takes these *Devas* to be residing in the solar rays; and as *pa* has the double sense of guarding and drinking, he explains *marîkipâh* to mean either 'they who guard the sun who is *marîkimân* (having rays)' or 'they who guard the solar rays as well as drink them'. This very epithet *marîkipâh* is

* This verse must have been pondered over by the author of our story, in which the elephant and the tortoise, whom I shall try to explain further on, are called *Supratîka* and *Vibhâvasu*, names of *Agni* in this verse.

applied in our story to the Vâlakhilyas. What it was capable of meaning will be stated further on.

The so called Vâlakhilya Sûktas are attributed to several fanciful *Rishis*, viz. hymn I to Praskanva, II to Pushtigu, III to Srushtigu, IV to Âyu, V to Medhya, VI to Matarisvâ, VII to Krisa, VIII to Prishadhra, IX and X to Medhya again, and XI to Suparna. All these are said to be the descendants of Kanva. Verse 4 of VII addresses the Kânvâyanas themselves like this:—

O Ye Kânvâyanas! Ye are Su-devas, who travel “through life on life” (*vay o - vay o vi - karanta h*). Ye have travelled like horses (*asvaso na kañkramata*).

The next verse is extremely difficult and enigmatic:—

Then they made (sang) the great fame of Sâpta who was not yet full (*na anûna h*); and the dark ones “rushed along the paths, so that no eye could reach to them.”

Vayas means not only a period of life but also a bird, and so, if *vay o - vayah* can be taken to mean ‘flying and flying,’ the Kânvâyanas may be taken to be the morning rays, coming on swiftly like birds and horses and singing the praise of the not yet full-fledged rising sun. On their advent, the dark ones, who are evidently the powers of darkness, rush along the paths and disappear at once. As the sun’s horse is called Saptâ (*Rig Veda* I. 164, 2), our story seems to have construed the not yet full Sâpta as ‘he who has Saptâ’ to drive, and therefore the sun’s charioteer Aruna, who, we saw, is an incomplete bird. But seeing that even in the *Taitt. Samhitâ*, the devas are used as the prânas or senses and that the horses also are esoterically the senses—good horses when well controlled, and bad ones when not controlled (*Katha. Up.* 3, 4), the verse 4 was susceptible of being viewed as meaning that the Kânvâyanas were good souls, Su-devas, having the devas, senses, made good and pure. Unless some portion or other of the Vâlakhilya mantras could be

understood as referring to the senses, the applicability of those mantras to the ritual of making the senses of the sacrificer would not exist.

In Sûktas VII and VIII of the Vâ lakhilya mantras, the bounty of a being named Dasyave-vrika, the wolf or tearer of the Dasyus, is highly extolled. The white oxen given by him "are shining like the stars in heaven, so tall, they seem to prop the sky." His bounty is exhaustless and "its fulness is as broad as heaven." He is stated to be the son of Pâtakratu. Immediately after praising the bounty of Dasyave-vrika, Agni, the bearer of the oblations, is praised as being the great Sûra (sun) shining with his resplendent flame, as the Sûrya (sun) shining in the sky. Thus, Agni, the sacrificial fire, is identified with the sun, the source of fire in the sky. Likewise, the moon would be identical with the sun Agni, if we look upon the moonlight as the sun himself reflected. Man, if righteous, is God reflected. Verse 2 of the Vâ lakhilya Sûkta X is most sublime in preaching the One God as all things. It says:—

"Kindled in many a spot, still One is Agni; Sûrya is One though over all he shineth.

Illumining this All, still One is Ushas. That which is One hath into All developed." Griffith.

The original of the last sentence is:—*Ekaṃ vâ idam vi bābhûva sarvaṃ*. The One hath become all this. Thus, by the metaphor of fire, sun, and dawn, the Unseen One, who is the Self that has entered into all, is preached; and this is another reason no doubt why these Vâ lakhilya mantras are used in putting the purified prâṇas, and above all, the Âtman, into the sacrificer.

It appears to me that Dasyave-vrika is the moon, identical with Agni, inasmuch as he has Agni, the solar light, as his Self, and that the Suparna of our story is Dasyave-vrika himself changed in name. Pâtakratu means 'One who has pure sacrifice.' It is by becoming such a one, that is by performing a holy sacrifice, the Kasyapa of

our story gets the bird Suparna as his son, that is, churns out the fire, the Self, from within himself. As Suparna is the full-fledged bird, so is Agni called Anûna, full, and Su-kandra, beautiful, (*Rig Veda* I. 146, 1; II. 10, 6; IV. 2, 19; VI. 17, 4). The *Taitt. Samhitâ* IV. 1, 10, 5 has a formula in which the bird-like altar is praised as Suparna and as being the embodiment of all the Vedic mantras and rituals, and he is asked to fly up to Heaven (*Divam gakkha, Suvaḥ pata*); and the same in V. 1, 10, 5 explains that by repeating this formula the sacrificer is made to go to Suvarga, Heaven. In the Jayâdi-homa mantras (*Taitt. Sam.* III. 4, 7,) Suparna is identified with Yajña, Sacrifice, with Dakshinâ, largess or charity, as his consort. Agni, the churned fire, is Yajña, inasmuch as he is the oblation offered into the Âhavanîya fire (vide p. 27 *ante*.) The *Taitt. Samhitâ* I. 6, 3 says:— ‘May Yajña ascend to Heaven. May Yajña go to Heaven. May Yajña go to the Devas by the path of Devayâna.’ As it is the knower who goes to Heaven by the path of Devayâna; as he should regard himself as Yajña, Sacrifice; and as the bird signifies the knower (vide Vedic text quoted at p. 236 *ante*), the bird-like altar seems to represent the sacrificer himself regenerated and endowed with subdued and purified senses, with Agni placed in the middle as his Self. He thus becomes Agni and flies up to Heaven, which is the All-pervading Supreme Self Himself as the Infinite World. The *Taitt. Samhitâ* V. 7, 6 says that the Agni-*kit* or fire altar (in the form of the bird) is Agni himself as *vayaḥ*, bird; and the same in V. 4, 11 says:—

He who wants to go to heaven should perform the Syena-*kit* sacrifice. The *syena*, hawk, is the swiftest of birds. He (the sacrificer who performs this sacrifice) becomes a hawk and flies to the Suvarga World.

In the *Taitt. Âranyaka* I. 23, the *vâlâḥ*, hairs, of the Creator Prajâpati are stated to have been sent forth as the Vâlakhilyas.

According to Apte's dictionary, the word *khilya* * means (1) *Vedic*, a desert; and (2) a piece of rock in the earth. *Khilya* occurs in *Rig Veda* VI. 28, 2, in which the god Indra is said to increase ever more and more the wealth of the godly man and place him in an *abhinna*, unbroken, *khilya*. It is not likely that Indra placed the godly in a desert, and so, if in the verse quoted the word *khilya* has any connection with a desert, it means most likely an oasis in a desert. But although *khilya* may not mean a desert in the hymn above quoted, it may have been used in that sense elsewhere.

If we bear in mind that *vâla* and *khilya* yield more meanings than one, the former as hair and tail, and the latter as a part, a place, and a desert, it would not be a surprise if we found reasons to think that in our story the *Vâla*khilyas are used in different senses one after another.

As the rays or hairs of the sun and the sparks of fire are metaphors for the souls who are sent forth by the Creator from within Himself, it appears to me that our story has understood the lilliputian *Vâla*khilya *Rishis*, who in the rituals are so intimately connected with the senses and the soul, to be the souls, having the senses. The souls are described to be infinitesimally small, in the *Svetâsvatara Upanishad* V. 9, thus:—

*Vâlâgrasatabhâgasya
sata dhâ kalpitasya ka,
Bhâgo jîvâh sa vijñeyah
sa kâ'nantya ya kalpate.*

If the hundredth part of the end of a hair is cut into hundred parts, one such part is to be considered the *jîva*, soul, who endures for eternity.

* In the *Bṛihadâraṇyaka Upanishad* II. 4, 12, the word *saindhava-khilya* occurs and seems to mean rock-salt or saltpetre, which is the particles of salt compressed and hardened. The same *Upanishad* in another part (IV. 5, 13) uses the word *saindhava-ghana* which seems to mean the *ghanibhûta*, hardened salt i.e. rock-salt. The word *khila* as applied to certain literary works is understood to mean *sâratah saṅkshipta*, essential parts which had been scattered but were brought and put together in a small compass.

Vâlakhilya was quite susceptible of being looked upon, in the later age of riddling Purânics, as the human soul of the Svetâsvatara—the soul who has for the metaphor or simile of his most subtle state as spirit the infinitesimal *khila*, * part, of *vâla*, hair. In the verse above quoted, *sata* means, not simply hundred, but a large, countless, number; so that the sense intended to be conveyed is that the soul is a *anu*, infinitely small. Yet it is capable of pervading.

Then, what is the meaning of the Vâlakhilyas being of the size of a thumb? Taking the heart to be the station of the soul, and the size of the heart to be that of a thumb, that size is poetically attributed to the sizeless soul as well as to the Supreme Self in His aspect as the In-dweller. In the Sâvitri-upâkhyâna, when Satyavân died, Yama, it is said, drew out the *âṅgushṭhamâtra puruṣa* from the body of Satyavân. There, the *puruṣa* of the size of thumb seems to be the *jîvâtman*.

If the Vâlakhilyas are thus human souls, the tree to the branch of which they cling head-downwards seems to be the human body, as the tree of *samsâra*. *Rauhina*, the name selected for it in this story, is probably the *Vata* tree. Our old poets were free to select any tree they liked as the metaphor for the body-tree. If one selected the *Asvattha* tree, another did the *Vibhîṭaka* tree, a third the *Vata* tree, and so on, each imparting into the etymon of his tree the esoteric meaning he wished to suggest. *Rohita*, blood, seems to be derived from *ruḥ*, to rise, to ascend, evidently because it ascends or goes to all the extremities of the body by circulation from the heart. *Rohina* is derived from the same root. The feminine of it, *Rohinî*, means, among other things, the cow of red colour, the colour of blood. I would therefore take the *Rauhina* tree to be the tree of blood, the human body. So long as man indulges in selfish desires, the body tree is the ever sprouting *bhû-ruḥa* on the soil of the accumulated

* *A-khila* means whole, entire, and so *khila* is a part,

karma. From the seed comes the tree and from the tree the seed. In the case of trees such as the Vata, the branches of which send down to the earth long descending roots and thereby become new trees, the branch would represent the root or seed of the samsâric tree. * So, the branch must be cut off and thrown in a place, such as a snow-clad place where it cannot grow and which must be far away from us—far beyond the reach of temptation. The only Son who is capable of cutting off the branch and relieving the souls from it is the enlightened Self. So, they perform tapas, that is pine, for His birth, and do a Homa sacrifice. The Vâlakhilyas who hang by the branch may be compared to the Fathers whom Agastya found hanging on the brink of a pit and who pined for the birth of his Son. Man is *kratu-maya*, a creature of desires (*Khând. Up. III. 15, 1*). † According as his desires are, so will he become. Therefore, becoming Satyakâmas, the souls long for the Son, the enlightened Self, being born from Kasyapa, who is Pasyaka, ‡ the Seer.

The Purânic Kasyapa Prajâpati, the progenitor of all kinds of creation by several wives, seems to be in the main identical with the Vedic Creator Prajâpati. Kasyapa means a tortoise. The Satapatha-Brâhmana ¶ says that Prajâpati took up the form of a *kârma*, tortoise, and created the creatures, that as the tortoise is (also called) *Kasyapa*,

* The Vata tree would very well illustrate the *Trinajalâyukâ-nyâya* of the *Brihadâraṇyaka Upanishad IV. 4, 3*, which says: 'Just as the *Trinajalâyukâ* caterpillar goes to the end of a straw and leaves it after catching another straw, so, the soul of man (who is in *samsâra*) discards one body and goes into another.' Likewise the life of the Vata tree, leaves the old root and stem after striding on to the branch that has become a new tree.

† "Now man is a creature of will. According to what his will is in this world, so will he be when he has departed this life." *Sacred Books of the East, Vol. I. p. 48.* The *Upanishad* then says that man should have the will or desire for the Self.

‡ About this pun on Kasyapa see the *Taitt. Aranyaka I. 1, 8* which says:—*Kasyapa h pasyako bhavati*, with the commentary thereon,

¶ VII. 5, 1, 5 quoted at p. 368 of Max Muller's *India, what can it teach us.*

all the creatures are called *Kâsyapya* (*h* (sons of the Creator Kasyapa) and that the tortoise is *Âditya*. The tortoise which conceals itself in its shell seems to be used as a metaphor for the In-dweller Purusha. The Purusha is that holy aspect of the Vedic Prajâpati, which, when He offered Himself as an oblation, sprang forth from the altar Aditi and entered into all creatures as their One Self. Hence His name *Âditya*, son of the altar. In several places in the Yajur Veda and in the other Brâhmanas, Prajâpati is called *Yajña*, Sacrifice, evidently because He offered Himself as *Yajña*, oblation. The idea that Indra is the son of Kasyapa and Aditi, seems to have arisen by taking Kasyapa to be the deified Sacrifice, and the altar Aditi as his wife giving birth to His aspect as the spiritual Son Indra, the Supreme Self. As another name for sacrifice is *kratu*, action, and as the creator creates the creatures, *i.e.* sends them forth again and again to samsâric forms, according to the tendencies of their beginningless accumulated *kratu*, actions and desires, all the creatures with their good and bad tendencies are potentially in the creator Kasyapa, and inasmuch as he cogitates with those tendencies when creating, they are fancied to be his wives.

Therefore, Kasyapa's wives *Kadrû* and *Vinatâ* may be taken to be *Avidyâ* and *Vidyâ* respectively. The latter is *vinatâ*, modest and humble in spirit, while her *sapatnî*, rival, is *kadrû*, gaudy with variegated colours; the colours being evidently the *lohita-sukla-krishna* colours spoken of as given birth to by *Ajâ*. Unfortunately in this world of sin, *Vidyâ*, knowledge, is overpowered and enslaved by *Avidyâ*, whose sons are the *jihmagas*, snakes, literally the crooked-goers, as contrasted with the comparatively straight flight of a bird like the hawk. Hence the snakes of this story appear to be metaphors for sinful, selfish, worldly desires. If man had no hunger and thirst, he might not be under the necessity of robbing his fellow creatures. The belly is the seat of hunger and thirst. The snake has a long belly and no legs, and makes the belly itself its vehicle.

In other words, the selfish and sinful man always walks the crooked walk by means of the hunger and thirst he has for worldly pleasures. He does not scruple to say an untruth in seeking self aggrandizement, and so, he is a venomous reptile having two tongues, one the tongue of his conscience, the other the tongue in the mouth, which he makes quite different from that of his conscience when he utters an untruth. Indra's pure white horse seems to represent the intrinsically pure nature of the human soul, alike in all when earthly distinctions and selfish purposes are discarded, and quite capable, while in samsaric state, of recovering its purity when it realizes the Pure Self, who out of infinite love has poured Himself into the heart's womb of all creatures. Selfish men in order to cheat others make their own pure soul, the beautiful white horse, black and sinful, by soiling it with their bad desires. They do not like the sun-ward, God-ward, career. They find His light of One-Self-hood too strong. They get cooled by the showers of the sensual world of Indra, (Indra here being taken as the lord of the indriyas, senses). Downward is their career, to the island of Râmanîyaka, the island of selfish pleasures. So, their entwining themselves to the vâla, tail, seems to be an illustration of the name Vâlakhilyas in the sense of 'those who find a place for their bad desires in the tail.' The result is that they hang head-downwards by the branch of the tree of samsâra. The epithet *marîkipâh* applied to them is explained as meaning that they drink the solar rays and are thereby satisfied (*Sârya-marîkîn eva pîtvâ tripyanti*). This may be, when they have become knowers entitled to the Soma drink. The sun is called *Devâ-madhu*, god-honey, (*Khând. Up. III. 1, 1*), and as the Soma drink is synonymous with *madhu* and signifies the drink of knowledge, the solar rays are metaphorically the *am sava* of the sacred liquor. But before the souls became knowers, they might be fancied to have been pursuing evanescent worldly pleasures, and so the epithet '*marîkipâh*' is capable of meaning the drinkers of *marîki*, the mirage, which is

also called *m r i g a t r i s h n â*. The happiness looked for from selfish, discontentful, worldly pursuits is as unreal as the water of the mirage, and is often compared to it. In one of his Stotras, Bhagavân Saïkara says :— ‘O Vishnu! put down the *v i s h a y a - m r i g a t r i s h n â*’. Here, in connection with the mirage, *Vâ lakhilya** would mean, esoterically, the *samsâra-marukâtâra*. The unenlightened souls are in it and drink the mirage. The soul is grasped by the Samsâric ignorance, as the sun by the eclipse, and thus grasped, gives up calmness of mind, and, heated by the fever of *k â m a*, desire, generates selfish pleasures, which in the end prove to be as unreal and useless as the mirage caused by the burning sun. Just as the sun of the hot season begins to cool when driven by the heliacally risen Aruna, the red star, Aldebaran, so the soul, in order to get rid of the fever of desires, must be driven, that is guided, by the Sad-vidyâ of the *Khândogya Upanishad* which teaches *T a t t v a m a s i*. ‘Thou art It.’ This vidyâ or knowledge is taught by Uddâlaka, son of Aruna; and as the father himself is spiritually born as the son, Uddâlaka may be looked upon as Aruna, and his teaching as having been named after himself as Aruna; so that, esoterically, the charioteer Aruna of our story may be the teaching ‘Thou art It.’ To keep the fire of their selfish *Kâma* or Desire, alive, the unenlightened souls bring their small load of firewood, their *a l p a* or *t u k k h a*, low, ‘ways and means;’ while the load of the Great Self, Indra, the fuel carrier of the *Khândogya Upanishad* renown, is *b h û m â*, vast and great. The load of Indra is no other than Himself as the Vast Self sacrificed as the sacred firewood to keep alive Himself as the Fire, the Knower, that sees all creatures as himself. When the Samsâric *Rishis*, grovelling on earth with their small load, have a glimpse of the heavenly Indra who jumps over them—surpasses them—with his big

* The desert of the tail. The tail has the sense also of *lînga*. The *lînga-sarîra*, the very root of *samsâra*, must be cut off. In the stories about Rudra, it will be seen he cuts off his *lînga*.

load, they find out their mistake, and do the homa rite for the birth of the spiritual Son, and wait for His coming. In due time, He is born as the Son of Knowledge Vinatâ and Seer Pasyaka, bursting himself out from the egg with heaven-ward aspirations, and therefore a bird soaring in the sky. Both the knower and the bird are called *d v i j a*, twice-born.

The body is viewed in two aspects. It is a prison so long as its dweller, the soul, does not see beyond it. But if he swells beyond and regards all creatures as self, it becomes the high pedestal for the lamp, the soul, to see, love, and sympathise with all around. It then deserves to be called *Brahmapurî*, the town of Brahman, of the *Brahmabhûta* or enlightened soul, inseparably associated with the Supreme Brahman, who, realized as the All-In-dweller, is the nectar not far away from, but in one's own body. Now, the Self is the Indra or King of birds, the knowers. He is their *Ākârya*. He breaks the prison aspect of the body-tree, liberates them from it, and finds the nectar in its aspect as the *Brahmapurî*.

Now, who are the *Nishâdas* whom the bird, the knower, gulps down? One of the well known names of the bird *Suparna* is *Târkshya*. The *Rig Veda* X. 178, 3 is about *Târkshya*, supposed to be one of the representations of the sun as a horse. It speaks of *Târkshya* as having spread the five *Krishâtis* with his might. These five *Krishâtis* are identical with the *Pañka-janas* spoken of enigmatically in other parts of the *Rig Veda*. *Sâyana* * takes them sometimes as the four castes of men with the *Nishâda* as the fifth caste; sometimes as the *Devas*, *Gandharvas*, *Apsarases*, *Asuras*, and *Râkshasas*; and sometimes as the (1) *Devas*, (2) men, (3) *Gandharvas* and *Apsarases*, (4) *Serpents*, and (5) the *Fathers*, quoting, in support of the last view, the *Aitareya Brâhmana* III. 31 (Haug, p. 214). But the *Rig Vedic* *Pañka-janas* cannot be the four castes with the *Nishâda* as the fifth; for, according to the *Rig Veda*, the *Pañka-janas* are in the sky (X.

* Vide commentary under *Rig Veda* I. 100, 12; 117, 3; VI. 51, 11; 61, 12; VII. 15, 2; X. 53, 4 and 5.

60, 4); they are *yajñīyâsah*, worthy to be worshipped, and are entreated to accept the oblations offered to them (X. 53, 4 and 5); they are invoked along with *Pûshan*, *Bhaga*, *Aditi* and other deities, to increase the wealth of the homestead (VI. 51, 11). In his note under X. 60, 4, Mr. Griffith thinks the five tribes in the sky to be the deified counterparts of the Indo-Aryans of the *Rig Vedic* period who might have been divided into five peoples residing in five adjoining districts. Either the seasons, whose number is mentioned as five (vide I. 164, 12 and 13), or, more likely, the solar rays are the five *janas*. The car of *Soma* and *Pûshan* is called *Pañka-rasmi* (II. 40, 3), that which has five rays or ropes, reins, which, *Sâyana* takes to be the five seasons. True, the number of the solar rays is better known as seven, which idea seems to be the outcome of likening the solar rays to the seven sacrificial priests. But as the *Rig Veda* II. 34, 14, mentions the five *Hotars*, it would appear that the priests are sometimes mentioned as seven and sometimes as five. *Pañka*, five, is derived from a root meaning to expand or cook. When, in counting, the fingers of the closed fist are opened out one by one, the fifth, or last finger opened out, makes the palm *pañka*, expanded, and therefore, the expanding of the whole palm seems to have signified the number five. The reason why the root means to cook also, seems to be that corn, &c, cooked, become expanded. *Jana* is a collective noun for men. As the solar rays are all together like the five fingers of the hand, and as the solar ray is well known as the sun's hand, the setting sun grasps as it were within his fist—within his closing rays of the evening twilight—the whole outlook and beauty of nature which is the wealth for the eye to see and enjoy. This wealth belongs to the solar rays, as without them—without light—we cannot see it; and the sun *Indra*, who has these rays, has this, their wealth, in his hands. At the peep of day, the sun opens his fist. The peeping rays are, as it were, the *pañka-janas*, the expanded and opened five fingers of the solar hand letting out as it were from

it the outlook of nature. So, the meaning of X. 178, 3, referred to above, seems to be that the rising sun-bird spreads his own rays as the five tribes. These five tribes are mentioned along with the morning deities, the Asvins and Ushas: the extended car of the Asvins come to them (VII. 69; 2); yoking her car, Ushas, the Dawn, comes from far and at once visits them (VII. 75, 4); and they are the five tribes of men whom she arouses—*pāñka kshītīr mānushīr bodhayan tī* (VII. 79, 1). The goddess Sarasvatī prospers or increases these five tribes (VI. 61, 12). Sarasvatī seems to be the Dawn in the daily, and the star Rohinī in the annual, phenomenon. When the sun comes in conjunction with Rohinī, she increases the solar rays. *Pāñkajanya* or 'he of the five tribes' is an epithet of Indra (V. 32, 11), as well as of Agni (IX. 66, 20). As men should rise early and worship the emblem of God, viz the rising sun and the fire Agni, in their morning Sandhyâ prayers and their morning Homa rites, so, if we take these five tribes who, according to X. 60, 4, are in the sky, to be the ever brilliant, holy, celestial people, they rise early *punctually* every morning, and worship the rising sun and the celestial fire Agni seen in the fiery Dawn, and thereby make the sun and Agni their own deities, their own spiritual Sons, if we take *Pāñkajanya* to be a patronymic. These five Janas adorn (*añjanti*) Agni with homage (VI. 11, 4).

But in X. 119, which is a hymn put into the mouth of Indra, and in which each verse has this refrain:—"Have I not drunk of Soma-juice?", there is an enigmatic verse, the sixth, which says:—

*Na hi me akshi-pat kana
akkhâmtsuh pāñka-kriśhtaya h.*

The five men never covered or obstructed my eyesight. *

* This rendering is in accordance with Sâyana, who says: "me=madīyam, akshipat=kakshuh-patanam=drishti-sañkâram, na hy akkhâmtsuh=na hy apavrinanti, khadi avavârane."

If the poet did not conceal a riddle in this saying, its meaning may be that the five people, the solar rays, dazzle our eyes, but that the seeing sun is not under such disadvantage from them.* But this is precisely a saying capable of being made to yield an esoteric meaning at the hands of the later poets. The knower Indra says:—‘These five people never obstructed my eyesight, for, have I not drunk the Soma?’ Now, as the Soma is the drink of knowledge, by drinking it Indra’s intellectual eye-sight is not obstructed by the five people. Who then can they be? With very little imagination, a Vedântic poet would take them to be the five senses. The five senses are to man what the rays are to the sun, taking him poetically to be a great seer or knower. His rays are his *krishñis*, literally the drawers. By means of them he draws as it were his knowledge of things, however distant from him they may be on the earth, and tastes moisture and all juicy things. So does man draw knowledge and enjoyment by means of his drawers, viz, the senses of seeing, hearing, smelling, touching, and tasting. They are his rays or lights, as it were; for which reason, evidently, the *Katha Upanishad* VI. 10, calls the senses *pañka jñânâni*,† the five knowledges. They give to man the knowledge of the phenomenal or objective world, and are good when controlled. But when, by a *bhedopākāra*, they are personified as the objects drawn by them, and are allowed to say that there exists nothing else but the objective world seen, touched, heard, smelt and tasted, and named, and that man also is nothing else but an object or body, they assume undue glitter or importance and make him blind to the Self, who is the real seer, namer, &c, capable of naming and unnamings, and who, as a knower, can afford to say: ‘I unname all these diverse, discordant names and forms, and look upon them as My-Self.’ If all men do like

* The *Īśāvāsyā Upanishad* verse 16, prays to the sun for his withdrawing his dazzling rays to enable the devotee to see the Purusha in the sun.

† “*Jñānārthavāt Srotrādīnīndriyāni jñānānyukyaṇte*”—*Saṅkara*.

“*Jñāyate aneneti vyutpatyā jñānāni indriyāni*”,—*Raṅga-rāmānuja*.

this, there will then reign the love of One-Self-hood in them. So, what Indra said was capable of being taken to mean :— I have sipped the drink of knowledge and therefore these five senses do not obstruct my psychical vision.

The Taitt. Samhitâ I. 6, 12 has this verse :—

Indriyâni Satakrato !

yâ te janeshu pañkasu,

Indra! tâni ta âvrine.

O Satakratu ! O Indra ! I wish for those indriyas of thine which are in the Five Janas.

Here the word *indriyâni* means Indra's might, just as the word *rudriyani* (in *R. V.*, I, 43, 2) means Rudra's might. But in later Sanscrit *indriyâni* came to mean the senses, and, so understood, the verse would connect the five janas with the senses.

In this connection there is a remarkable passage in the *Bṛihadâraṇyaka* IV. 4, 17 about the *Pañka Pañka Janas*. The author of the *Brahma-Sûtras* refers to this passage in his *sûtras* I. 4, 11-13. The commentators, *Bhagavân Saṅkara* and *Bhagavân Râmânuja*, say that the *Pañka Pañka Janas* are not the five times five=25 *tatvas* of the *Sâṅkhyas*, nor even some five and five=10 persons, but certain five persons known as the *Pañka-janas*, as in the expression '*Pañkânâṁ tvâ Pañka-janânâṁ*' (*Taitt. Br.* I. 6, 2, 2); and that in the passage of the *Bṛihadâraṇyaka*, they mean breath (*prâna*), eye, ear, *annam*,* and mind, which are mentioned in the

* The *Mâdhyandina-pâtha* of this Upanishad counts *annam*, while the *Kânva-pâtha* omits it. In his commentary on this Upanishad, *Bhagavân Saṅkara* says nothing about the *Pañka-janas* being *prâna*, eye, ear, *annam*, and mind. On the contrary, he says that they are either the (1) *Gandharvas*, (2) *Fathers*, (3) *Devas*, (4) *Asuras*, and (5) *Râkshasas*; or the four castes with the *Nishâdas* as the fifth. But when commenting on the *Brahma-sûtras*, which distinctly say—'*Prânâdayo vâkyaseshât*,' he interprets the *Sûtrakâra* to mean that they are *prâna*, eye, ear, *annam*, and mind, and says in the end that some take the *Pañka-janas* to be the *Gandharvas* and the four others, while according to others they are the four castes, with the *Nishâdas* as the fifth (*Nishâda-pañkamâs katvâro varnâh*). Any how, they are not the 25 *tatvas* of the *Sâṅkhyas*. This shows that even before *Bhagavân Saṅkara*, opinions differed as to who the *Pañka-janas* were. But there is the fact that so old an authority as the *Sûtrakâra* takes them to be the senses.

passage next to it. Bhagavân Rāmānuja explains *prāna* (wind) to represent the sense of touch, and *annaṃ*, food, which is the product of the earth, to represent the senses of both smell and taste. We have thus the group of the five senses, with the mind as the sixth, as the Bhagavad-gītā XV. 7 says:—‘*manahśaṣṭhānīndriyāni*.’

Now, let us take the Nishādas of our story to mean the aforesaid group of the senses and mind. As a pun, these are Nishādas by reason of their sitting* *i.e.* remaining together in the human body. *Prāna*, breath, is said to be five fold, †as *prāna*, *apāna*, *vyāna*, *udāna* and *samāna*. The knower, in practising his yoga, is required to control his senses and mind and make them stand still ‡ simultaneously with his holding and suppressing breath, called *prānas* in the plural, as the formula is:—“*Prānānāyama*.” As the inhaled breath is held and suppressed for a while; as the suppression of the senses is to be simultaneous with it; and as this act of controlling and subduing is called *yama*, the riddle is that, along with breath or the *prānas*, the knower bird gulped down the senses, Nishādas, and made them *yamita*, subdued and put down. As the knower repeats, over and over, this *prānāyama* of inhaling and suppressing breath, he is, as it were, the eater of wind. ¶

Who then are the Brāhman and his Nishādī wife? In performing the *japa*, the breath that is held for a while is let out, accompanied, each time, by the utterance of the *Om-kāra* first and then the Savitrī verse (‘*Tat Savitur varenyam*’ *ityādi*) along with the Vyāhṛitis. The *Om* is a deep sound proceeding from the throat. It,

* Vide p. 101 *ante* about a similar pun on the word Nishāda.

† Vide *Mund.* Up. III. 1, 9 and *Svet.* Up. I. 5.

‡ “*Sarvendriyāni sampratishṭhāpya*.” *Khând.* Up. VIII. 15, 1.

“*Yadā pañka avatishṭhante*.” *Katha.* VI. 10.

“*Sthirām indriya dhāranām*.” *ibid.* 11.

“*Sam-niyama indriya-grāmam*.” *Gītā.* XII. 14.

¶ The ascetic is called *Vāyubhākshana*, eater of wind.

as the Udgîtha extolled in the *Khândogya* Upanishad, is the most sacred of all the Vedic words. As word is brahman, the Om is called tārakam brahma, the saviour word, (vide the Jâbâla and other Upanishads quoted in Colonel Jacob's *Concordance*). In performing the japa, the Sâvitri verse should always be preceded by the Om-kâra. The Nârâyaniya section of the Mahâbhârata, Sântiparva, describes Nârâyana as the Great Purusha, as the embodiment of all the Vedas and sacrifices, and as the Highest Brahmakârin,* repeating the Om-kâra and Sâvitri and the Vedas and Âranyakas. Verse 7 of Adhyâya 340 says :—

Om-kâram udgiran vaktrât

Sâvitriṁ ka tad-anvayâm.

This shews that Sâvitri is the close follower of Om. The same section speaks of Nârâyana as Vidyâsahâyavân, One who is always accompanied by knowledge Vidyâ. The Upanishads attach the highest importance to Om, and take it to represent the Self. Metaphorically, the brilliant sun is the Great Knower, the Self, with his light as his Vidyâ. In this metaphorical sense should, I think, the *Khândogya* I. 5, 1 be understood when it says that the Udgîtha Om is the Sun. I take the Brâhman of the story to be the word Om. The knower lets it out from his throat, and as it is metaphorically called the sun, it is fancied that it scorched the throat and was therefore let out.† The wife let out along with it can only be Vidyâ Sâvitri, uttered forth with Om in the japa. As a riddle, she is a Nishâdî, but, esoterically, she seems to be Upanishad, as Vidyâ sits always by the Brahman, Self. Upanishad is a feminine word, and as the Sâvitri verse teaches the Wisdom of Savitar, Our Father, who is identical with Brahmâ—the same who in the neuter is Brahman—she

* The highest concept of an ethical God. Indra, the Great Student of the *Khând.* Upanishad, and Siva, the Great Ascetic, are each an independent representation of this concept.

† Phenomenally, the moon of self sacrifice puts into his mouth the sun in the solar eclipse and lets him out as if he is the Om uttered forth.

is Brâhmî Upanishad. * So, she is Nishâdî or Upanishad as well as Brâhmî or Brâhmanî, the wife of the Brâhmana Udgîtha, which is a masculine word. The Upanishads attach as great a significance to our Gayatrî-Sâvitri verse as they do to the Udgîtha Om (vide the texts quoted in the *Concordance* under Udgîtha and Gâyatrî). In the Upanayana ceremony, she confers Brâhmanhood on the initiated boy, and as the whole teaching of the Upanishads is to make man a Brâhmana in the true sense of the word, it is no wonder that our story indicates the Gayatrî-Sâvitri to be the Upanishad of Upanishads.

Now about the elephant and the tortoise. I take them to be respectively the Jîvâtmanâ and Paramâtmanâ, the human soul and the Supreme Self, about whom there is the celebrated verse: 'Dvâsuparnâsayujâ' ityâdi, *Rig Veda* I. 164, 20. Its sense is this :—

Two companion birds have embraced the same tree. One of them eats the sweet fruit (svâdupippalam); the other, without eating, looks on.

The *Mundaka Upanishad* bodily quotes this verse at the head of its third chapter, and then says to the effect that in the tree common (to the two), man is sinking and sorrowing by reason of being anîsa, a slave, but that when he sees the Other, the Lord (Îsa) who is jushṭa, † happy—when he sees His greatness—he becomes free from sorrow. This may be taken to mean that the Lord who has sacrificed Himself into the heart's womb of the body-tree of all creatures, and loves them all as Self, is the One happy reigning Lord all in all; so long as man does not see and realize Him, he sorrows as the slave (of selfish desires), but when He realizes Him and the greatness of His One-Self-hood, he is freed from sorrow, and, as the next verse says, obtains extreme similarity (paramam

* This word occurs in the *Kena Upanishad* IV. 7.

† This word is derived from the root jush to enjoy. Jushamâna means the enjoying man, and so, jushṭa seems to mean the joyful, the happy, one who has made himself happy.

sâmyam upaiti). Similarity with whom? With the Lord. Or, sâmya is the godly quality of looking upon all as sama, perfectly equal to, or the same as, himself. This quality he gets by seeing the Lord.

To persons who doubt whether the two birds of the *Rig Veda* I. 167, 20, above quoted, could be the human soul and the Supreme Self, the reply is that so old an authority as the *Mundaka Upanishad* understands them in those senses, as is evident from the manner in which, after quoting the verse at the head of the chapter, it refers to the same tree and speaks of the human soul being entangled in it, while the Other, the Lord, is happy, and that if the *Rig Veda* itself did not conceal an esoteric meaning in the verse, it was capable of yielding one, when milked by the subsequent poets. The commentators say that the eating bird is the human soul, eating the fruit of accumulated karma, and that the other bird is the Witness, the Supreme Self. As to how the fruit of karma or samsâra can be called sweet, they say that the deluded soul fancies whatever it likes to eat, to be sweet. For my part, I would take the eating bird to be the Supreme Self, always eating the ever sweet fruit of eternal joy. Therefore, I should think, the *Mundaka* calls Him the Happy.

The *Rig Veda* I. 164 contains, immediately after verse 20 above referred to, two more verses, 21 and 22, about Suparnas, birds, and makes mention of the sweet fruit again in verse 22. It is thus necessary to consider these three verses together to find out their meaning. Verses 21 and 22 are to the following effect.

Where the birds (plural suparnâh) praise with ever wakeful eyes (animesham) the bhâga or distribution of Amrita, there is the Lovely Protector (gopâh) of the Universe, Who has entered me, the child (pâkam âvivesa)—(21).

The tree in which the birds (plural suparnâh) are madhvadah, eaters of sweetness,

and in which they are all stationed and generate (off-spring), upon its top they say is the sweet fruit (svâdu pippalam). None eats it who knows not the Father—(22).

Seeing that the same sweet fruit is mentioned in verse 22 as being that which nobody who knows not the Father can taste, it cannot, I think, be the bad karmaic fruit; and this sublime language ought to make us pause, and consider, who the Father, and what the sweet fruit, can be, and whether a deep esoteric meaning is not concealed in these verses. I would take the fruit to be identical with Amṛta, the nectar of immortality, spoken of in verse 21. It is exhibited as the sweet fruit, to suit the concept of the eater being the bird. The Father is evidently Our Father, who, according to the Vaisvakarma Sûktas X. 81 and 82, is the First Sacrificer that has sacrificed Himself and entered all the creatures (avarân âvivesa). This, His distributed aspect, seems to be the bhâga of Amṛta, the Soma juice of immortality. The Supreme Self, who is one with the enlightened Self, eats this fruit, that is enjoys the Self. The two birds, the soul and God, are together as companions. Man has two sides, bad and godly. It is in his godly aspect that the God of self-sacrifice, who loves all creatures, dwells, *en-self-ing* it, if I may use the expression. Although the soul and God are together in the heart, still, so long as man does not realize Him, he cannot taste the juice of Self. So, it would seem, the poet, realizing in himself Father Prajâpati that has entered all, says:—‘The Protector has entered me, His child,’ as though He is the milk on which he as a child subsists. The knowers eat the Self as Honey, and thus, getting spiritual vigour, they become generators, fathers, by spiritual rebirth.

This may be phenomenally illustrated thus. The two birds are the sun and moon perched on the same tree, the sky on high. The sun, by his powerful light, is able to eat the sweet dew drops and rain drops, while the moon of the night simply looks on, his light not being strong enough to evapo-

rate them. This is the view of the moon when he is in the night. But there is the other view of him, as the moon of self-sacrifice, when he is completely in day light—when he is one with the sun, the emblem of God. On that new moon day which comes when the moon's starry form, the Orion, is in conjunction with the sun, the solar rays praise the moon Soma, and drink him as their honey, and become the fathers of the summer creation.

Now, to revert to our story about the brothers who became the tortoise and the elephant. In it the companion birds are, it appears to me, changed into two brothers. The tortoise, which conceals itself in its shell, represents, as already observed, the Supreme Self, the In-dweller, as is evident from the fact that the Taïtt. Âranyaka I. 23 describes the tortoise to be the Rasa, Juice, of Prajâpati—that Juice which entered the created beings in order to make them firm. The altar is constructed upon a tortoise buried in the ground (Taïtt. Sam. V. 2, 8). This is evidently symbolical of the Great In-dweller being the basis and Self of the Sacrifice-bird. The In-dweller is Vibhâvasu, Light-Wealth, *i.e.* Wealth of knowledge. The knower ought to look upon Him as Âtman, as himself, and should not divide himself from Him, vide the Upanishad texts upon which the following aphorisms of the Brahmasûtra are based:—

Âtme 'ti tû' pagakkhanti. IV. 1, 3.

Na pratîke, na hisah. ... ,, 1, 4.

Âtmâ, prakaranât. ... ,, 4, 3.

Avibhâgena, drishtatvât. ,, 4, 4.

He should be realized and enjoyed subjectively and not objectively, *i.e.* as an object limited in space. But man, when in samsâra, looks upon himself as nothing but body, and thinks that God also is an object or body distinct from himself, as when he takes the solar globe or any image to be God, instead of realizing the All-pervading Self in his own soul and in all the objects, the sun, moon, stars, &c. So, the ignorant man is Su-pratîka, well-embodied, and therefore is likened to an elephant, the biggest of embodied

creatures.* He wants to live separately from God, and desires a division of the wealth, which, being the unbounded Self, can never be divided. Su-pratīka is capable of being taken in a double sense—one, as well embodied, the other, as having the soul's true spiritual rūpa as the Self. The former sense applies to the unenlightened man, and the latter to the enlightened, who, when he attains to his true rūpa as the Self, becomes Vibhāvasu, the wealth of light or knowledge. About the true rūpa of the knower, vide Trisanku p. 100 *ante*. The Svetāsvatara Upanishad I. 6 says :—

Prithag Ātmānam Preritāram ka matv ā
jushtas tatas Tenā 'mrītatvam eti.

He who knows himself and the Councillor (the Supreme Self) to be separate (from the Brahma-
kakra or phenomenal world spoken of in the first half of this verse) and is made happy by Him (*i.e.* he who realizes the happy Ideal of the Supreme Self) will get immortality.

So, our bird Garutmān's knowing the human soul and the Supreme Self to be separate from the perishable body, which the one has in the samsāric state, and which is attributed to the other either ignorantly or by metaphor, is his eating up the two, and making them united in himself.

The consequence is that the Rishis go to the Himalayas, which, as the abode of Siva, represent high, calm, Heaven.

* In the stories about Siva, it will be seen he kills an Asura of elephant form, which seems to represent the embodied state. The Bhāgavata purāna VIII. 2 says that an elephant of the name of Indradyumna was seized by a crocodile in a lake and cried for many years to all the gods for succour, but none came. At last, he cried to Vishnu, who came at once on the wings of the bird Garutmān, killed the crocodile with his kakra weapon, and rescued the elephant. Here also the elephant seems to represent the de h i n, man, troubled by the samsāra crocodile. Gaja, elephant, seems to be derived from garj or gaj, to roar or trumpet. Man must cry for God's succour loudly and with all his heart's strength, for which reason, Indradyumna becomes the biggest creature that can cry the loudest; and Vishnu, who is the god of sacrifice and whose vehicle is the bird of self-sacrifice, succours him.

Or, it may be, the Himâlayan mountain represents the knower's head (the peak of the body), in which the purified Vâ lakhilyas, as the prânas, are finally located in a calm, contemplative, happy state, thus making them *sîrshanyâh prânâh*. Their bird, the Self, obtains *amrita*, the nectar of immortality. In the Brâhmanas there are such expressions as that the knower conquers Svarga, Heaven, meaning thereby that he acquires It. Hence, the paradox in this story that Garutmân conquered Indra and got the *amrita*. Such a knower releases his mother Vidyâ from bondage.

The gist of the story may be stated thus. The Fatherhood of God consists in His ever having Indra as His Son—a Son by whom He regards and loves all creatures as Himself. Unless man makes his soul to be born as Son, the Self, exactly like Indra, he can never hope to become one with Our Father; and as this spiritual birth is godly, it is to be sought for from God, who is so graceful as to be ever ready with His sacrifice, if only man would join in it with self-sacrifice as the oblation, for the birth of the Son. The Son, whom the all-souls, Visvedeva-Vâ lakhilyas, get, subdues the senses, Nishâdas, performs steadfast Upâsana and japa of Om and Gâyatrî, and understanding the nature of the soul and God and how the soul should not seek separation from but be one with God, cuts off the tree of samsâra, liberates the all-souls from it, obtains the nectar of immortality, and releases Mother Vidyâ from bondage.

Phenomenally, the Orion is the place of the tail-like Belt. It is under one aspect the town or body in the sky containing the summer rays as the souls, and under another, the heaven containing the same light as nectar.

The sun, as the creator, has two wives, Night and Day. The snakes, the powers of darkness, are the sons of the former, while the moon is the son of the latter, as the new moon issues forth from day.

The pure white horse seems to be a metamorphosis of

the sun Indra himself. The Evening Twilight is, as it were, the tail of the sun-horse, and becomes gradually more and more dusky as if the snakes of darkness mingle themselves with it. Day is enslaved by Night in winter. The moon, as the maker of the seasons, scorches the snakes in the hot season, in which the hours of night are lessened; then comes the rainy season, after the summer solstice; and the island, in which the snakes are finally placed, seems to be the dark half of the year. The bird, as full moon, cuts the Orion and carries it up, along with the *Rishis* clinging to it, to the sun, at the Conjunction, when, be it fancied they finally leave the Orion and become the nebulous stars of the Milky Way, which may well be likened to a range of snow-clad mountains. According to *Âpte's English and Sanscrit dictionary*, the Milky Way is called *Viyadgaṅgâ*, the *Gaṅgâ* river in the sky. As that river rises in the *Himâlayas*, the Milky Way may be fancied to be both the *Himâlayas* and the *Gaṅgâ* river in the sky. According to his *Sanscrit dictionary*, the *Vâ lakhilyas* are "a class of divine personages of the size of a thumb and produced from the creator's body and said to precede the sun's chariot." There must be some *Purânic* authority for the idea of their preceding the sun. Thus, while under one fancy they are placed on the *Himâlayas*, they are, under another, located ultimately before the sun, to show, evidently, that they are the enlightened souls putting down the evil desires, like the morning rays that precede the sun and put down darkness. They are in the mane as it were of the sun horse, as the Dawn (the morning rays) is called the head of the sacrificial horse (vide the opening sentence of the *Bṛihadâraṇyaka*).

About the nectar. On the newmoon day which comes when the sun is in conjunction with the Orion, the place of the heavenly soma, the moon conquers, that is obtains, Indra by self-sacrifice; and then, the heliacally risen Orion is fancied to be the vessel full of nectar,

the summer light, taken gradually by the moon towards the night. Just when it rises acronically, and is thus completely brought to the night and to the snakes of it, the sun withdraws his summer light, and the Orion-vessel also goes back gradually to the sun. Thus, the snakes of darkness, who represent low selfish desires, do not get the nectar.

SUKRA, KAKA, YAYÂTI.

The planet Venus is masculine in Sanscrit. His names are Usanas, Kâvya, Kavi, Sukra, &c. Usanas seems to have been his chief name, derived from the root *vas*, to desire, or to shine. The Rig Veda speaks of Usanas Kâvya (son of Kavi, poet) in many places. Some of these verses will be referred to below:—

The lovable (*vena*) sun (Sûrya) is born.
Kâvya Usanâ brought back the cows with him
(I. 83, 5).

This seems to mean that Venus, as the morning star, brought back to the eastern sky the cows, the dawn rays, from the western sky, where they had disappeared in the evening, it being fancied that Venus, who is both Morning and Evening Star, has control over the east and the west, and over the cows, the solar rays, far from which, he (Venus) does not go.

Usanâ fashions or makes Indra's might (meaning his Vajra weapon.) Indra rejoices with Usanâ Kâvya (I. 51, 10 and 11). Kâvya Usanâ fashions and gives Indra his Vajra weapon (I. 121, 12).

The dawn rays, fancied to have been brought back by the Morning Star, appear to be here conceived as being the weapon of light, fashioned and given to the rising sun Indra, for killing the darkness.

The Asvins seek the praise of Usanas Kâvya (I. 117, 12). He and Indra and the Devas come together (V. 29, 9; 31, 8). He establishes the divine Hotar Agni (VIII. 23, 17).

All this would fit in with the morning star that comes with the Asvins and the sun about to rise. He is the early riser and the young heavenly poet Kâvya, * lauding the

* I would take Kavi's son to mean the boy poet, the planet being a boy when compared with the sun and the apparent size of the moon.

rising sun with his praises, and seeing the morning sacrificial fire kindled and worshipped with its heavenly prototype in the dawn fire. Verse 2 of IV. 16 says:—Like Usanas the priest shall praise Indra.

Born from night, the Aruna has thrown up the sun's wheel and stolen the word (*vâkam mushâyati*). O Usanas! Kavi! thou hast come from far to protect us (I. 130, 9).

The commentator seems to take Aruna to be the morning sun Indra. Mr. Griffith takes Usanas and Kavi to be adjectives qualifying Indra, who is the deity of the Sûkta, rendering Usanas as 'one who has eager speed.' 'The rising sun may as well be addressed thus:—'O poet, O the yearning (Light) that has come back to us (like mother cow yearning for her calf—*usatîriva mâtaraḥ*—an expression used in respect of the Divine waters)'. But, although the deity of the Sûkta is the sun Indra, other objects may well be described along with him, thus:—Aruna, the red dawn light conceived as a male god, throws up the rising sun Indra, who is, as it were, the sun's wheel, i. e., the sun as a wheel. The same Aruna steals and brings for us the Word, which may be taken to be the day that had been stolen away at nightfall by the powers of darkness; and as soon as the day is brought back, its lord, the sun, comes to protect us. Or, Usanas, though called here Kavi instead of Kāvya, may be the planet Usanas himself, coming as the morning star and poet, along with Aruna, the red light that throws up the solar wheel. Probably the planet's Paurāṇic name Kavi was derived from this very verse, and the other name Kāvya from the other verses.

Quite distinct from Kavi or Kāvya Usanas, there is in the *Rig Veda* (II. 23. 1), a pre-eminent poet of poets (*Kaviḥ Kavînām*), viz. the god *Bṛihashati* alias *Brahmanaspati*.

Before going to the Paurāṇic story about *Bṛihaspati*, the priest of the Devas, and Usanas or Sukra, the priest of their enemies, the Asuras, it may not be out of place to trace

the history of the word *asura* from the *Rig Veda*. *Asura* is derived from *asu*, breath, life, and *Asu-ra*, seems to mean one who is full of breath, life, or strength; for, a strong healthy man can exert much without losing breath, while a weak man loses it and gasps for it. That this sense of the word has entered into the Purânic story about the priest of the *Asuras* is evident from the fact of his being exhibited as giving life to even dead persons. In many places in the *Rig Veda*, several gods are called *Asuras*, meaning that they are *powerful* to put down the *Dâsas*, *Dasyus*, *Rakshases* and other enemies. With the aid of the index of names attached to Mr. Griffith's *Rig Veda*, I find that the gods are called *Asuras* in the following hymns:—

Varuna—in I. 24, 14; II. 27, 10; 28, 7; VIII. 42, 1; X. 132, 4.

The dual gods *Mitra* and *Varuna*—in I. 151, 4; VII. 65, 2 (they are the *asuras* and *aryas* of the *Devas* *i.e.* they are strong and friendly); VIII. 25, 4. In V. 63. 3 and 7, they are invoked to shower rain or boon by the *mâyâ* or genius of the *Asura*, taken to be either *Dyaugh* or *Parjanya*.

Dyaugh or Heaven—in I. 131, 1; III. 53, 7; VIII. 20, 17; X. 31, 6; 67, 2; 92, 6. The *Ângirases* are called in III. 53, 7 to be heroes, the sons of *Dyaugh*, the *Asura*. In X. 67, 2 the same description is repeated with the addition that they were the first to think of the abode of sacrifice, and to occupy the state of *vipras* (*vipram padam dadhânâh*). The same sons and heroes of *Asura Dyaugh* are spoken of in X. 10, 2 as the upholders of heaven and as witnesses of men's acts.

Savitar—in I. 35, 7 and 10; IV. 53, 1; V. 49, 2; *Pûshan*—in V. 51, 11.

In X. 93, 14 the poet praises *Duksîma*, *Prithavâna*, *Vena*, *Asura Râma*—these wealthy beings—whose fame was heard when they yoked five hundred horses (to their chariots.) It is noteworthy that

the three Râmas of the Paurânic are strong heroes, viz: Parasu-Râma, who annihilated the Kshatriyas; Dâsarathi-Râma, who killed the Râkshasas; and Vasudeva's son Rama alias Bala-Râma, the Râma of strength.

Rig Veda III. 56, 8 says:—The three heroes, the sons of the Asura, are ruling or shining (*râjanti*). According to Sâyana they are Agni, Vâyu and Sûrya.

Indra is called Asura in I. 174, 1, III. 38, 4; VIII. 90, 6; X. 96, 11; 99, 2; 12. In him the Devas placed *asuryam*, Asura-strength, or among the Devas it is he who holds *asuryam*, VI. 20, 2; 36, 1; his *asuratvam* is matchless (*mahan mahatyâ asuratvam ekam*), X. 55, 4.

Agni is called Asura in II. 1, 6; IV. 2, 5; V. 12, 1; 15, 1; VII. 2, 3; 6, 1; 30, 3; he is Asura Svarvit that found heaven, X. 56, 6.

The *asuryam* might rests on Agni, V. 10, 2.

In III. 29, 14, Agni is said to have been born from the belly of the Asura (*Asurasya jatharâd ajâyata*), whom Griffith takes to be Dyauh, and Wilson, the Arani wood.

Rudra is one of the names of Agni (II. 1, 6). He is called Asura in V. 42, 11.

The Soma juice is called Asura in IX. 71, 2; 73, 1; he is the bountiful Asura, assuming white colour (*Svetam rūpam kurute*) 74, 7. It must be borne in mind that the moon Soma is one of the aspects of the Soma.

So much about the gods being called Asuras in the Rig Veda. Now, the evil powers also are called Asuras in the Rig Veda, because they too are strong to molest men, but the gods are able to put them down:—

Bṛihaspati pierces the heroes of Asura Vṛikad-varas, II. 30, 4.

Svarbhānu, the Āsura, beats the sun with darkness, V. 40, 5. This seems to refer to the solar eclipse; and the demon Svarbhānu, he who shines in the sky, seems to be the moon who causes the eclipse.

Indra is Asuraghna, the slayer of the Asuras, VI. 22, 4.

Weaponless are the godless Asuras (a n â - y u d h â s o A s u r â h a - d e v â h), VIII. 96, 9. This evidently makes a distinction between godly Asuras and ungodly Asuras. Indra brings joys from the Asuras and prospers therewith, VIII. 97, 1. Here the Asuras are taken to be the powerful Rākshases; but it may be they are the beneficent godly Asuras.

The gods break the forts of Asura Pipru, who was m â y i n, X. 138, 3; that is, who too had genius, but evil genius.

In X. 53, 4, Agni, the divine priest, says:—"This prelude of my speech I now will utter, whereby, we, gods, may quell our Asura foemen (y e n â ' s u r â n a b h i d e v â h a s â m a)." Here too the Asuras are meant to be the godless Asuras.

With reference to the last quoted verse Mr. Griffith says:—"The Asuras in the later hymns of the *Rig Veda* are evil spirits in perpetual hostility with the gods, not to be confounded with the great celestial Asuras, the chiefs of the gods." It will be seen, however, that even hymns subsequent to X. 53, 4, for instance X. 56, 6; 96, 11; 99, 2; 12, call the gods Asuras, while even in the earlier part of the *Rig Veda*, for instance in II. 30, 4, the evil powers are given the same name. This shows that Asura was simply a name of quality, meaning strong, mostly applied to the powerful gods, but sometimes also to those powers of evil who were considered to be strong enough to molest men, but never strong enough to match with the a s u r a t v a or strength of the gods.

But it must be admitted that X. 53, 4, taken by itself and without the implied qualification of *ungodly*, was capable of engendering in a subsequent age the idea that an Asura was the enemy of the Devas. So, when we come down to the Brâhmana period, we find the Devas and Asuras always mentioned as mutual enemies. Deva is derived from *div* to shine, and seems to have meant the shiner, the glower, such as the sun and moon. As light is a metaphor for knowledge, Deva was pre-eminently a name which could be applied to God, the All-knower, without any qualification, whereas the double sense in which the word Asura was used in the *Rig Veda*, sometimes as the strong gods and sometimes as their strong enemies, would necessitate the subsequent authors, if they applied the name to the gods, to qualify it by the word *godly*, to distinguish them from the *a deva* or *ungodly* Asuras. Naturally therefore, the equivocal epithet Asura was rejected as not suited to the Deva; and the very fact of the rejection drove the two names into etymological contrast with each other, as knowledge or righteousness versus brute force or the powers of darkness.

The Taitt Samhitâ I. 5, 9 says:—Day belonged to the Devas and night to the Asuras; the Asuras carried away the cows of the Devas and entered night. But the Devas found out that night was Âgneyî (she who has Agni); they praised him, and, thus praised, Agni brought back the pasus, cows.

Night is Âgneyî, because the *Rig Veda* I. 95, I, says:—‘Two sisters, dissimilar in appearance, suckle their calves, each that of the other; with the one the tawny calf acquires strength; with the other the Sukra calf’. Sâyana says that the sisters are day and night, and that their sons are Agni and the sun, respectively. Night gives birth to the morning sun and gives him over to Day. The sacrificial fire kindled in the day shines well in the night, as if Night nourishes him. The character of Agni as Rakshohan, killer of the Râkshasas, is to be explained by taking the latter to be the

powers of darkness. Shining in the night, Agni kills them, they represent sin, as the Taitt Samhitâ V. 1, 8, says:—*P â p m â v a i t a m a h*. 'Sin is darkness.' So, the Asuras who entered the night seem to represent the powers of darkness.

The vessel, in which the soma juice is offered in succession to the different deities, is called *u p a y â m a*, and the act of holding up the juice, preparatory to the offering, is called *g r a h a*. The grahas intended for the different deities have been given different names. Among those deities, there occur two strange deities whose names are *Sanda* and *Marka*, and their grahas are called *Sukra* and *Manthin*. But, instead of offering the contents to *Sanda* and *Marka*, they are offered to *Indra*. Regarding this, there is a story in the Taitt. Samhitâ VI. 4, 10, (vide Muir V. p. 230), which, the commentator *Sâyana* quotes, and explains thus:—

Brihaspati * was the *Purohita* or priest of the *Devas*, and *Sandâmarkau* (*Sanda* and *Marka*) were the priests of the *Asuras*. They were both *b r a h m a n v a n t a h*, devout, and so, were not able to surpass each other. The *Devas* invited *Sanda* and *Marka*, who said:—'Very well, we will attend if you hold up grahas for us also'. The *Devas* held up the grahas called *Sukrâmanthinan* (*Sukra* and *Manthin*) for them, but offered the contents to *Indra*, and rubbed off the particles of dust that had stuck to the outer side of the bottom of the vessel, saying this formula:—'O *Sanda* and *Marka*, begone (be blown off) along with this dust.' Thus, "the gods sent away *Sanda* and *Marka*, and offered up themselves to *Indra*."

Sâyana takes *Sanda* and *Marka* to be the sons of the *Asura* *Guru Sukra*, but it is not known whether he had any Vedic authority for doing so. These dual *Sandâmarkau* may be compared with the two magical priests *Kilâtâkulî*

* *Brihaspati* occurs as *Purohita* even in the *Rig Veda* II. 24, 9. He is called the *Brahmâ* priest in X. 141, 3.

(p. 50 ante). In verse 24 of *Rig Veda* X. 87, which is a hymn about Agni Rakshohan, Agni is asked to burn the dual Yâtudhânas, called the mithunâ (twin) Kimîdinâ. * In II. 30, 8, Indra is said to kill the Vrishabha, the bull or the chieftain, of the Sandikas, and the name of that chieftain is supposed to be Vrikadvaras mentioned in verse 4 of the same Sûkta. The name Marka occurs in X. 27, 20, which says:—*Sûras ka markah uparo babhûvân*. Mr. Griffith renders this as the “all-cleaning sun who is above us”; but at the same time he says that Professor Roth interprets *Marka* as meaning ‘obscuration’, and that Professor Ludwig thinks that the moon, ‘the obscurer of the sun’ is meant. In the *Taitt. Ekâgni-Kânda* II. 13, *Sanda* and *Marka* occur, among others, as evil spirits troubling young children but driven away by repeating that Mantra. *Sanda* means the bull, and, if the *Sandikas* were a neighbouring people whom the Vedic Âryans hated, they may have named their evil spirits of winter after the *Sandikas*, and celebrated the summer sun Indra’s victory over them. At the junction of winter and summer, the Asuras and the Devas meet, the Asuras presume to claim a share in the joys of summer light; but they cannot have it; and as only the holding up of the cup was promised, it is held up, but in the meantime the summer sun rises and gulps down the contents. So, to the Asuras, there is a slip between the cup and the lip, and they are blown off like darkness at sun rise. The cup *Upayâma* is identified with the earth, for Sâyana quotes the Vedic text:—‘*Iyam vâ Upayâmâ*’: ‘this (earth) indeed is the *Upayâma*.’ The *Upayâma* cup is also called *Antaryâma*, which name is explained to have arisen from the formula which says.—‘*Antar yak kha, Maghavan!*—O Maghavan (Indra)! make (this *Upayâma* vessel containing the Soma) hidden.’ That is, as Sâyana explains—‘Make it invisible to our enemies, the Asuras.’ If we take the vessel to be the Orion, representing in the sky our earth quite brimful of all

* Mithunâ Yâtudhânâ Kimîdinâ seem to be the masculine dual Mithunau, Yâtudhânau and Kimîdinau.

her summer joys, she becomes invisible to mortal eyes when the sun Indra applies her to his lips, because she has heliacally set. The dual Asuras, *Sanda* and *Marka*, may probably be the day and night of winter, or the sun and moon of winter; for, the *Mahâbhârata* I. 65, Sloka 28, says that the sun and moon of the *Devas* are different from the sun and moon of the *Dânava*s.

The Mantra which is repeated when offering the soma of the *Sukra-graha* to Indra is *Rig Veda* X. 123, 1:—‘*A y a m V e n a h*’ &c. It is a *Sûkta*, the *devatâ* of which is *Vena*. The authorities differ as to who *Vena* is; Mr. Griffith takes him to be the sun, but says that *Mahâdhara* takes him to be *Kandra*, the moon; and that according to Professor Ludwig *Vena* is the moon, and the *Gandharva* mentioned in verse 7 is the sun. *Vena* means ‘the beloved’, and probably the summer light personified as the *Soma* juice is praised as *Vena* and offered to the sun *Indra*.

It is not clear why, of all the planets, the *Pauranics* considered the planet *Usanas* to be the *Guru* of the *Asuras*. Was it because *Usanas* was viewed as the moon, the lord of night, in miniature, and because another name, *Sukra*, the bright, came into vogue for that planet and in course of time got mixed up with the *Sukra-graha* held up for one of the *Asura* priests? If so, the application of the name *graha* to one planet, *Usanas*, seems to have paved the way for calling the other planets also *grahas*. At all events, the idea of the connection of *Usanas* with the *Asuras* was older than the *Purânas*; for, the *Taitt. Samhitâ* II. 5, 8, 5 says that *Agni* and *Usanas* were the messengers respectively of the *Devas* and *Asuras*. The *Râmâyana* I. 25, 20, says that the mother of *Kâvya* was killed, because she wished the world to be without *Indra*.

But, whatever maybe the mythical bad aspect of *Usanas* as the lord of night in miniature, his name *Kavi* or *Kâvya* seems to have asserted its full etymological force, as the *Paurânic* idea is that *Sukra* is a very learned personage noted for his *nîti*, wisdom.

If, as already observed, the word *asura* was used in the *Rig Veda* in two senses, good and bad, and *deva* in a good sense, *deva* also, in course of time, seems to have been degraded by construing it as derived from the root *dîv*, to play, from which *devana*, gambling, is derived. Even in the *Upanishads*, sometimes, the word *Devas* means the *indriyas*,* senses—they that play with desires. Still, even though so construed, the word *Deva* would seem to contend for a good meaning, in the sense of *Krîḍâvân*, the spiritual lover of all creatures.

As, thus, *Deva* and *Asura* were each capable of being used in either a good or a bad sense, the riddling *Panrâgies* were free to pourtray the *Devas* and *Indra*, sometimes in their Vedic grandeur and sometimes as being in a non-eternal world of pleasures, looking upon *Indra* as a god of *indriyâni*, senses. Similarly, in personages openly exhibited as *Asuras* or *Dânavas*, we may often detect most charitable and righteous beings, as in the *Dânav* king *Ilvala* (p. 130 *ante*).

The following story about *Usanas*, the *Brâhman* priest of the *Asuras*, and about his son-in-law *Yayâti*, is from the *Mahâbhârata* I. 75—93:—

Lacking the knowledge of resuscitating dead persons, the *Devas* sent their *Guru* *Brihaspati*'s son, *Kaka*, to learn the life-restoring *vidyâ* or knowledge from *Usanas*, becoming his disciple in disguise. The *Asuras* suspected who this new student was, and killed him, over and over again, in the wilderness, where he was grazing the cattle of *Usanas*; but *Usanas* resuscitated him each time, for the sake of *Devayânî*, *Usanâ*'s daughter, who loved *Kaka* without his knowing that she was doing so. At last, one day the *Asuras* reduced *Kaka* into ashes and mixed them in *Usanâ*'s drink; and when *Usanas* said—'O *Kaka*! where are you my boy,' he replied

* The *Katha Up.* V. 3, says:—'Visvedevâh upâsate', which is explained as *kakshurâdayah* i.e. the senses.

—‘Sir, here I am, in your stomach—I, the son of Brîhaspati’. So, Usanas was obliged to teach the knowledge to Kaka, and said to him—‘Nobody who enters my belly can come out alive unless he is a Brâhmana. Come out, from my body and thereby become my son as well, if you are not Indra.’ Kaka came out, bursting open the Guru’s belly and thereby killing him; but he was so grateful as to bring him back to life by the knowledge he had learnt. He obtained permission to depart. When he was leaving, Devayâni asked Kaka to marry him; but he refused, saying that her father had become his father also, (by reason of his coming out from him), and that therefore he looked upon her as his sister. She got angry and said—‘May the secret knowledge learnt by you be of no use to you.’ But he said in return—‘Be it so; but may it be efficacious with him to whom I may teach it, and may you, a Brâhman’s daughter, whose blind love does not see the right man from the wrong man, marry a non-Brâhman!’

Accordingly she marries the Kshatriya king Yayâti under strange circumstances. As her father Usanas or Sukra was the priest of the Asura king Vrishaparvan, one day, she and Vrishaparvan’s daughter Sarmishtâ, and her companion girls, went to bathe in a river, keeping their cloths on the bank; but Indra, coming down as wind, mixed them up, so that, when the girls came up to dress, Sarmishtâ mistook Devayâni’s cloth for hers and wore it. Devayâni did not brook a Kshatriya girl wearing her cloth and upbraided her. A quarrel ensued, resulting in the king’s daughter shoving Devayâni into a waterless well and going home with the other girls. Yayâti, who was hunting, happened to hear cries from the well and took out Devayâni, who, being thus touched by him, married him. She

got her father to prevail upon *Vṛishaparvan* to marry *Sarmishthâ* also to *Yayâti*. So, making her a *sapatnî*, co-wife, she made her her *dâsî*, slave, on the hard condition that *Yayâti* should not meet her, and that if she ever got sons they should not have the kingdom. He, however, met her secretly, and a beautiful son named *Druhyn*, was born. Seeing him, *Devayânî* thought that *Sarmishthâ* must have committed the sin of adultery, and questioned her severely. She said that an austere *Rishi* of solar splendour gave her the child as a boon. Then *Devayânî* had two sons, *Yadu* and *Travasn*, while *Sarmishthâ* had two more sons in secret, *Anu* and *Pûrn*. One day, *Devayânî* caught her husband in the park in the company of her rival's three sons who were like himself, and questioned them who their father was. They innocently pointed to him and ran up to him, but he dared not caress them in her presence. His discomfiture was complete. She took *Sarmishthâ* to task, but the latter was bold enough now to say that she had done nothing wrong, and that she loved her husband better than she did. With tears in her eyes, *Devayânî* ran to her father *Usanas*, and poured forth her complaint as to how her husband had broken the compact, and how her rival had three sons, even one more than she had. *Usanas* cursed him to become old. Instantly, he became a decrepit old man and said that he had not yet enjoyed enough with youth and *Devayânî*. 'If so,' said *Usanas*, 'exchange your old age with the youth of any of your sons who may be willing to give it, and make him king after you'. None of the sons liked the idea of becoming old, except *Sarmishthâ's* last son, *Pûrn*, who gladly gave his youth to his father and took his old age.

Becoming thus young again—younger than he was before—Yayâti left the government in the hands of Pûru, and enjoyed pleasures for one thousand years, sporting with the Apsaras nymph Visvâkî, sometimes in Indra's garden Nandana, sometimes in Alakâ (Kubera's town inhabited by his people, the Gandharvas, Apsarases, Yakshas, &c.,) and sometimes on the summit of Mount Meru (the abode of all the gods), only to learn at last (as summarized* by the author of the Vishnu Purâna in narrating this story) that the enjoyment of any amount of pleasure does not satisfy the desire for it, but on the contrary increases it, like fire fed with clarified butter. Taking back his old age, he installed Pûru, and became a Vânaprastha in the forest, where, he spent his days in the company of Brâhmans, performed tapas in the midst of five fires (pâñikâgnimadhye), and at the end, died and went to Svarga, heaven, encompassing earth and sky (âvritya rodasî.) In Deva-sadma, the Home of the Devas, he was honored by the gods, Maruts and Vasus. He travelled at will in Deva-loka and Brahma-loka. Once upon a time, he went to Sakra (Indra), and there was the following discourse between them:—

Indra—Tell me what didst thou say to thy son Pûru when he took thine old age and governed?

Yayâti—I told him (to this effect)—‘Men excel all other creatures, and among men, the knower excels others; never be angry, never hate, never say harsh word, surround thyself with good men, honor them, show friendship, charity, mercy to (all) creatures.’

Indra—O Yayâti, completing all karmas, sacrificial acts, and renouncing home, thou wentst to

* Na jâtu kâma h kâmanâm upa-bhogena sâmyati
haviṣhâ krishnavartmeva bhūya evâ'bhivardhate,

the forest. I ask thee—like whom art thou in t a p a s, austerity ?

Yayāti—None like (my) self, do I see, even among the Devas, Gandharvas and great *Rishis*.^{*}

Indra—Thou extollst thyself, decrying others, thine worlds are therefore limited, and the p u n y a or acquired good acts having come to an end now, fall thou down.

Yayāti—If so, grant that I do fall among the good (s a t ā m m a d h y e).

Indra—‘ Be it so.

Accordingly, he fell, but did not come down to the earth. As he was falling down, he was accosted, one after another by Ashtaka, Pratardana, Vasumanas and Sibi, with each of whom he holds a dialogue, the main drift of which may be given as follows, using *X* to denote each one of them:—

X—Do not fall, O thou who art as brilliant as the sun. Take the fruits of my pious acts and go up.

Yayāti—No, I will not take the fruits earned by another.

X—Thou art coming from heaven. Dost thou know what worlds await me there ?

Yayāti—Infinite worlds, all blazing like lightning.

X—Take them all.

Yayāti—Be they for thee.

X—If thou wilt not like to buy them from me, take them as a gift.

Yayāti—No, I find no pleasure in worlds given by others.

All the four together—If thou wilt not relish our individual worlds, we give thee all ours collectively and go to hell rather than see thee fall.

* Nā haṃ Deva manushyeshu Gandharveshu Mahā-
[rshishū.

Ātmanas tapasā tulyam kaṅkṣit paśyāmi Vāsava

Yayâti—O ye truth-loving souls ! Strive ye for what I deserve: what I myself did not do before, that I do not know.

They—Whose are these five golden chariots that we see yonder ?

Yayâti—These five golden chariots will carry ye; (for) the good souls will glow upward like the flame of the fire.

They—Ascend these chariots, O king ! and transcend the sky; we shall follow thee when our time comes.

Yayâti—We are all to go now ; we have conquered (earned) heaven together; come along, here is the painless path to Deva-sadma, the Home of God.

So saying, they all went up, and the chariot of the last, viz. Sibi, surpassed the others in swiftness; for Sibi had given away all he had, and there was nobody on earth who equalled him in charity (vide the story about Sibi's self sacrifice). They then ask Yayâti—'Who art thou?' He says—'I am son of Nahusha and father of Pâru. I am your maternal grand-father. I conquered the whole world and reigned, and made a gift of it to Brâhmans, performing the horse-sacrifice. My Satyam, Truth, upholds heaven and earth, and by It, Agni, the fire, glows among men. I tell ye not in vain. The good (santa) honor Sattiyam, Truth.

The paradox that must strike any one who reads this story is that Kaka, the son of Brîhaspati, the Guru of the Devas, becomes the son as well of Usanas, the Guru of their enemies, and that the Guru of the Asuras has a daughter named Devayâûî—a name connected with Deva. Kaka's birth from the belly of the Asura Guru should make us not to overlook Rig Veda III. 29, 14 (already quoted, vide p. 278 ante), in which it is said that Agni was

born from the belly of the Asura. As *Brîhaspati* is one of the aspects of the sun as poet, and as he is known as the Purohita or priest of the Devas even in the Vedas, that Asura, who, of all the Asuras of the *Rig Veda*, was most fit to be conceived as the priest of the Asuras, the powers of darkness, is the moon Soma. He is the goal of the souls who die in sin and go by the Path of Smoke, and who are hurled down to be born again and again in *Samsâra* (vide *Brîh. Âr. Up. VI. 2, 16*; and *Khând. Up. V. 10, 5*); and this seems to be the meaning of the Asura Guru's resuscitating dead persons. The reason why the moon was fancied to be the goal of the Path of Smoke seems to be that he is the lord of night and he himself is born phenomenally again and again. But there is another aspect of him as the glorious moon of self-sacrifice, and we must not forget that he is counted as one of the deities of the Path of Light also, which leads to Brahman, and from which there is no return to *Samsâra* (vide the same Upanishads and others quoted at p. p. 544 and 545 of Max Müller's *Psychological Religion*). Thus, the moon has two aspects.

There is a passage in the *Rig Veda* (IX. 87, 3) * in which Soma who is elsewhere often called king, is described as *Rishi*, as *Vipra*, as *Pura-etâ* (*Purohitâ*), leader, of the Janas, as the knower of the concealed secret name of the cows, and as *Usanas* by *Kâvya*. The Puranic story seems to have arisen by pondering over this verse and construing it in two different ways to suit the two aspects of the moon Soma. First, in the bad aspect, the cows or cattle are the creatures and their concealed secret

* *Rishir viprah pura-etâ janânâm*
ribhur dhîra Usanâ Kâvyena,
Sa kid viveda nihitam yad âsâm
apîkyam guhyam nâma gonâm;

Mr. Griffith construes '*Usanâ Kâvyena*' as "*Usanâ in wisdom.*" *Sâyana* seems to take *Usanâ* here to mean '*wishing for*' and '*Kâvyena*' to mean '*by poetry*'. The meaning, according to him, would be: The *Rishi* Soma, desiring by (the outpourings of) his poetry (to discover), discovered the hidden name of the cows.

n â m a n , word, which the moon knows, is their accumulated selfish Karma, by uttering which he brings them again and again to the r â p a , embodied state, of their samsâric life. The word is secret and concealed, because selfishness reduces men into mutually discordant, mean, little entities, and make them hide from each other their self-seeking, sinful thoughts and designs. The Janas whom he leads are the indriyas or desires (vide Pañkajanas in the story of Suparna, p. p. 260-265 ante). The Îsâvâsya-upanishad, verse 3, says that the Janas who are Âtmahans, killers of the Self, go to the dark worlds, called Asuryas, pertaining to the Asuras. It is the selfish desires which, from the Vedântic point of view, may be called Janas or Janakas, begetters, of Samâric births, and which kill the One-Self-hood of the Self. As the Îsâvâsya concludes by quoting the Rig Vedic verse 'A g n e n a y a ' &c., it is clear that it takes Agni as symbolical of the Self it teaches. Agni's another name is Rudra, the Crier; and as Rudra is Îsa, the Upanisad commences with that very name as Îs, and identifies the Self with Yama, the Controller of conscience, and with Prâjâpatya, Son of Prajâpati, which name leads us to the Vedic stories (which will be stated in the Essay on Creation) about the birth of the Son God Rudra from Prajâpati. As Prajâpati and Brihaspati are identical, the latter's son Kaka, meaning the Sound or Sounder, seems to be a representation of the Self Agni as the Word. Brihaspati, the lord of words, is appropriately the father of the Self as the Word. Here, Word seems to represent Âtmaic Knowledge, and is therefore one with the Self, the subject of it. We cannot separate Knowledge from the Self, whose very s v a r â p a , nature, is True Knowledge. This Good Word is necessary for man's spiritual birth—for his springing up in his svarûpa, while the other is the bad word leading to his Samsâric birth. This Good Word, Agni-Rudra, is (by his another name) Gopa or Pasupati, the lord of cattle, which, as already observed, represent the creatures, but which, in connection

with Rudra, are to be taken in the aspect of pasus, victims, at the altar of self-sacrifice. While he is tending the cattle, the Asuras kill him again and again, thereby showing that they are Âtmahans.

Now to the good aspect. When the Asuras find out that the Self that suffered martyrdom at their hands is the immortal Word, they become good Asuras: they become Sattya-kâmas. As such, they mix Him in the Soma drink of Knowledge and make their master realize Him in himself; for He is the real secret Word, of spiritual regeneration—the concealed Self of the creatures. He is concealed, not in a far place but in the hearts of *all* creatures, as the Purusha or In-dweller of Infinite Love. He is the open secret of all; yet, men neglect Him. If Soma does not show the way how to realize Self Agni that has come to his own house, who else can? As the Soma juice is the very Self of the moon Soma, the fact that the Self of Brihaspati is mixed in, and made one with, the Self-drink, may be taken to indicate that Soma realizes Him as Self.* When this is done, there is no more killing of the Self. By complete self-sacrifice, Soma gets the Self as his spiritual Son, born by bursting open the belly, which represents the hunger and thirst for selfish objects; and his resuscitation by the Son, can only mean spiritual regeneration. The son makes the father, as there can be no fatherhood without a son. The knower has nothing to do with animal fatherhood.† His aim is to get the spiritual fatherhood; and Father Brihaspati has given His Son to all creatures in order that each one and all of them may make Him their Son as well. This is how by Kavi Brihaspati's son Kâvya, whom the Pauranic named Kaka, the enlightened Soma became *Rishi*, *Vipra*, the leader of good men, the knower of the Good Word, and Usanas whose

* The knower says 'So 'h am': 'I am He', vide p. 149 ante, about Upâsana.

† Prajâm na kâmayante, kim prajayâ ka rish-yâmah', Brih. Ar. Up. IV. 4, 22.

another name is Kavi or Kâvya. In other words, by Kâvya, the Self, he became Kâvya the Self. The Self is the real *kâvya*, poetry, of the soul. Thus, the knowledge of spiritual regeneration which *Kaka* extracts from Soma, is self-sacrifice, and if, as I have tried to show, *Kaka* is Agni, it is needless to say that he proclaims that knowledge to the world, not by simple precept, but by example; for, as soon as the sacrificial fire Agni is churned out from the Arani wood (which represents the moon, the man in the sky, vide Essay on Purûravas), he is sacrificed into the Âhavanîya fire—a rite which, the Mantra ‘*Yajñena Yajñam*’ &c. says, was the first which the Devas performed.

Whenever man does wrong and is selfish, he kills the Self. The knower must become Asura, giver of life, *i. e.* the performer of self-sacrifice, for His sake; and to him, in return, He becomes Asura, giver of immortal life.

In the expression—‘Come out if you are not Indra’, Indra seems to be used in the sense of one who indulges in the senses.

In that part of this story which is about *Kaka*, the Asura Guru’s daughter *Devayâni* represents probably *Vidyâ*, who makes the killed Self resuscitated again and again. *Kaka* treats her as his sister, and, like *Yama* (p. 206 *ante*), refuses to marry her. Probably she wanted to test his disinterestedness; and the so called curse he gets shows that he is above any personal benefit. The knowledge of spiritual regeneration by self-sacrifice benefits mankind in general.

Phenomenally, the solar light Agni enters the moon and bursts his belly, on the newmoon day. It was probably fancied that his soul shot forth and became the bright planet *Usanas* alias *Sukra*, which is one of the names of Agni, vide *Rig Veda* VII. 1, 8.

Before going to explain the remaining portion of the story which connects *Devayâni* with *Yayâti*, I may here state that *Yayâti*, *Yadu*, *Turvasa*, *Druhyu*, *Anu*, and

Pâru are mentioned in the *Rig Veda* along with other names in such a meagre manner that nothing definite can be made out about them beyond that they are probably some heavenly objects, and that of them, Yadu and Turvasa are mentioned together oftener than the others, thus: —

By means of Agni we call on Ugradeva, Yadu, Turvasa, from afar. O Agni, bring Navavâstva, Brihadratha, Turvîti, to subdue the foe (I. 36, 18). Indra protects Turvasa and Yadu and takes them across a roaring flood, over the sea (I. 54, 6; 174, 9; IV. 30, 17; V. 31, 8; VI. 20, 12). The Asvins and the Maruts protect them (VIII. 7, 18; 9, 14). In VIII. 4, 7 there is the prayer, 'May we see Turvasa and Yadu.'

For Pâru, for Divodâsa, Indra shatters ninety forts (I. 130, 7). For Parukutsa, Sudâs, Indra breaks seven castles; he brings gain to Pâru (I. 63, 7). The Pârus (men of Pâru) follow the Vritra slayer Agni (I. 59, 6). Trasadasyu grants gifts to the Pârus (IV. 38, 1).

Mitra and Varuna give the horse Dadhikrâ to the Pârus (IV. 39, 2). The Pârus worship Indra with their sacrifices. (VI. 20, 10).

O Maghavan ! what strength there is in Trîkshi, in Druhyus, in Pâru's men, bestow that on us in order to subdue our foes in fight (VI. 46, 8).

The Anus prepare a chariot for Indra's horse (V. 31, 4). He is with them and Turvasa (VIII. 4, 1).

Whether, ye Asvins, ye are with Druhyu or Anu or Yadu or Turvasa I call ye hither to come (VIII. 10, 5).

The gods sit upon the sacred grass of Nahusha's son Yayâti (X. 63, 1).

While thus the above personages are spoken of in the most friendly manner, there are at the same time verses in which there is an opposite description, thus:—

May we in sacrifice conquer scornful Pûru (VII. 18, 13). For the sake of the Tritsus and Sudâs, Indra conquers Druhyus, Turvasas, Pûru, Anu, and others (VII. 18).

Mr. Griffith (under I. 36, 18) takes Yadu, Turvasa, Druhyu, Anu, and Pûru to be eponymi of tribes of these names, that is to say they are fabulous heroes or progenitors of those tribes, and though departed, are worshipped as spirits. Just as each of these names is often mentioned in the plural, the Kâvyas* (the plural of Kâvya) are mentioned in the Aitareya Brâhmana, VII. 34, as a division of the Fathers along with Urva-Pitaras and Uma-Pitaras. Among the Fathers are included the Bhṛigus, and the Paurâniks have taken Kâvya Usanas to be a Bhârgava. If Kâvya Usanas is the planet Venus, it is likely that Yadu, Turvasa and others are some of the other planets or some bright stars. The sun Indra, the Asvins, and the Maruts are with them at the time of their heliacal setting, and receive worship from them and the people that are fancied to be in those lokas, worlds. Thus worshipped, those gods are fancied to protect them and enable them to cross the flood of the light of the conjunction, and they are invoked to come down spiritually to our sacrifices, whether they be with the one or other of them and even to bring them to our sacrifices and confer their wealth and strength on us. All this is friendly description. In the adverse description, they are obliterated by the conjunctional solar light, as if the sun conquered them in order to secure their riches for his worshippers. Some of them, according to their relative apparent size and brilliancy, may have been named after names of tribal principalities more or less extensive. Excepting Usanas or Venus, there is not a single planet whose current name is to be found in the Rig Veda. The Rig Vedic Brîhaspati is not Jupiter but one of the names of the sun. The Rig

* In the Rig Veda X. 14, 3, the Kavyas (without the dîrgha â) are included among the Fathers Ângirases, Bhṛigus, and others.

Vedic people must have noticed such a bright planet as Jupiter and others whose positions in the sky change from day to day or month to month, and must have given them some names, although they may not have correctly calculated the periods of their revolutions. But those names must have gone out of use when the Pauranics gave new names to them in their popular stories. Thus, when once the moon Soma was fancied to have become the planet Usanas alias Kavi or Kâvya, the name of the solar Kavi Brîhaspati was, I think, transferred to Jupiter, the other bright planet, whose apparent motion is slower than that of Venus; and these two planets became respectively the miniature moon and sun, in comparison with the swift moon and the apparent slow sun. When the very swift Mercury was named Budha, the Learned, and made the son of the moon, in illustration of a Vedântic riddle (vide p. 210 *ante*), the very slow Saturn, called on that account Sanaîskara, had to become the son of the sun Vivasvat and be included among the Vedic children of Vivasvat (vide p. 199 *ante*). Thus, of the lords of the week, the sun and the moon are the originals; Venus and Jupiter their miniatures; and Mercury and Saturn, their sons. Only Mars remained to be accounted for poetically; and it was called Ângâraka, the Live Coal, and Mahîsuta, the son of the earth, from its red and muddy colour. These new names must have driven out whatever old names the planets had, except Venus whose old name Usanas seems to have been retained. The regular knowledge of the planets, whether it was indigenous or borrowed, seems to go back to a time some centuries prior* to the knowledge of the Zodiac, about which, so far as I know, there are no Paurânic stories.

Whether Yadu, Turvasa, Druhyu, Anu and Pûru were

* The Rishi of Rig Veda X. 101 is put down as Budha, son of the moon, simply because the first verse commences with the verb *Ud-budhya dhvam*. This shows that at the time of the Anukramani Mercury was known to be the son of the moon.

eponymi of tribes of those names or some heavenly objects, speculation seems to have been as rife about their real nature as about the Pañkajanas; and just as the Pañkajanas were supposed to be the Gandharvas, Râkshasas, &c., or the four castes with the Nishâda as the fifth, the Âdiparva of the Mahâbhârata (Muir, II. p. 260) says that the Yâdavas sprang from Yadu, the Yavanas from Turvasa, the Vaibhojas from Druhyu, and the Mlekkha tribes from Anu.

Now about the explanation of the second part of the story in question. There can be no doubt that in it Devayânî represents Avidyâ,* as meaning the vehicle or path of the devas in the sense of the senses. The Mundaka Upanishâd says:—*Pare 'vyaye sarva ekîbhavanti*:—‘In the Highest God all become one’. The knowers who go to him give up all their worldly distinctions. Indra mixes up the cloths of the girls, in order to see whether in cleansing their bodies they have cleansed their minds also. The result shows that Devayânî had not. She fights for the outer distinction and does not see that spiritually all become one when they bathe in knowledge. She is revealed as the personification of envy. Whatever the name of Yayâti meant originally, it was a name which the Paurâniks might well utilize for denoting a man who is in the yâtâyâta or vortex of samsâric births and deaths. Like the Dânava king Ilvala of Agastya’s story, the Asura king *Vrishaparvan* of this story seems to be different from what he is represented to be outwardly. I take him to be king Dharma, and his daughter, to be Righteousness or Faith. Sarmishthâ is a beautiful name, meaning, I think, one who is most capable of *sarman*, protection or saviourship. Her third son by whom she excels Devayânî in the number—in the wealth—of children seems to be Tyâga, Renunciation, as denoted by his giving away his young age to his father. The Asura Guru is renowned for his politics—Sukra-nîti, which he has fully shown in so arranging the plot as to out-wit his own

* Cf. Bhelî, who in the first part of her story figures as Vidyâ, and in the second part as Avidyâ.

envious daughter, and award ultimate victory to her persecuted rival. Man gives himself up to the pleasures of Avidyâ and it is as if by stealth that he snatches a second to meet Faith. Even that is sufficient for the merciful, noble, royal lady, to bear him the son Pûru, a name probably adopted in the sense of Abundance or Fullness—the ever fullness of mind derived by renunciation or contentment. So, Pûru is the spiritual prajâ or son, by whom the man Yayâti becomes full, as the Vedic saying is—*Praja yâ hi manushya h pûr na h*. A double meaning runs throughout the story, not only in respect of the names of deva and asura, but in all other respects. The poet teaches the moral that even with renewed youth lust is insatiable and that a voluptuous life leads to a heaven of pleasures from which there is a fall at last. So much outwardly. But if we probe the marvellous paradoxes, Yayâti would be revealed as the best of knowers from the moment he met Sarmishthâ, and, got Pûru as son. How can there be any fall when such a spiritual son is born? So, the old age got by the so called curse of the Asura Guru seems to be *jñânavârdhikya* and the youth given by the spiritual son to be the *ajaratva* or decayless freshness of immortality; for, the gods are called *amarâh*, immortals, as well as *nirjarâh*, ageless. Getting this young age, Yayâti acts like a Deva, spiritual lover. He loves the nymph Visvâkî. I have elsewhere expressed the opinion that the Apsaras nymphs loved by Indra and the Devas are spiritual good qualities such as faith, truthfulness, mercy, knowledge, &c. The name Visvâkî seems to mean that she is the woman of Visva, the All, that is one who regards all creatures as self. She may be taken to be Vidyâ, whom all knowers ought to love. How can Indra hurl down a knower who went to the forest and knew even the five fires? Then, what is the meaning of Yayâti's fall? The fall seems to be his flight (vide Trisanku p. 104 ante). He alights among his own four grand-sons, whom I take to be no other than his own Self by whom he became Pitâamaha,

grand-father i.e. *the grandly wise*, even fourfold, in imitation evidently of the four-faced or omniscient God, Pitâmaha alias Prajâpati, the highest god of the Vedic period. The four-foldness seems to mean the spiritual quality of pervading in the four directions, i.e. every where. The *Khân. Upanishad* VII. 26 says about the knower:—*Sa ekadhâ bhavati, tridhâ bhavati, pañcadhâ, &c.* The knower becomes manifold because he looks upon all creatures as himself. It will be seen that Yayâti extols himself both before the fall and afterwards when going up with his grandsons. By 'himself' he means; not the lower self, but the Self with whom he has become one.* Pleased with the praise of the Self, Indra, who is a god on the Devayâna Path of Light, makes Yayâti fly up to the boundless Self-World of Pitâmaha Brahmâ; for, he who knows Brahman becomes Brahman. The Truth which Yayâti proclaims is the Truth of the Self, that Truth by which the Path of Devayâna is made wide as it is (*Satyena panthâ vitato Devayânah*, *Mundaka* III. 1, 6). Yayâti does not like to have any thing earned by another than the Self.

Thus ends the story as told in the first Parva of the *Mahâbhârata*. Nothing is there said about how the four persons Ashtaka, Pratardana, Vasumanas, and Sibi became Yayâti's grand sons. But we find the following wonderful story in the *Udyoga-parva* 105—122 about Yayâti's daughter Mâdhavî and her four sons:—

In order to test Visvâmitra who was performing *tapa* to become a Brâhman, the god Dharma went to him in the disguise of *Rishi Vasistha* and begged for food. Visvâmitra had no food ready, but began to cook it. In the meantime Dharma-Vasistha (for we may so call the disguised person) ate the food offered by other *Rishis* who had it

* About the Self-praise, vide the *sâman*, psalm, sung by the knower in the *Taitt. Upanishad*:—'Hâ! Hû! Hâv! I am the maker of poetry, I am the maker of poetry. I am the first born of *Rita* (sacrifice) having been in the navel of the Immortal even before the *Devas*', &c.

ready; and when Visvâmitra completed cooking and carried the food on his head to Dharma-Vasisht^{ha}, the latter said 'I have just eaten. Wait a little', and went away. Visvâmitra stood with the food on his head expecting Dharma-Vasisht^{ha}, and eating nothing, for one hundred years. All that while, Gâlava was the only disciple that stood by Visvâmitra. At last, Dharma-Vasisht^{ha} returned, ate the food, and went away saying:—'Visvâmitra! I am very much pleased with you; you have become a Brâhman'. Visvâmitra was filled with joy, and he said to his steadfast disciple Gâlava—'you have completed your studies. You can go wherever you like.' Before leaving his Guru, Gâlava wished to present some remuneration, *g u r u d a k s h i n â*, to him; who, however, wanted nothing, and being annoyed at his still pressing him to name something, said:—'If so, fetch me 800 horses all having black ears on one side and white bodies.' Gâlava could nowhere find such horses, and sitting on the wings of his friend, the heavenly bird Garutmân, he came to Mount *Rishabha-Sringa* in the east, where a Brâhman damsel named *Sândilî* was sitting in deep *t a p a s*, contemplation. Garutmân thought of carrying away this beautiful damsel as a fit object to be presented to Prajâpati, Mahâdeva, Vishnu and Dharma; but as soon as this idea of carrying her away occurred to him he became a lump of flesh bereft of his wings. But on supplication to her he got his wings back. Not finding the horses there, and in many other regions of the sky, Gâlava went to king Yayâti; who said he had no such horses, but would give his daughter Mâdhavî. Gâlava took her; and Garutmân then went away telling him that he would get the required horses through her. With her, Gâlava went to Haryasva, king of Ayodhyâ, who gave him 200 horses of the kind required, in

consideration of Mâdhavî living with the king till she bore him a son named Vasumanas. She then became a virgin and was taken by Gâlava to Divodâsa (Bhaimaseniḥ) king of Kâśî, who too had only 200 such horses. Giving them to Gâlava, he lived with Mâdhavî till a son named Pratardana was born. She then became virgin and was taken next to king Ausînara of Bhojanagarî, who too had only 200 such horses. He gave them to Gâlava and lived with Mâdhavî till a son named Sibi was born. Gâlava thus secured 600 horses but could nowhere find the remaining 200 horses. He went to Visvâmitra, gave him the 600 horses, and offered Mâdhavî herself, the virgin again, as a substitute for the remaining horses. Visvâmitra gladly took her saying that if she had been offered to him first, he would have taken her as fully equal to the 800 horses. She bore to Visvâmitra a son named Ashtaka, and then married Vana, the forest. This probably denotes that she became a Tâpasî.

Thus we have here quite a different story from that found in the Râmâyana as to how Visvâmitra became a Brâhman (vide p. 72 *ante*). The atithi who comes in the form of Vasishṭha seems to be the Supreme Self. The knower ought to become the enlightened Self and offer himself to Him. But as Visvâmitra had not yet cooked away the rawness of the senses and made himself the Self, Vasishṭha goes to other knowers. Then Visvâmitra cooks himself into the Self, and his steadfast waiting seems to represent the intense e k â g r a t â or singleness of purpose with which he makes the upâsana of the Supreme Self. The student who attends upon him all the while, seems to be the sacred syllable Om, uttered from g a l a, throat, in continuous succession in the j a p a. The Harivamsa 13 says that Gâlava was the middle son of Visvâmitra; that as the latter went away to perform tapas, his wife saw no means of livelihood in the famine and went about tying the child to her g a l a, neck, in order to sell him,

and that therefore the child got the name of Gâlava. The Paurânics are clever in inventing fanciful etymology to conceal an esoteric meaning. The Omkâra represents the Self, and is, as it were, the student or practiser * in the knower's *japa* or will-endeavour to become the Self. Sent forth as the Self from the throat, it is as it were the spiritual Son, the only valuable coin with which to buy spiritual food in the famine produced by the desires. The upâsaka looks upon himself, his *japa* word Om, (or any other Mantra adopted for the purpose), and the Supreme Self contemplated upon, to be one. When the Self is cooked and made ready, Vasisht^{tha} accepts the Food and confers Brâhmanhood on Visvâmitra. Then the student Om, on the pretext of rewarding the Guru who successfully toiled with him, proceeds on a career of himself to show that he is the obtainer of all the Vidyâs and sacrifices. Perched on the wings of Sacrifice, for I take Garutmân to be such, he goes to Sândilî, who appears to me to be the Sândilya-vidyâ. This Vidyâ is found in the *Khând. Upanishad* III. 14. It teaches the In-dwelling Self to be greater than the Universe.

Sacrifice gets new wings from this âtma-vidyâ, and helps the student to obtain Mâdhavî, who seems to be Madhu-vidyâ, the knowledge of the Self as Honey—that Honey, the best of the forest produce, which the knower in his retired forest-life, gets. From the fact that Mâdhavî ultimately marries Vana, Forest, she seems to be the goddess Aranyânî, which word (like Indrânî and other words of that kind) may be construed as meaning the wife of Aranya, Forest. The *Rig Veda* X. 146 is about Aranyânî. The Anukramani, in attributing that hymn to Rishi Deva-muni Airammada, induces us to compare this name with the saras or river called Airammadiyam, said to exist in Brahmâ's heaven (*Khând. Up.* VIII. 5, 3). It is so called because it contains the exhilarating drink of eternal joy. In attributing the hymn to the godly Muni of this joy, the Anukramani evi-

* Brahman should be studied in the Upâsana performed over and over till death, vide the texts upon which the Brahmasûtra IV. 1, 1 is based.

dently takes Aranyâni, the devatâ of it, to be the Siddhi or fruition of the forest life of the Vânaprastha. As Madhu means also the soma juice, Mâdhavi may be taken to be the knowledge of it. Being the knowledge of immortality she is ever virgin, and of her many a Râjarshi of old fame was born, himself as the Son, the Self freed from body.

The 600 horses obtained may be taken to be the six seasons, symbolical of all the sacrifices performed in them. In other words, the complete year is brought as Sacrifice, and the story ends with the Brâhmanised knower Visvâmitra's getting the Self as Son Ashtaka, who seems to be the prototype of the famous God Rudra Ashtamûrti, the Self of names and forms, the Son of Brahmâ.

SIBI.

The story about the self-sacrifice of Sibi, king of the Uśînaras, is called *Syenakapotîyam*, the Hawk and Dove. There are three versions of it in the Mahâbhârata with very little difference between them in substance, viz (1) in Vanaparvan 130 and 131; (2) in the same parvan 196; and (3) in Ânusâsana-parvan 32, where his name is mentioned as *Vrîshadarbha* alias *Uśînara* of *Kâsî*. The second seems to be the oldest version and is to the following effect:—

In order to test king Sibi, Indra became a hawk and Agni a dove. Pursued by the hawk, the dove ran for life and fell on the lap of Sibi, who was seated on a royal seat (*divyâsana*). His priest observed that the fall of a dove* on one's person portended danger, and that to avert it the king should give money in charity. The dove said that he was a *Srotîya Brâhman* well-read in all the Vedas, and implored to be protected. The hawk came and wanted to have his god-allotted food. The king asked the hawk to take the flesh of a fat bull or any other animal in lieu of the dove, but receiving an answer in the negative, said that he would rather forego his own life than give up one who had sought his protection. 'Then,' said the hawk, 'save the dove by giving me his weight of flesh cut out from your own body.' The king gladly consented and went on cutting his flesh and putting it against the dove, who became heavier and heavier in the balance, so much so, that having no more flesh the king put even his skeleton into the balance. Then the hawk flew away, saying 'you have well protected the dove.' Then the dove said

* In *Rig Veda* X. 165, the *Kapota*, dove, is mentioned as the messenger of *Yama*, *Mṛityu* and as finding a place for itself in fire, in *Agni-dhâna*, fire vessel.

to the king 'I am Agni, and the hawk is Indra. We came to test you. The flesh which you have cut off from your body to save me will become a sweet-scented, handsome, golden-coloured *lakshman*, mark, to you, and a Purusha, Man, named *Kapotaroman* will be born from your side, bursting himself out,* as your famous son.'

The first version says that the testing of *Sibi* took place when he was in his *yajña-vâta*, place of sacrifice; that the satisfied gods, *Indra* and *Agni*, blessed the cut off flesh to become the permanent *bhâsvatî kîrtih*, splendrous fame, of *Sibi*, pervading the whole universe; and that *Sibi* went to Heaven with a blazing body.

The light of *Agni*, the fire, is dimmed and overpowered by the superior light of the sun *Indra*. So, as if pursued by daylight, *Agni* goes to the lap of *Sibi*, whom I would take to be the moon, the lord of night, in which fire shines well. Supposing that *Agni* enters the night on the full moon day, the moon goes on cutting off his flesh or light day by day in the dark fortnight, until on the new-moon day, being in conjunction with the sun, he gives up his whole body for the sun-hawk to eat. 'This is *Sibi*'s self-sacrifice, by which *Agni* is well protected, as he can shine undimmed in the dark night.

Esoterically, man's enlightened Self must merge in and become one with the Supreme Self, as the light of fire merges in the sun's light. God drives the Self home into the righteous man, who, thus getting the Self, subdues the flesh and offers himself up completely to God; and the son born is himself as the realized Self born away from the *sam-sâric* body and shining in his own spiritual *svarûpa*. † Body devoted to or sacrificed for the Self, becomes the golden emblem of fame—of immortality. There is nothing in the

*The original is:—*Etasmât pārsvât purusho janishyati Kapotarome 'ti ka tasya nâma. Kapotaromânam Sibinaudbhidam putram prâpsyasi, &c.*

† Cf. *Māndhātara*'s son who is born by bursting open the belly, p. 237 *ante*. About *svarûpa*, vide *Trisaṅku* p. 100 *ante*.

world which can weigh with the Self, except complete self-sacrifice.

The Buddhist Sibi Jâtaka, translated from the Chinese by the Rev. S. Beal, is published in the *Indian Antiquary*, Vol. IX. p. 145. It is to the following effect:—

Many kalpas ago there was a king called Padma, who had a charitable daughter of a most dazzling whiteness called "Silver colour". She cut off her breasts to appease the hunger of a starving woman who had just been delivered of her first-born son and would have devoured the child, if "Silver colour" had not appeased her hunger. "Silver colour" had nothing else to give and there was no time to go home and fetch food. People said she was vain-glorious, but to convince them of the sincerity of her charity she said: 'Let me have my breasts again'; and she got them. Seeing this miracle, the god Indra came to test her. To convince him, she said: 'Let me become a man.' She was at once transformed into a man and wandered from place to place. He was at last installed king, after Padma died. In another birth, Silver-colour, as a noble-man's son, gave his body to the birds and beasts and allowed a bird whose name was yeou-sheu ("having a hand") to peck out his eyes, "till naught but the bleached bones were left." In a third birth, he was born as the son of a Brâhman and gave his body to appease the hunger of a tigress who had just brought forth her young and would have either devoured it or died of hunger but for his charity. Buddha gave this sermon about charity when he was in the country of Srâvasti and in conclusion said that it was he who was Silver-colour in his former births and that by reason of his self-denying charity in bearing sorrow for others he had attained Perfection of Being.

The learned translator says that the name Silver-colour

"is probably a corruption or supposed derivation from Sibi and this story is therefore the northern form of Sibi Jātaka. The derivation would be from the root *s vi*, to shine, from which comes *sveta*, white".

Phenomenally it is the moon who is Silver-colour, while esoterically the whiteness represents the purity of the man of righteousness who is *Suddha-satva* (vide *Sveta* p. 154 *ante*). Likening the moonlight to milk, the moon seems to have been fancied to be a woman having *payodhara*u, breasts, literally milk containers. At the end of the dark fortnight the moon, as the breast, is offered to the Dawn woman, the mother of the baby-sun. Of course the moon Silver-colour gets her breasts again in the bright fortnight; but the play on the word *payodhara* being over, Silver-colour is changed into a man, the moon being of the masculine gender in Sanscrit. The tigress seems to be another personification of the Dawn. She is the tigress, because she kills the darkness. She gives birth to the young tiger, the baby-sun. At the end of the dark fortnight the waning moon disappears into the dawn light, as if he gave himself up to be eaten by the Dawn.

About Silver-colour's giving his eyes to the bird, the *Rāmāyana Ayodhyākāṇḍa* (Sarga 12, verse 43, and Sarga 14, verses 4 and 5) refers to the *Syenakapotīya* story and says immediately afterwards that likewise *Alarka* gave his eyes to a learned *Brāhman* who begged them of him. There must be some story in detail about *Alarka*, though I have not been able to find it. According to the Buddhist work *The Question of King Milinda* (Sacred Books of the East, XXXV. p. 179), "King *Sivi* gave his eyes to the man who begged them of him and when he had thus become blind, new eyes were given to him from heaven."

The Buddhist Jātaka story surpasses the *Brāhmanical* story by trebling *Sibi*'s self-sacrifice, in order apparently to heighten the importance of *Buddha*. It is but natural that *Buddha*, the great man of renunciation, was identified by his followers with *Sibi* of older fame, whose story must be

very ancient, seeing that he is stated by the Buddhists themselves as having been Buddha in his former births.

As an instance of how stories of this kind find their way unperceived into the literature of people of other religious persuasions, I may mention that at a gathering of the Musalmans at Chitaldroog, during the Moharram in A. D. 1885, I heard a piece of poetry* in Hindustani to the effect that once upon a time when Mahammad was in the Musjid at Medina a dove fell before him and implored to be protected from the hawk who was pursuing her when going about in quest of food for her (dove's) two young ones in the nest; that the hawk urged she had two young ones, to feed whom she was pursuing the dove; that Mahammad offered to give his own flesh if the dove was spared; that the hawk said she would be satisfied with the flesh of his face; thereupon Mahammad took up the knife and was about to cut off the flesh, when the hawk revealed itself as Israel and held his hand and said that God had sent him as the hawk and Gabriel as the dove in order to test him. This seems to be but an adaptation of the story of Sibi.†

Immediately after the second version, the Mahâbhârata Vanaparvan 197 has another story about Sibi and his three step-brothers Ashtaka, Pratardana and Vasumanas:—

* Orthodox Mussalmans regard such stories as this about their Prophet as apocryphal and due to poetical license.

† In February 1886 I contributed an article on Sibi to the Harvest Field (a Monthly Magazine of the Wesleyan Mission, then published at Bangalore, now at Madras). I mentioned in it how Prof. Max Müller had shewn that a certain saint of the Roman Catholics was Buddha himself disguised; and without meaning any disrespect to anybody, I concluded thus:—"But after all a Christian may get up and snatch away Sibi from the Brâhman, the Buddhist and the Mahammadan. There are European Scholars who have identified the Syetadvîpa, the white island in which Vishnu is supposed to reside, with some Christian country in Europe, and who say that the doctrine of bhakti, faith, to be found in the Bhagavadgîtâ and the Purânas, was borrowed by Nârada from the early Christians. Perhaps philosophers of this school may come to the conclusion that Sibi, the white man, is Christ himself borrowed and changed by the Brâhman; for, may not the dusky sons of India well describe the fair Jew as being white when compared with themselves? And are not the death of Sibi for the sake of another and his resurrection somewhat like the death of Christ for the sake of mankind and His resurrection?"

Once upon a time Ashtaka, son of Visvâmitra, performed a horse sacrifice, and at the completion of it, he drove in a chariot with his brothers and meeting Rishi Nârada took him also into the chariot.

Then the following dialogue ensued between him and Nârada:—

Ashtaka—Supposing we four brothers wish to go to heaven in this chariot, which of us will have to get down (as not being worthy to go there)?

Nârada—Ashtaka! You must get down. When I once drove with you I saw a large number of cows and asked you whose they were. You said that they were given by you in charity. As you proclaimed your own gift, you must get down.

Ashtaka—Supposing the remaining three wish to go, which of them will have to get down?

Nârada—Pratardana. When he drove with me once in a chariot drawn by four horses, a Brâhman came and asked him to give him one of the horses. He told him to wait till he should return from the drive but being pressed by the Brâhman he gave the horse. Similarly three more Brâhmans came one after another, pressed for the gift of the remaining three horses and took them, and then the king, yoking himself to the chariot said, 'Oh, the Brâhmans, I have nothing to give to them hereafter.' As he gave with a half heart, he must get down.

Ashtaka—Between the remaining two, who has to get down?

Nârada—Vasumanas. I went to his house when he performed a festival in connection with a chariot called Pushparatha. I praised it and he gave it to me saying 'Since you praise it, it is yours.' On a second occasion I praised a similar chariot and he gave it to me. But when on the third occasion I began to praise a third chariot, he

stopped me grudgingly and showed it to other Brâhmanas. So he shall get down.

Ashtaka—Supposing the last (Sibi) wishes to go, who has to get down?

Nârada—Sibi shall go and I should get down; for, I am not equal to Sibi. One day a Brâhman came to him and said: 'Sibi, I want food.' 'What kind of food?' Sibi asked. The Brâhman said: 'Let your son Brîhadgarbha be killed and his flesh cooked for me'. Sibi got his son killed and cooked, and carrying the food in a vessel on his head went in search of the Brâhman. While thus going, he was informed that the Brâhman had entered his palace and set fire to it. Without minding this in the least, Sibi went to the Brâhman and said: 'The food is ready.' The Brâhman was dumbstruck and hung down his head. Sibi begged him to eat the food. The Brâhman hesitated and said: 'Eat it yourself.' Accordingly Sibi prepared to eat the flesh of his own son, when the Brâhman held his hand and said: 'You are indeed free from passion. There is nothing which you will not do for the sake of Brâhmanas?' So saying the Brâhman vanished; and Sibi saw his son standing before him like a divine youth. It was the god Vidhâtâ that had come in the disguise of the Brâhman to test Sibi. The ministers enquired: 'Desirous of what have you done this—you who are a knower?' Sibi said: 'I did so without wishing for any reputation or reward. I did so simply because the good people before me did likewise.'

The object of the story is to extol Sibi who is the hero of it. Prataardana is an old name occurring in the Kaushîtakî Brâhmana Upanishad as one learning the knowledge of Brahman from Indra. Nârada is another old name occurring in the *Khândogya* Upanishad as one learning the same knowledge from Sanat-Kumâra. Ashtaka occurs in the *Aitareya*

Brâhmana as one of the good sons of Visvâmitra, Vasumanas also must be an old name. So, these old knowers are fancied to have admired the self-sacrifice of the subsequent hero Sibi and acknowledged him to have surpassed them in merit. In order that he may so surpass them they are made to assume the respective demerits. The first instance refers to the demerit of proclaiming one's own charity; the second to charity performed *asked* and with a half heart; and the third to charity performed *unasked* to some extent only. The fourth is a terrible test, couched in a horrible paradox. No God or Brâhman could ever have demanded the killing of a son by his own father, and Sibi could not have meant son-killing and cannibalism as the ideal good acts done by the good men that went before him. The son killed can only be the worldly desire Kâma, who is called *Manasija*, Mind-born, and *Ângaja*, body-born, which word is synonymous with son. The boy's name *Brihadgarbha*, Big-belly, may be compared with the description of Kâma in the Gîtâ III. 37-39 where he is referred to as *Mahâsana* and *Dushpûra*. When this son is killed, the divine son that is revealed in his place is one's own enlightened Self born away from selfishness. The unconcernedness of Sibi at the burning of his palace seems to be in illustration of old king Janaka's *gâdhâ** that even though his whole city *Mithilâ* was burnt and destroyed nothing that was his would be destroyed; for, to a knower like Janaka the Infinite Self i. e. himself realized as the Self is his *vitta*, wealth, literally that which is *known* or found by knowledge.

* This *gâdhâ* occurs in the *Mahâbhârata* Mokshadharma, Sânti-parvan Adh. 178. The original is thus:—

Anantam bata me vittam
 yasya me nâsti kiñkana
 Mithilâyâm pradîptâyâm
 na me kiñkit pradahyate.

‘The *vitta*, wealth, of mine who has nothing is indeed endless. Even though *Mithilâ* is burnt down nothing mine would be burnt.’

The knower has nothing outside himself to wish for; for he becomes the Self of all,

Phenomenally, Sibi, the moon, commences the year by promising to feed the Brâhman, the Sun. In six months Sibi, as full moon, kills his son the Orion's Belt, and takes it sunward; and when at the end of the year he returns to the Conjunction it is fancied that while on the one hand the sun burns the moon's palace the Orion, the moon on the other offers the cooked Belt to the sun, as his own enlightened Self as Sacrifice.

JANTU.

The Mahâbhârata, Vana-parvan 127 and 128, says:—

There was a king named Somaka. He had one hundred wives, but no issue until he became very old, when one of the wives gave birth to a son named Jantu. All the wives of the king looked upon Jantu as their common child granted after so many years of anxious longing. One day the child, stung by an ant, fell into a fit of crying, at which the one hundred fond mothers, fearing some danger to their only son, filled the palace with their cries. The king who was in the hall with his priests and ministers ran in, found that it was only an ant-bite and pacified his wives. But their anxiety and cries produced a deep impression upon his mind. If the worst had happened to this only child—Oh! the idea was distressing. The state of having an only son was, he thought, worse than that of having none. He and his wives were very old. But if, he said, his priest would think of any rite by which he could become father of one hundred sons he would perform it at any cost. The priest said: "There is a rite if you can do it." The king said: "Mention it please at once, and I shall do it." The priest said: "If your only son, Jantu, was sacrificed as a burnt offering, all your wives would become pregnant by simply smelling the smoke thereof. They would give birth, at the rate of one each, to one hundred sons, of whom Jantu would be one; for, he would be born again of the same mother with a sign of gold in his northern side." The king began the sacrifice at once and got his priest to officiate in it. It was a most dreadful scene. When the child Jantu

was taken to be killed he was made a tug of war between his one hundred weeping mothers and the priest. The latter having begun the rite was bound to finish it, and succeeded by superior force in pulling the child away and putting him into the fire.

The sacrifice being thus completed, the wives gave birth in due time to one hundred sons, of whom Jantu, born again, became the pet.

The priest died first and then the king. In the hell the king was astonished to see his priest suffering in fire and asked for the reason. "This" replied the priest "is the fruit of officiating for you." The king met the God Yama and begged him to release the priest and put him instead into the fire, for it was he who got the priest to perform the rite. But Yama said that the author himself of a deed must suffer. Thereupon the king shared the hell with his priest and becoming freed from sin, he was released with him to enjoy (in Heaven) the pure joys (*subhân kâ mân*) acquired by (good) deeds.

Somaka, the name of the king, clearly indicates him to be the moon, who, esoterically, represents man. The son born in extreme *vayo-vârdhikya*, physical old age, literally the extreme growth of life-time, when the fecundity of organic life is at an end, can only be the Self born in *jñâna-vârdhikya*, extreme growth of knowledge, when, by reason of the allaying of selfish desire, the karmaic fecundity is gone and is succeeded by spiritual fecundity. The sacrificial fire that is churned out represents the Self. That fire is the *priya*, darling, *jâta*, newborn babe, thrown into the *Âhavanîya* fire (vide *Aitareya Brâhmana* I. 16, p. 37). So, the dear child Jantu, literally the Born, seems to be *Agni Jâta*. The one hundred mothers of the Self appear to be the numerous good qualities of the knower with *Sraddhâ*, Faith, as the chief among them. They appear to be the same as the hundreds of *Apsaras* nymphs

who, according to the Kaushîtaki Upanishad I. 4, attend upon the knower in the Brahma-loka, which is the Supreme Self Himself as the Infinite World. The Self, the dear Son, thrown into the Supreme Self, becomes hundred-fold, that is manifold. The *Khândogya* VII. 26, 2 says about the knower:—"He is one, he becomes three, he becomes five, he becomes seven, he becomes nine; then again he is called the eleventh, and hundred and ten and one thousand and twenty." The Self is One and yet manifold, because he looks upon and loves all creatures as himself (*Îsâvâsya* Up. verse 6). The golden sign seems to represent immortality, as the *Taitt. Samhitâ* III. 2, 6 says:—*A m r i t a m v a i h i r a n y a m .*

As, for the sake of the riddle in the story, it became necessary to say outwardly that the crime of killing a child was committed, it also became necessary to say that the criminal had to suffer in hell. But if we view Yama in his Vedic light, it is only the *Su-krits*, Good-doers, who can go to Him.

THE SEVEN *RISHIS*; THE TREE OF LIFE.

The Mahâbhârata, Anusâsanaparvan 93, contains an Upâkhyâna called Bisa-stainya, or the story about the theft of lotus stalks. It is to the following effect:—

There lived in a forest the seven *Rishis*—Attri, Vasishtha, Kasyapa, Bharadvâja, Gautama, Visvâmitra, and Jamadagni. Among them was Arundhatî, the wife of Vasishtha, and a Sûdra couple named Pasu-sakha and his wife Gandâ. Once upon a time they went to the sacrifice of king Vrishâdarbhi. As he had given away all his wealth, he gave them his own son as dakshinâ, largess. They took the boy with them and spent many years with him. Then a dire famine came over the land and the boy died of hunger. The *Rishis* having nothing to eat, began to cook the corpse of the boy in order to make a meal of it that day. At this juncture king Vrishâdarbhi happened to come there and seeing their distress offered them most valuable gifts—of horses, cows, wealth and land, but they refused to accept them saying that it was sinful to accept gifts from kings. They went on cooking the corpse but found that it was uncookable. They therefore left it and went in search of fruits and roots. As the king wished to make them accept his money somehow or other, his ministers gathered a few fruits of Udumbara and offered them to the *Rishis*, thrusting a gold coin into each fruit. But the *Rishis* said—‘Thanks, we are wide awake, we know the fruits contain gold. Do not allure us.’ Even the servant woman Gandâ and her husband Pasusakha refused the fruits. The king flew into a rage and performed a h o m a , from the fire of which sprang forth a Yâtudhânî woman as fearful as the

darkest night. Her the king commanded : ' Go to the *Rishis*, ascertain their names and the names of the servant woman and her husband and what the names mean, and destroy them all; and then you are free to go anywhere you like.' She went and stationed herself at a beautiful pond of lotus flowers. The *Rishis* were sustaining life by roots and herbs, when an ascetic who called himself *Sunah-sakha* came accompanied by a dog, and joined them in their march from place to place. Alas ! how lean they had become and lo ! how stout he was. They said among themselves that he must have got his wealth of body by doing very meritorious acts. At last they came to the pond of lotus flowers and made up their mind to gather the lotus stalks (*bisa*) for their food that day. First, *Rishi Attri* entered the pond, but the *Yâtudhânî* woman stopped him and asked after his name. He gave it in a stanza so full of etymological puzzle that she was unable to understand it and allowed him to go in. In this manner the remaining *Rishis* and *Arun-dhatî* and the *Sûdra* couple gave their names in etymological puzzles and were allowed to go in unhurt; for, she was first to know the meaning of their names before killing them, but was baffled by the puzzles. The ascetic who was the last man called upon to give his name said to her : ' I will not tell my name (in a puzzle) like the others. My name is *Sunah-sakha-sakhâ*'. She could half understand this, because, as he had a dog his name was plain as far as *Sunah-sakha*, Dog's friend; and in order to make out what the additional *sakhâ* meant she asked him to repeat the name again. But he said—' Since you do not understand my name once said, die by this *Tridanda* stick of mine.' So saying he dealt her

a blow with the stick and she was instantly burnt down to ashes. He did not enter the pond but sat on the bank. The *Rishis* made a good collection of the stalks and flowers, placed them on the bank and went in again in order to bathe and perform their *Brahmayajña* before eating. But by the time they came out the stalks and flowers had completely disappeared. Who stole them? All the *Rishis* and *Arundhatī* and the *Sûdra* couple repeated a stanza each denouncing the thief, whoever he was, and cursing him to meet the deserts of such and such a sinner; but when the turn came for the ascetic to say what he thought about the thief, he said—"May the thief marry his daughter to an *Adhvaryu*—to a *Ritvij* who has performed his *Brahmakarya*". The giving of a daughter in marriage is considered a very meritorious act and how great the merit should be when the bridegroom is a youth who practised *Brahman*? As thus the ascetic extolled the thief, the others caught hold of him saying: 'you are the thief.' 'Yes,' the ascetic said 'I am the thief. See how the lotus stalks are concealed in me. I am *Indra*. Seeing your firmness in refusing to be tempted by gold I came to protect you from the *Yâtudhânī* woman. You have earned Heaven. Come along.' So saying he took them all to *Trivishatapa*.

The paradoxes to be noticed in this story are—

(1) The acceptance of the boy as a gift from the king and yet afterwards the refusal to accept further gifts from him: who else but a *Kshatriya* can give gifts to *Brâhman*s? Yet receiving gift from a *Kshatriya* is denounced here.

(2) The existence of only one *Rishi* woman, viz. *Arundhatī*, in this motley assembly.

(3) The cooking of dead human flesh by these celebrated *Rishis* as if they were cannibals,

under distress which they could have removed by accepting the proffered help.

(4) The uncookable nature of the flesh.

(5) The stout body of the ascetic compared with the emaciated condition of the others.

(6) His being accompanied by a dog.

Nîlakantha, the great commentator of the *Mahâbhârata*, tries his best to explain the etymological puzzles of the names of the *Rishis*. As regards the ascetic's name he says that the dog represents Dharma, that Dharma's friends are the *Munis* or pious men, and that the ascetic is their friend. But beyond this *Nîlakantha* does not help us to any explanation of the paradoxes noticed.

The *Aitareya Brâhmana* V. 30 quotes a verse as being an old *gâthâ*, which is very terse and which, with the help of Dr. Haug's translation, may be rendered thus:—

‘He who does not receive (even) one guest in the evening will charge (i. e., will incur the sin of charging) the innocent with guilt and take (i. e., get transferred to himself) the guilt from the guilty. He is (like) a thief that has stolen lotus stalks.*

This shows that theft of lotus was considered a great

* The Original is:—

Anenasam enasâ so 'bhisastât
enasvato vâ 'paharâd enah
Ekâtithim apa sâyam runaddhi
bisâni steno apa sa jahâra.

The verse seems to be about the great merit of housing and feeding *atithis*, wayfarers, and the sin of not doing so. The sense may be expressed thus:

Such a bad householder in a community sets a bad example and contaminates his neighbour with his guilt, when the neighbour, hitherto innocent, follows his example. And when the wayfarer, spurned and turned out by him, goes to another man and is received by him, whatever sin that man had before will go to him who did not receive the way farer,

sin, and yet in our story there is the paradox of the holy ascetic committing it.

Both the fruits of the Udumbara, the Indian fig tree, and the lotus stalks are forbidden food.

The seven *Rishis* when mentioned in other stories may be the seven Hotar priests; but the fact that there was only Arundhatî in their company and that they were curiously associated with the *Sûdra* couple led me to suspect that the seven *Rishis* in this story were the two ears, two eyes, two nostrils, and the mouth—all *Rishis*, Brâhmans, by reason of their being in the head; that Arundhatî was *Buddhi*, intellect, which also is located in the head and therefore a Brâhmanî woman; and that the *jagha nendriya*, the sex, being different in man and woman, it was personified as the *Sûdra* couple. Thus it seemed to me that the story was about the human body with its suppliers of different kinds of pleasures—pleasures from seeing, from hearing, from smelling, from eating, from thinking, and from the sex. I found this view confirmed when some years later I read Bhagavân Saṅkara's commentary on the *Bṛihadâraṇyaka* II. 2, which compares human life to a child fed by the head portion of the body as if the head was a drinking cup, and which quotes an old saying—

O this *Kamasa** cup with root or bottom upward (*ûrdhva-budhna*) and cavities downward (*arvâg-bila*). In it is placed the fame of many forms. On its bank or outskirts are seated the seven *Rishis* and also the eighth (who is goddess) *Vâk*, word, who is one in *samvid*, consciousness, with Brahman (also word, but evidently meaning here thought).

The upanishad itself explains this by saying that the head is the cup, with the skull as bottom upward and the cavities (of eyes, ears, nostrils, and mouth or gullet) down-

* Whereas the ordinary cup has its bottom below and mouth upward, the head as cup is quite the reverse of it.

ward; that the Prânas* are the fame of many forms; that the same Prânas are the seven *Rishis*; who are these two, viz., Bharadvâja this and Gautama that, these (other) two, viz., Visvâmitra this and Jamadagni that; these (other) two Vasishtha this and Kasyapa that; and that this Vâk, is Attri, for food is eaten by Vâk. Thus it will be seen that although the three pairs are not expressly stated to be the eyes, ears, and nostrils, still it is clear these are meant inasmuch as Attri is mentioned as the eater. The reason why Attri is mentioned both as the eater and Vâk is that the tongue represents both *tasteful* eating and speech. Vâk is the goddess of knowledge† Our story seems to exhibit this lady Vâk as Arundhatî.

*The Prânas are generally supposed to be five different kinds of breathing viz., prâna, apâna vyâna, udâna and samâna. Their number is sometimes mentioned as seven, as in the verse "Sapta-prânâh" &c., of Taitt. Manânâr. Up. and also of Mund Up. 2 1, 8. Here the Br. Up. itself explains the Prânas to be the *Rishis*—eyes, ears, nostrils and mouth with power of speech. When all these are complete in man he is as it were full in *yasa*s, fame, such as when it is said he sees well, hears well, &c. All these senses must be in complete health and strength for a man to find out the Self.

†The Sukla Yajur-Veda has another description of the Seven *Rishis* in the following verse:—

Sapta *Rishayah* pratihitâh sarîre.

Sapta rakshanti sadam apramâdam.

Saptâ 'pah svapato lokam îyuh.

Tatra jâgritah asvapnajanau sattrasadâu ka devau)

The commentator takes these Seven *Rishis* to be the senses of (1) touch, (2) sight, (3) hearing, (4) tasting, (5) smelling. (6) mind; and (7) buddhi, intellect. Indeed, these are mentioned as Seven Hotars, in verse 2 of Adhyâya 6 of the Brâhmanagîtâ, forming part of the Asvamedhaparvan of the Mahâbhârata. According to the commentator the verse of the Sukla Yajur Veda means this:—

'The Seven *Rishis* are placed in the body. The Seven (*Rishis*) protect the abode (body) attentively. The Seven Waters (the same *Rishis*

Here it is necessary to take notice of the tree of life having its root upward and branches downward. The Rig Veda X. 73, 8 says :—

O Indra, you made the *vanins*, trees, with their root or bottom upward (*upari budhnân vaninas kakartha*).

The trees mentioned here are the rain clouds, the Vedic poet having conceived the rain cloud to be a strange tree, head downward with its root in the sky and the columns of shower as the branches, all directed downwards, yielding us the drops as fruits. The rain cloud which yields life as it were in the shape of the rain drops may well be called the tree of life; and it should be remembered that the Upanishadic idea is that the souls that go to the lunar globe are showered down in rain drops.

The Rig Veda I. 24, 7 speaks of another such strange tree thus :—

King Varuna of hallowed might sustains in the rootless i. e. supportless (region) above (*abudhne ūrdhvam*) the stem of the tree (*vanasya stūpam*). These rays whose root is above (*upari budhnâh*) stream downward. May they be well established inside for us (*asme antar nihitâh ketavaḥ syuh*).

spoken of as waters because the senses pervade the body) go to the world of the sleeping [Soul] (that is to say, when man is in sound sleep, these seven senses slumber in the sleeping soul whose world then is the Sat as mere existence, as all ideas of forms, i.e., the objects of the external world, are at rest then; cf. *Svām apīto bhavati* of Khând. Up. VI. 8, 1). There (then) are awake the two gods, who are sleepless and who are at the work of sattra.’

The commentator takes the two gods to be Prāna and Apāna, the up and down breathing, who know no rest so long as there is life in man and who are (always) at (the function of) protecting sat, existence, life.

Taking *a s m e* as *a s m â s u*, Sâyana says that the rays mean *Prânas*, life, and that the prayer means, 'May life be well established in us'. Mr. Griffith says that "perhaps the ancient myth of the world tree, the source of life, may be alluded to." As Sâyana renders *a s m e* in I. 9, 7; 8 and other places as *a s m a b h y a m*, I have taken *a s m e* to mean 'for us' and not 'in us'. I think that this tree is the sun as the root of life in the sky, the solar rays streaming down to us being branches. So, the prayer means: 'May those rays be well established in (the sun) in order that he may shower them down for our benefit'.

The *Rig Veda* X. 81, 4 asks :—

'What was the wood and what the tree from which earth and heaven were fashioned out. O ye wise men, enquire in your mind about It, which, holding (all) the worlds, rules over or controls (them)'.

As of course by "T a t"—It—the Creator *Visvakarman* was meant, this verse may have given rise to His being called 'It'; and as if to suit the neuter gender of 'It', the *Taitt. Br.* II. 8, 9, 6 contains the reply:—

'Brahman is the wood and the Tree, from which earth and heaven were fashioned out. O ye wise men, enquire in your mind, (and find that) Brahman, holding the worlds, rules over (them)'.

As the sun is the metaphor for Brahman he is the strange tree as the root upward with his rays as the downward branches yielding the fruit of life. God, a fruit tree in heaven, is so kind as to extend Himself as the downward branches for us to pluck the fruits easily.

I think this is the tree spoken of in the *Katha Upanishad* X 5, 1 as :—

'This is the eternal *Asvattha* tree with root upward and branches downward. It is brightness. It is Brahman. It is called Immor-

talidity. In It are all the worlds and no body goes beyond It'.

Asvattha, the name of this tree, is one of the names of the sacred Soma which is stated to have been brought down from heaven by Gâyatrî or by Garutmân, the bird of Sacrifice. The *Khând. Upanishad* 8, 5, 3 says that in the world of Brahman there is the Asvattha tree called Soma-savana, that is a tree which yields the Soma juice, and a lake called Airam Madîyam. Brahman Itself is Heaven, the holy Tree of knowledge and the Lake of the juice of immortality. So, the *Katha Upanishad* seems to have simply upturned the heavenly Asvattha Tree in order to make it accessible to us.

The same Tree is probably meant when the *Taitt. Âranyaka* I. 11, says:—

'He who knows now the Tree which has root upward and branches downward need never fear that Death will kill him'.

But since the *Brihadâraṇyaka* said that the human head was an ūrdhva-budhna cup, and since the same *Upanishad*, in another part (III. 9, 28), likens the human body to a tree which sprouts again and again unless it is completely up-rooted, the way was paved for the clever Paurâṇics to make the human body an ūrdhva-budhna tree—a tree of desires with the soul's downward hellish tendencies as the downward branches; and the old name Asvattha received an esoteric meaning, signifying that it is a tree in which the horses, senses, are stabled, or that, as the commentators explain, it is Asvattha, that which does not stand for the morrow. Accordingly, the *Bhagavad-gîta* XV. 1-3 says:—

He who knows the a v y a y a or decayless Asvattha tree of upward root and downward branches, whose leaves are the *khândâmsi*, is really the knower of the Veda, knowledge. Its branches extend up and down, nurtured by the (three) *gunas*, qualities and having the

vishayas, objects of sensual pleasures, as the (ever sprouting) new leaves. It has its root in (selfish) karmas, acts. * * * This Asvattha tree should be cut down by the weapon of asaṅga and then That Way or Place should be searched for from whence there is no return.

It appears to me that the word *khandāmsi*, which ordinarily means the Vedic metres, is purposely used as a pun or puzzle here, and that it should be taken in its other sense, viz. 'the wishes', 'the desires'. A Paurāṇic text quoted by the commentators says that the weapon for cutting down this tree of body, Samsāra, is the sword of Jñāna, knowledge. This tree does not decay so long as there is selfishness or sin in it. Thus it appears to me that this Asvattha tree of Samsāra is quite different from the Asvattha tree of the Katha Upanishad and that the view of the commentators that both the trees are identical requires reconsideration. It must however be admitted that they regard the whole phenomenal world as the Mūrtam aspect of Brahman, an aspect which should be cut down or discarded in order to find the bodyless aspect of Brahman as the Self of all creatures.

Now to go back to our story; having such a body tree of Samsāra in his mind, the Paurāṇic poet purposely adds the Sūdra couple to make the group of worldly pleasures complete. By all this we get a man or woman put on his or her trial in this world. King Vṛishādarbhi seems to be the moon, in his aspect as the lord of Samsāra. Of course, when viewed in his aspect as self-sacrifice he is the great teacher of the way to immortality. When approached in his aspect as the king of Samsāra, he gives his own son, who, it is plain from the story of Sibi, is Kāma, Desire, who is insatiable, for as soon as one pleasure is enjoyed he craves for another. One way to get over him is to refrain from indulging in him and thereby starve him to death.

So, the boy dies and further gifts from the king of Samsâra are resolutely refused. When compared with the Amṛita or immortality obtainable by practising the unselfish One-Self-hood, the Kâma of selfish and sinful desires is Mṛita, Death, corpse, which can never be cooked to completion by indulgence and which therefore is discarded. When this is done there comes on the scene Sannyâsa, the giving up of all selfish desires; which holds the tridanda stick to denote that the holder of it has or ought to have *danda*, control, over the three viz., action, speech, and mind; and which is followed by the Dog Dharma; or, the Dog is the controlled mind faithfully following the resolute will of the knower. Indulging in selfishness the man in Samsâra is lean because all his love is confined to himself; whereas the knower who looks upon all creatures as himself is Mahâ-Purusha, great man—big man—stout man. The Yâtudhânî woman that is killed can only be Avidyâ, and the bundles of lotus stalks that disappear in the ascetic, the acquired and accumulated fruits of Karma. The Bhagavad-gîtâ distinctly defines Sannyâsa to be not the giving up of doing good works, which ought to be done, but the giving up of the fruits of them. In other words, the knower should disinterestedly work for work's own sake and not for any personal reward from it. Thus; as Sannyâsa gives up the fruits of action, it is fancied to be a paradoxical thief depriving the soul of what it hitherto regarded as its own property. The sun Indra who takes the Rishis to Heaven seems to represent the asceticism called Hamsa—one of the names of the sun—the same which is the Way of Light to Brahman, in contradistinction to the Smoky Way.

As to why I take the dog of the stout ascetic to represent his subdued mind I shall illustrate it by the following story found in the Sânti-parvan of the Mahâ-bhârata 116 and 117:—

There lived an austere, pacific, and well learned, lonely Muni or Rishi in a dense forest. He was always *sa tva m - âst h i t a h*, stationed on good-

ness,* so much so that all the *satvas*, animals and beasts, of the forest became friendly to him, enquiring him about his welfare every day and then going about their business. But a domestic animal, a dog, always kept him company out of love and devotion to him and lay at his feet. A panther came to kill and eat the dog, but on the latter's beseeching the *Rishi* for protection, he metamorphosed him into a stronger panther, seeing whom the real panther took to his heels. In this manner the dog was changed successively into a tiger, an elephant, a lion, and at last a *sarabha* of eight legs and upward eyes, when one after another these beasts came to molest him. Having become a *sarabha* he began to kill all other beasts and acquire a taste for blood; so that, he one day thought of eating his benefactor, the *Rishi* himself; but the *Rishi* saw this by his eye of knowledge and changed him back to his former state as dog.

The *sarabha* is said to be a powerful beast capable of killing even the lion. What this fabulous beast of eight legs means I shall try to explain when dealing with the *Sarabha* incarnation of *Siva*. It appears to me that in stories like this, of beasts of prey becoming pacific towards *Munis*, ascetics, at *tapas* in forests, the beasts esoterically represent the mutually antagonistic qualities or desires of the worldly man, but whom the *Muni*, the knower of the Self, is able to tame and render harmless to himself, the forest representing the *samsâra-kântâra*. The dog seems to be the subdued mind of the *Muni*.† So, the *Muni* gives him increased strength in proportion to the strength of the beasts of temptation that come to overpower him. This victory of the mind may sometimes make it proud and arro-

* Probably *satvam* is used here in the sense of *Sat*, the Self, as being the *strength* of the knower who is friendly to all creatures.

† I am indebted to my friend *Arunâkalasâstri* of *Chikballapur* for this hint about the dog being the subdued mind.

gant. So, pride wants to attack the Muni; but our Muni is wary and says to the subdued mind:—You are welcome to be a panther, tiger, elephant, and even the lion-killing sarabha to my internal enemies; but to me you are always a faithful dog; for, if I allow you to be otherwise, there cannot be a greater enemy to me.

THE PRAVARGYA.

The Aitareya Brâhmana I. 1, 18—22, is about the Pravargya rite. “Yajña, Sacrifice, went away from the gods (saying)—‘I shall not be your food’. The gods said: ‘Do not go; thou alone shalt be our food’. They then killed him (Yajña). But when he was thus killed, he was found not to be sufficient. They then dressed him—filled him up (sam-jabhruḥ), and asked of the Asvins, who are the two physicians of the gods, and their two Adhvaryus, to doctor or repair him.” With this preamble the details of the rite are given. “The Pravargya ceremony,” says Dr. Haug “lasts for three days, and is always performed twice a day, in the forenoon and afternoon. It precedes the animal and Soma sacrifices. For without having undergone it, no one is allowed to take part in the solemn Soma feast prepared for the gods. It is a preparatory rite, just as the Dîkshâ, and is intended for providing the sacrificer with a heavenly body, with which alone he is permitted to enter the residence of the gods.” The ceremony makes the killed Sacrifice, who seems to represent the sacrificer himself, a new man altogether, with purified vital airs, speech, desires, strength, &c. One of the chief implements of the ceremony is a peculiar earthen pot called Gharma or Mahâvîra. Placing it on the Vedi, altar, the Adhvaryu makes a circle of clay, called Khara, because it is made of earth brought on the back of donkeys to the sacrificial compound. He places the pot on the circle, and heats it, so as to make it quite hot, and then, milking a cow, pours the milk into the heated pot and mixes it with the milk of a goat whose kid is dead, and then the contents of the pot are thrown into the Âhavanîya fire and the sacrificer drinks milk from a large wooden spoon which has been first smelled by the Adhvaryu (vide Dr. Haug’s note at pp. 41—43 of his book). It would appear the whole of the contents of the pot is not thrown into the fire; for, about eating the remainder of the offering

the Brâhmana says: "The Hotar wants to eat. When eating it, he says: 'let us eat the (remainder of the) offering which has been offered, of the sweet offering which has been thrown into the most brightly blazing (*indratama*) fire! (Let us eat) of thee, O divine Gharma (the contents of the Pravargya vessel) which art full of honey, full of sap, full of food, and quite hot (*aṅgirasvat*). Praise to thee (O Gharma!); do me no harm!" The milk represents the seed for the spiritual birth; for, the Brâhmana distinctly says: "The milk (in the vessel) is the seed. This seed (in the shape of milk) is poured in Agni as the womb of the gods for production. For Agni is the womb of the gods;" and it praises the rite thus: "He who knowing this, sacrifices according to this rite (*Yajñakratu*), is born, (anew) in the womb of Agni and the offerings, and, becoming *Rûmaya*, *Yajurmaya*, *Sâmamaya*, *Vedamaya*, *Brahmamaya* and *Amṛitamaya*, goes into the Deity (*Devatâ apyeti*)." The contents of the Gharma seem to be looked upon in the light of the Soma juice, as, when keeping the pot down the Hotar repeats *Rig Veda IX. 71, 6*, which praises the darling Soma as flying like a *syena*, falcon, to his own golden place among the gods (*Ait. Br. p. 50*).

As there are Brâhmana stories about the Asvins having learnt from *Rishi Dadhyak* the knowledge of honey by which they became able to resuscitate the cut off Sacrifice, let us now see what can be gathered from the *Rig Veda* and other sources about *Dadhyak*, who is called *Dadhîki* in the *Purânas*.

Dadhyak was the son of *Atharvan* (*Rig Veda VI. 16, 14*), who was the first to perform sacrifice by churning out Agni from *Pushkara*, lotus (*I. 83, 5*; *VI. 16, 13*; *X. 92, 10*). Wearing the head of a horse *Dadhyak* declares to the Asvins the knowledge of *madhu*, honey (*I. 116, 12*). The Asvins give the horse's head to him and he tells them the honey of *Tvashtar* (*I. 117, 22*). About *Dadhyak* and *Indra* there are these enigmatic verses in *I. 84*:—

Armed with the bones of Dadhyak Indra killed ninety nine Vritras. (verse 13).

He, searching for the horse's head which lay concealed in the mountains, found it in Saryanâvân. (verse 14).

Here in the house of the moon did they straightway find the concealed name of Tvashtar's cow. (verse 15),

These three verses are in the Gâyatrî metre while the other verses of the Sûkta (I. 84) are in other metres. It is evident that the three verses are about one and the same subject. The Purânas say that Indra's Vajra weapon was made of the bones of *Rishi Dadhîki*—an idea derived from verse 13. The same bones seem to be mentioned in verse 14 as the horse's head. The next verse seems to speak of it as the *n â m a n*, name, of Tvashtar's cow. If so, Saryanâvân where the horse's head was found seems to be identical with the moon's house where the *name* was found.

The *Sâthyâyana* and the *Vâjasaneyya Brâhmanas* quoted by *Sâyana* under *Rig Veda* I. 116, 12, and I. 84; and also the *Talavakâra Brâhmana* * are to the following effect:—

Indra taught *Pravargya-vidyâ* and *Madhu-vidya* to *Dadhyak*, saying that if he revealed them to any body else he would cut off his head. The *Asvins* wanted to acquire the said *vidyâs*. Removing *Dadhyak's* own head, they placed a horse's head in its place and learnt the *vidyâs* from that head. Indra came to know of this and cut off the horse's head thinking that it was the *Rishi's* own head; but as soon as Indra went away the *Asvins* fixed the *Rishi's* own head and brought him to life again. When this *Rishi Dadhyak* was alive the *Asuras* were vanquished by his mere sight. In course of time he died. Then the earth became

* Prof. W. D. Whitney's translation published in the *Proceedings of the American Oriental Society*, May 1883, republished in the *Indian Antiquary* for January 1884, Vol. XIII. p. 21.

full of the Āsuras. Unable to fight with them Indra went in search of Dadhyak but heard that he had died. He enquired of the people there if there was no remnant of his body left. They said "There was that horse's head by which he imparted the Madhu-vidyâ to the Asvins; but we do not know where it is now." At the request of Indra they searched for it and found it in Saryanâvân which is a saras (river) flowing in the jagha-nârdha, the middle region, of Kurukshetra.

Rishi Dadhyak, a name connected with dadhi, milk-curd, seems to be the moon, who is milk-white. The Taitt. Samhitâ V. 6, 6, 3 says that *Rishi* Atharvan is Prajâpati and that Atharvan's son Dakhyak is Agni. The moon is Agni in the sense that the solar light as Agni reflected on the moon is the moon's Self. Atharvan, the name of the father of Dadhyak, seems to be a name connected with arvan, horse; and Atharvasiras the head of Atharvan, denotes knowledge concealed in ritualistic symbolism and is also a name given in recent times to an Upanishad about Purusha Nârâyana. Nearly akin to the name of Dadhyak, there is in the *Rig Veda* a celebrated horse called Dadhikrâ or Dadhikrâvan,* who, in IV. 40, 5 is praised—'Hamsa h s n kishat', &c., meaning:—

He is the flamingo (sun) placed in light; Vasu, or wind in mid-air; Hotar (Agni) in the altar; Afithi or Guest in the house (probably the Soma brought to the sacrificial hall and honored as guest); He is in men (probably as Agni Vaisvânara); in Vara (probably the sacrificial ground); in Vyoma or the sky (pervading as light in the stars); He is born of water (probably as Agni Apâmnapât); born

* Supposed by Mr. Griffith to be "a personification of the morning sun in his rapid course. . . . The name is probably derived from sadhi, thickened milk, and kri, to scatter, in allusion to the rising sun spreading dew and hoar-frost like milk."

of Cow (probably the cow of knowledge called Vâk, like the sun from the Dawn cow); born of *Ritam*; born of adri (probably the soma juice pressed out by the pressing stone); He is *Ritam*.

The Upanishads apply this verse to the Supreme Self. *Rita*, sacrifice, and *Ritaja*, born of sacrifice, are, I think, enough to enable us to identify this horse with Prajâpati's aspect as self-sacrifice—as the Self born from self-sacrifice and pervading in fire, air, sun, moon, men, everywhere and in all holy things. The opening portion of the Brîhadâraṇyaka says that Prajâpati wished: 'May this mine (body) become *medhyam*, worthy to be sacrificed, and may I thereby become *Âtmanvî*, one who has the Self (or who is the Self)'; that so wishing, He became the horse of the Asvamedha sacrifice, with the objects of the universe as his component parts; that He sacrificed the horse Himself (that is, performed self-sacrifice); and that the stars are the bones of that horse (*nakshatrânyasthîni*).

Now, we may trace the horse's head to the Orion for four reasons :—

- (1). It is spoken of as found in the house of the moon. The Orion, the Belt or head of which is dedicated to the moon, is the celestial home of the moon.
- (2). Saryanâvân lake where it is found occurs in the Rig Veda in close connection with the Soma (VIII. 6, 39; IX. 65, 22; 113, 1); it is there Indra drinks the Soma. Mr. Griffith says: "The word is used metaphorically, according to some scholars, as the name of a certain vessel which holds the Soma juice." As the Orion is the celestial place of the Soma, it, as the Soma-lake, seems to be fancied as brought down in the form of the vessel.
- (3). Krukshetra where it is found is the Orion-sacrificial ground, deposited with the moon, vide pp. 15—18.
- (4). The Satapatha Brâhmana II. 1, 2 (quoted in Mr. R. C. Dutt's *Ancient India*, Vol. I. p. 265) says

that the asterism *Mrigasîrsha*, literally the Deer's head (which is either the Orion's head or the Orion's Belt, more probably the latter) is the head of *Prajâpati*. The Orion is the Deer form of *Prajâpati* as will be seen from the story found in the *Aitareya Brâhmana* about *Rudra*'s shooting Him; and as *Prajâpati*'s form as the Horse of sacrifice is also well known and as in many places of the *Yajur Veda* *Prajâpati* is called Sacrifice, it may be presumed that the Orion-Sacrifice's Belt was sometimes called the Horse's head and sometimes the Deer's head.

For these reasons, the Orion's Belt seems to be the Horse's head, the bone of the moon *Dadhyak*. At the Conjunction the sun *Indra* wields the Belt as his *Vajra* weapon and kills the *Vritras*, the powers of darkness, who had grown strong in winter. In this story the moon *Dadhyak* seems to represent Sacrifice. The waning moon at the end of the lunar month enters the *Asvin* light at the Dawn, as if giving away all his light, knowledge, to the *Asvins*. Springing from the sun, who represents the Supreme Self, *Tvashtar* or *Indra*, the moon derives his Honey, Self, from Him and, at the end of the month, returns to Him and offers himself up as an oblation unto Him. This self-sacrifice of the moon is the Honey learnt by the *Asvins*, the divine physicians.* The sun *Indra* considers him to be a fit Sacrifice and cuts him off, on the new moon day, and the *Asvins* resuscitate him in his starry form as the regent of the horse-head Belt, from which the honey or life of summer is fancied to be derived. *Indra* cuts him in order evidently to prove that he as a true knower will not keep his Self selfishly to himself but will become Sacrifice-Honey to the divine doctors for the purpose of their using it as the effectual medicine for the spiritual regeneration and perpetual divine summer life of all knowers

* The *Asvins* are known as the physicians even in the *Rig Veda* (X, 39, 5).

who likewise become Sacrifice. The bone, which is the permanent part of the body is a fit metaphor for the immortal Self of the knower; and our Indra uses the bone, the Self, of man as Sacrifice, as the only weapon capable of conquering man's dark passions. Sacrifice is the Vajra weapon (vide *Rig Veda* I. 8, 3; and the *Taitt. Sam.* I. 6, 7, 4).

The *Bṛihadâraṇyaka Upanishad* II. 5, bodily quotes the verses of the *Rig Veda* I, 116, 12, and 117, 22 and says that the Honey of *Tvashtar* the knowledge of which *Dadhyaḥ* imparted to the *Asvins* is the *Âtman*, the *Purusha*, pervading in all bodies. The *Upanishad* does not appear to have imported a new meaning to the Honey; for, even the *Taitt. Samhitâ* II. 3, 2, 9 says: 'The *Âtman* (Self) is the Honey of man and when the sacrificer sacrifices honey he virtually throws his Self into the fire.'

The original of the verse 15 of I. 84 about the concealed name of *Tvashtar's* cow found in the house of the moon, is this:—

Atrâ 'ha gor amanvata nâma

Tvashtar apîkyam

itthâ Kandramaso grihe.

The 'gor apîkyam nâma' may be compared with 'gor apîkyam padam' of IX. 71, 5 (about which vide p. 190 *ante*), and with 'apîkyam guhyam nâma gonâm' of IX. 87, 3 (about which vide p. 290 *ante*). The Orion is the place of the summer cows or rays; and as the summer rays attended by the summer rains are the cause of the teeming life of the summer creation and as the summer creation is taken as a simile to the Creation at the beginning, the rays showered by the summer sun are metaphorically the souls of creatures sent forth by the Creator *Tvashtar*. *Tvashtar*, meaning the fashioner, seems to be one of the names of the summer sun who is the metaphor for the Creator. *Tvashtar* is known as the maker of *rûpâni*, forms, (*Rig Veda* X. 110, 9). The forms are the bodies of creatures and beings. He is called *Visva-*

rûpa, the wearer of all forms (I. 13, 10), evidently because He is the Self in all forms. The Creation is called *vyâ-karana* of *nâma-rûpe*, the making of name and form (*Khând. Up. VI. 3, 2*; and *Br. Âr. Up. I. 4, 7*). This theory of *nâma-rûpa* seems to be as old as the *Rig Veda* itself; for, in *VIII. 41, 5*, names and forms are mentioned in such close connection as to show that a knowledge of names of objects is necessary to bring about the forms of them, and the verse is noteworthy as mentioning the same 'mysterious hidden names,' which as above shown, are mentioned in *I. 84, 15*; *IX. 71, 5* and *87, 3*. The verse is about the Creator under the name of *Varuna* :—

Yo dhartâ bhuvanânâm, ya usrânâm
apîkyâ veda nâmâni guhyâ,
Sa kavih kâvyâ puru-rûpam
Dyaur iva pushyati.

He who supports the worlds and is the Poet
knowing the mysterious hidden names of the usras,
He brings forth and maintains each varied form, like
Dyauh, the sky.*

Usras mean both the morning-beams and cows. This verse seems to mean more than merely the advent of the morning rays. Taking the morning as a simile to the dawn of the period of Creation, the Creator *Varuna*, who as the omniscient Poet has all the names—the concepts—of all the would-be creatures concealed in his mind, utters forth those names and thereby makes the varied forms, just as at the dawn of summer the sun showers forth his rays as so many names and forms as it were of the summer creation. It appears to me that the Vedic poets looked upon the names of objects as the very souls of those objects. *Indra* the rainer is another name of the summer sun as the Creator. He finds the name—the concept—of the summer creation in the *Orion-Sacrifice* when he comes in conjunction with it.

* The vast sky that contains the stars seems to be used as a simile to God.

The *Bṛihadâraṇyaka* II. 5, already referred to about the Honey being the *Âtman*, quotes also verse 18 of *Rig Veda* VI. 47, as containing the Honey which *Dadhyaḥ* taught to the *Asvins* and which the *Rîshi* of that *Sûkta* saw. The verse says about *Indra* thus :—

Rûpam-rûpam prati-rûpo babhûva,
tad asya rûpam pratikakshanâya.
Indro mâyâbhiḥ puru-rûpa îyate,
yuktâ hy asya harayaḥ satâ dasa.

Form-and-form has he become a model form (?)
or every form. That is his form (for us) to see.
Indra is moving (having become) multiform by his
mâyâḥ, measuring or forming powers; his ten
times a hundred horses are yoked indeed.*

The various forms of the summer creation, such as the different kinds of crops, herbs, and fruits and insects and birds and many kinds of animals may well be fancied to be evolved by the heat and rain of the summer sun, as if he himself became all these by means of his rays, like the father multiplying as his sons. Moreover, the beneficent sun looks upon all alike. That is his spiritual aspect worthy to be seen by us for the purpose of our giving up mutual strife. The horses are his summer rays. He moves with them and pours them down as life, when the forms are evolved. That the *Indra* of this verse means the Creator in the metaphor of the sun is evident from his being called *Tvashtar* in the next verse. The *mâyâ* of *Indra* appears to be His power of measuring, that is, of forming every object by naming it. *Mâyâ* seems to be derived from *mâ*. There are two roots of *mâ*, one numbered as 23 and 114 in Prof. Max Müller's list meaning 'measure' or 'knowledge', and the other numbered as 119, meaning 'noise, bellow.' Do the two roots converge and give one and the same meaning? Each *nâman*

* Mr. Griffith has rendered *prati-rûpa* as 'the model'. With this verse in view, verses 9, 10 and 11 of *Katha Up.* II. 5 seem to have been composed.

or word is noise, sound, having its own meaning. It is a measure of the object it means; and is the knowledge of it. Without it, the knowledge of the object would be vague and indefinite and not fit to be *sriṣṭa*, issued out, from the mind. The Creator's wondrous power over the yet formless subtle material of nature that is comprised within His Infinitely vast Self is so true and He is so Truthful that He has simply to word out His concepts from within Himself, with the forms as the simultaneous result with Himself as the In-Dweller in every one of them.

The verse VI. 47, 18 of the *Rig Veda* above quoted may be compared with the first half of verse 8 of the same *Veda* III. 53, which says:—

Rûpam-rûpam Maghavâ bobhavîti.

mâyâh krinvânas tanvam pari svâm.

Maghavan (Indra) becomes form-and-form, making
mâyâh with his own tanû.

Tanû ordinarily means body and as the phenomenal objects are as it were forms, bodies, to the Self who is the In-dweller (vide the *Antaryâmi-Brâhmaṇa* III. 7 of the *Bṛhadâraṇyaka Upanishad*), he measures them out from Himself when wording out the universe. Or tanû here means Indra's spiritual nature as the One Self of all. He has measured his Self completely into every form, creature, in order, it is implied, to regard and love all as himself, and therefore it is said he became multiform. If we count the sacred fire maintained in every house, the sum total would be thousands of Agnis, and so Agni though one is manifold. Likewise the One Puruṣa by reason of being *fully* in *each* and *all* the creatures is manifold—*alike* in one and all of them. He is in the innermost recess of every heart, small and only of the size of *āṅgushṭha*, thumb, if viewed in respect of the size of the heart, but really infinitely great (*anor anîyân mahato mahîyân*).

The word *mâyâ* occurs in many other places in the *Rig Veda*, of which I select a few here :—Agni, the divine Hotar priest, sends upward with his *mâyâ* a hymn of glorious

brilliancy (I. 144, 1). The sun purifies the worlds with his mâyâ (I. 160, 3). With his mâyâ Indra stays the canopy of heaven from falling (II. 17, 5). The immortal Agni leads the way with his mâyâ (III. 27, 7). Indra with his mâyâ resists the overflowing stream, and with his mâyâ and weapons he puts thirty thousand Dâsas to slumber (IV. 30, 12 and 21). Mitra and Varuna, by the mâyâ of the Asura, cause heaven to rain; their mâyâ rests in heaven; and they guard the ordinances with Asura's mâyâ (V. 63, 3; 4; 7). Here Asura means the most powerful god and not an enemy of the gods, and his mâyâ cannot be any deceitful magic power but true power. But there are verses in which the evil powers also are stated to have their mâyâs, which seem to mean their evil thoughts and designs and which crumble to pieces before the mâyâ of the gods. With his mâyâ Indra kills the beast who has his mâyâ, 'm â y i n a m m r i g a m' (I. 80, 7). Indra kills the demon male or female, who wishes to triumph with his or her mâyâ (VII. 104, 24). No mortal with his mâya can ever prevail over Agni (VIII. 23, 15).

In course of time when Asura came to mean an evil power (vide p. 280 *ante* about the Asuras), Asura's mâyâ was susceptible of being understood as magic power and Indra's mâyâ also as the illusion of the indriyas or senses. This must be the reason why magic came to be called *i n d r a j â l a*, Indra's mesh. In connection with mâyâ we should not overlook the Pauranic Maya, the wonderful architect of the Asuras, in contradistinction to Visvakarman, the architect of the Devas. I think the name Maya is the outcome of an attempt to derive the word mâyâ, as a patronymic, from *m a y a*. In the essay on Creation more will be said about the theory of name and form.

The Rîg Veda X. 171, 2 says that Indra cuts off the head of the swift-moving Makha and comes to the home of the Somin, soma-sacrificer. Makha cannot be construed as a malign being. The

Indra as
Makhaghna.

Taitt. Samhitâ III. 2, 3 distinctly says that Prajâpati is Sacrifice, and the next Anuvâka, 4, says that Sacrifice is Makha, and praises Rudra, Indra, and Agni thus:—

Namo Rudrâya Makhaghne.

Nama Indrâya Makhaghne.

Namo 'gnaye Makhaghne.

Salutation to Rudra, the striker of Makha.

Salutation to Indra, the striker of Makha.

Salutation to Agni, the striker of Makha.

It also says—'May the yasas, fame, of Makha come to me'. As thus Makha is Prajâpati as Sacrifice whose fame is coveted, the saying that he was struck or killed should I think be construed in the same manner as we do the expressions often found in the Brâhmanas about *conquering* Svarga or Heaven. The conquering means the obtaining. As the Orion is the starry Sacrifice-Man in the sky and as it is also the starry Deer containing the asterism Mrigasiras, the Deer's head, the heavenly poetry is that, rising heliacally, Sacrifice-Orion runs away from the sun Indra and the gods, the solar rays; but the sun's gradual progress in winter towards the Orion is his hunting the most coveted game, the Sacrifice-Deer, and at the Conjunction he obtains and kills and enjoys it, as the most delicious food. From the hunter's point of view the game killed by him is not his enemy but food. Under one fancy the Orion is the Sacrifice-Deer killed by the sun Indra, while under another it is the home of the moon Soma, who is the sacrificer in the sky offering the milk of his light—his Self—as the sacred drink to the sun, the emblem of the Supreme Self.

The *Rig Veda* I. 6, 8 says that with Indra's heavenly hosts (the Maruts) the powerful Makha sings (praises to Indra). This may be taken to mean that at the Conjunction the Orion-Sacrifice Makha accompanied by the summer rays pays homage to the sun.

I now refer to some of the verses of the *Rig Veda* in which the word *makha* occurs as qualifying several gods. Does not *makha* in all these verses mean 'coveting'?

The Maruts who are *makhâh*, coveting (the oblations), come to the sacrifice (I. 64, 11), The earth trembles from the coveting (*makhēbhyaḥ*) Maruts (VI. 66, 9). Indra advances with the youths (the Aṅgirasas, who are identical with the Maruts) *makhasyan*, covetingly, and the *adri* (the soma-pressing stone) pours forth its contents (III. 31, 7). The Soma juice flows to the sieve like *makhā*, one who covets (IX. 20, 7); that is runs as if coveting or longing for something. Pūshan, Indra, Savitā, and Agni are called *makhā* in I. 138, 1; III. 34, 2; VI. 71, 1; and X. 11, 6 respectively. In I. 134, 1, Vāyu is invoked to come for the given thing of *Makha* (*makhasya dāvane*), that is for receiving the oblation of Sacrifice, which is personified, as in I. 6, 8, as the worshipper offering the oblations. Sacrifice covets the presence of the gods and the gods covet Sacrifice as worth coveting for and so both are *makhas*.

Under X. 171, 2, already quoted, about Indra's cutting off the head of *Makha*, Wilson refers to a legend cited by Sāyana as to how the head of the personified Sacrifice, as he attempted to escape in human form from the gods, was cut off by Indra. The following legend is found in the *Satapatha Brāhmaṇa* XIV. 1, 1, 1 (Muir, IV. p. 124):—

The Devas performed a sacrifice at Kurukshetra, which was their sacrificial ground (*Devânâṃ Devayajanam*) and which became their altar. Their object was to attain prosperity, become famous, and eat food. They said:—'Whoever among us through toil, austerity, faith, sacrifice and oblations first comprehends the issue (*udrikāṃ*) of the sacrifice, let him be the most eminent of us; this (shall be) common to us all—(*tad u naḥ sarveshâm saha iti*)'. Vishnu at-

tained that object and became the most eminent of the gods. 'He who is this Vishnu is Sacrifice, and he who is this Sacrifice is the Âditya. Vishnu could not control [his love of] this fame.* Taking his bow and three arrows, he departed. He stood resting his head on the end of his [bended] bow. Being unable to overcome him, the gods sat down all around him.' The *vamrayaḥ*, ants, otherwise called *upaḍīkākāḥ*, obtained from the gods the boon of enjoying food and finding waters even in the desert, and gnawed the bowstring [at the lower end], when the bow sprang and took off Vishnu's head, which fell, making the sound *ghrīṇ*, hence the name of the Gharma vessel. That, having fallen, (*patitvâ*) became that Âditya. Vishnu became extended (*prâvriṣyata*), hence the Pravargya received its appellation. The gods then said:— 'A great hero (*mahân vīraḥ*) of ours has fallen (*apât*).' Hence arose the name of the vessel *Mahâvīra*. The gods rushed towards him. Indra first reached him and, embracing him, came into contact with him limb by limb, and became this fame, which Indra is. Then they divided Sacrifice-Vishnu into three portions. With that headless Sacrifice, the gods went on worshipping and toiling.

The Taitt. Aranyaka V. 1, 1—7, (Muir IV. p. 127) in giving the above story in its own way says:—

When *yaśaḥ*, glory, came to Makha Vaishnava among the gods, he eagerly desired it† (*tadnyākāmayata*) and departed with it.

* Muir says:—"It seems as if there were a play of words here, the word *yaśaḥ*, 'fame' having reference to the words *sa yaḥ sa vishnu*, &c. 'He who [is] this Vishnu,' &c. 'He who [is] this sacrifice,' &c.

† Is this trait of the story that Makha desired fame and could not control his love of it due to the meaning of Makha as the coveting, if that is the meaning?

When Makha's head went off, it travelled through heaven and earth and from its so travelling (prâvartata), the Pravargya derived its name. The gods divided Makha when prostrate into three parts, Agni taking the morning oblation, Indra the midday oblation, and the Visvedevas the third libation. Sacrificing with this headless sacrifice the gods neither obtained blessings, nor conquered heaven. The Asvins joined the head in consideration of their getting a graha of the soma libation; and then "sacrificing with this sacrifice with a head, they obtained blessings, they conquered heaven."

The same Aranyaka in I. 1, 5 says: One end of the bow was in the sky and the other end rested on the earth. Indra, assuming the form of the vamris, ants, cut off the string himself; and this is the stringless bow called Indra-dhanuḥ that is seen in the colours of the rain cloud. This itself is (the bow) of Samyu, the son of Bṛihaspati. This is the bow of Rudra. It was the end of Rudra's bow which cut off the head; it became the Pravargya. Therefore he who sacrifices with the Pravargya sets Rudra's head again.

The Talavakâra Brâhmana* says that, "That head of the sacrifice that was cut off is yonder sun," and that the Asvins were enabled to put the head of the sacrifice on in its place by the knowledge which they obtained from Rishi Dadhyak. The Taitt. Aranyaka V. 4, 8 says:—'The Pravargya is the head of the Sacrifice. This Aditya (sun) is indeed the Pravargya; his rays are the Maruts.' Not only the Pravargya but also some other objects are praised as being the head of Sacrifice, for instance, the Taitt. Samhitâ II. 5, 11. 7 says the âghâra, the unction of clarified butter, is the head of Sacrifice, and further on in IV. 1, 5, 3,

* A translation of the story by Prof. W. D. Whitney is republished in the *Indian Antiquary* for January 1884. Vol. XIII. p. 21.

as explained in V. 1, 6, 3, the *ukhâ* is said to be the head of Sacrifice, while in VI. 2, 11 the *havidhâna* is praised as the head of sacrifice.

When as above shown we find in one place that Rudra's head is the head of Sacrifice and in another that Rudra is Makhagna, the striker of Sacrifice, the result obtained is that Rudra strikes himself, that is, if striking means obtaining, he obtains him-Self. Both Rudra and Indra are each that holy aspect of Father Prajâpati which exhibits Him as Son obtaining Him-Self as Father. Therefore Indra as the Son is the Ideal Knower of Father, and Father Prajâpati as Sacrifice is Vishnu, the Pervader that has sacrificed Himself into all creatures to love them all as Himself. That is the fame of Sacrifice worth having; and it has to be had by conquering i.e. obtaining Him. The *Mundaka Upanishad* II. 2, 4 says how Brahman should be conquered: the Om is the bow, the Self of the knower is the arrow, and Brahman is the aim to shoot at diligently. In our story also which seems to be much older than the *Upanishad*, the same Om may be taken to be the bow of Sacrifice, having the Head, the Self, at its top. The Ideal Knower Indra must know how to discharge the bow and so he becomes the ants, probably the white-ants. What is meant by the ants? Apparently common love which makes the ants combine and work together for their common good. Many a people torn asunder by internal strife may derive a profitable lesson from the ants. The knower Indra multiplies himself as the ants, as love-manifold, by regarding all creatures as Himself, and this quality is able to gnaw the string and discharge the head. The head, the seat of thought, is the best part of man's body and is a fit metaphor for the knower's Self; and so the head discharged seems to be the enlightened Self of the knower himself. Why then is the head described as the head of Sacrifice and not of Indra? Not wishing to be divided from the Supreme Self Yajña-Vishnu, the knower contemplates Him as 'So 'ham', 'I am He', and says thus :—

Tvam vâ aham asmi Bhagavo! Devate!
Aham vâ tvam asi Bhagavo! Devate!

Thou I am, O Blessed Deity!

I Thou art, O Blessed Deity! *

The goodness of the Supreme Self who regards all creatures as Himself is the ideal to be attained by the knower, and when that is attained the knower becomes the enlightened Self—one with the Supreme Self. The two heads then become one head in contradistinction to the discord which had previously existed between them when one, the human, was acting against the Other, the Divine. O Lord Sacrifice! my head is Thine—I am Thine. Thus realizing his head as the head of Sacrifice, Indra discharges it from the top of the bow of Sacrifice and thereby makes his Self *Ritaja*, born from Sacrifice, and *Âditya*, son of the altar *Aditi*. The expression that the head having fallen became *Âditya*, the sun, should be construed as meaning not that it *fell* but that it *flew* and became *patañga*, bird.† Therefore the discharged head pervades heaven and earth as universal love. That is the Pravargya, the travelling through heaven and earth, according to one esoteric interpretation, or the being expanded, according to the other. By thus discharging the head, Indra becomes fit to come into contact with Vishnu limb by limb, that is, to completely measure himself with Him—to be one with Him. This measuring or embracing may be compared with the expression, ‘*Prâjñenâ tmanâ samparishvaktah*’, the being embraced by the Knowing Self (Br. Ar. Up. IV. 3, 21). Sacrifice-Vishnu whom Indra measures is Indra’s *tanû*; for, the Taitt. Samhitâ III. 3, 7, 3 says:—
‘*Indrasya vâ eshâ yajñīyâ tanûr yad*

* This text, which seems to be Vedic, is quoted by Bhagavân Rāmānuja under the Brahma-sûtra IV. 1, 3.

† *Patañga* is a name of the Sun who is the metaphor for the all-seeing, all-pervading, Self. Cf. *Trisanku’s fall* (p. 104 ante) and *Yayāti’s fall* (p. 298 ante), where ‘fall’ really means *flight*. The Knower is winged, vide Vedic text quoted at p. 236 ante. So the fall of the Great Hero seems to mean his flight. The story bristles with puns and puzzles.

Yajñah. 'Tanû' there seems to mean not body but the Self's own spiritual rūpa (about which vide the concluding portion of the *Khând. Up.* quoted at p. 100 *ante*). According to the *Purushasûkta*, Purusha is another name for *Yajña*, Sacrifice; and I think the whole spirit of the *Purusha-sûkta* would be missed if Purusha is not understood as the In-dweller of all creatures, as defined in a verse quoted in the *Bṛihadâraṇyaka Upanishad* II. 5, 18, (the same as is quoted at p. 103 *ante*). It must have been a very ancient verse, as the *upanishad* says that it was sung by a *Rishi* and that the Purusha it speaks of is the Honey which *Dadhyaḥ* taught to the *Asvins*. Purusha the universal Self, is the measure of *Yajña*, Sacrifice, as a verse which is much used in several rites and which is found in the *Taitt. Brâhmana* III. 7, 11, 5 says:—

Purusha-sammito Yajño

Yajñah Purusha-sammitah.

Agne! tad asya kalpaya,

tvam hi vettha yathâtatham.

Sacrifice is of the measure of Purusha. Yea, Sacrifice is of the measure of Purusha. O Agni, obtain it for this (sacrificer); for, thou knowest the truth (of Sacrifice).

No one can measure himself with another unless he is perfectly equal to him. As Sacrifice-Purusha is *Vishnu*, the all-pervader, *Indra* becomes the all-pervader by measuring himself with Him. Thus Sacrifice-*Vishnu* is the all aim and action or conduct of *Indra Satakratu*. *Indra* should not be considered as having embraced and measured the headless sacrifice. It was the *Devas* that worked with the headless sacrifice. They are the senses (vide p. 250 *ante*). Useless would be the *kratu*, action, of the *Devas*, the senses of man, if it has not the purpose of the Universal Self as its head; and headless—most stupid—is it to indulge in acts of selfishness, greed, lust, &c.

The *Taitt. Samhitâ* V. 2, 5, 1 says that, measured by Sacrifice-Purusha, the sacrificer becomes so high as his

up-stretched arms (ârdhvabâhu) would reach and that he becomes bird. Both these are metaphorical expressions. The knower by his universal love stretches himself beyond the limit of his body as he becomes one with the Great Purusha that dwells in all. For the same reason he is a high-soaring bird. The Great Purusha is vitata, stretched, everywhere.

In the Rig Veda Vishnu is celebrated for his three strides, which seems to mean his pervading over the three regions, here, below, and up, that is, everywhere. Vishnu strides for the sake of Indra (VIII. 52, 2). Indra addresses Vishnu,—Friend Vishnu! stride well; let us kill Vritra (VIII. 100, 12). Another verse (IV. 18, 11) says:—

Athâ 'bravîd Vritram Indro hanishyan,
Sakhe Vishno vitaram vikramasva.

And then, wishing to kill Vritra Indra said,

Friend Vishnu! stride well.

Vritra is darkness, sin. As Vishnu is the Self of Sacrifice, he must stride well, that is pervade everywhere as universal love, before Indra can kill the sin of narrow selfishness.

The Taitt. Brâhmana III. 12, 3 has four verses commencing with, 'Karanam pavitram vitatam purânam,' about that pure, extended, ancient karanam purified by which man crosses sin, the enemy. It is the door to the Loka (the Supreme Self as the only world worth having); it is brilliant; it yields immensely the showers of immortality; may this karanam place happiness in the world. I think that this extended karanam is Sacrifice-Vishnu's all pervading stride.

This 'vi-tatam karanam' may well be compared with verse 1 of Rig Veda X. 130, in which Prajâpati's Sacrifice is spoken of as that Sacrifice who is extended everywhere by his threads. (Yo Yajño visvatas tantubhis tatah). The all-pervading Purusha is the thread underlying and holding together all the objects of the universe. In the ethical world, it is truly the threads of Sacrifice as universal love that bind together

society, which would otherwise be cut to pieces by mutual strife.

If this Sacrifice is not maintained continuously throughout life, it becomes *vikkhinna*, cut off or torn off. It becomes *sandhita*, joined together, if by re-suming it clarified butter is offered into the fire, repeating this verse :—

Mano Jyotir jushatâm âjyam
vikkhinnam Yajñam sam imam dadhātu
Bṛhaspatis tanutâm imam no
Visvedevâḥ iha mādāyantâm.*

May (Agni who is the universal) Mind—Light—accept (this) clarified butter and join together this cut off Sacrifice. May Bṛhaspati make this (Sacrifice, entire), and may the Visvedevas delight here (in this rite).

To be addressed as Mind, Agni the fire must represent the Supreme Self, the All-Knower. I think the butter represents the soul of the sacrificer realized as the Self and offered unto the Supreme Self, and the sacrificer himself is the cut off Sacrifice who by this rite—i.e. by realizing the meaning of this rite—becomes joined together and entire. Bṛhaspati, the lord of words, that is, of whatever wisdom there is in the Vedic words, helps this rite of self-sacrifice; and the Visvedevas, † the senses, ought to delight in it, by giving up all worldly pursuits.

About Yajñopavîta, the sacred thread of Sacrifice which every *dvija* wears, the Taitt. Âranyaka II. 1, 1 says to this effect:—

The Devas and Asuras commenced their respective sacrifices, vying with each other to go to Svarga, Heaven. The Asuras strove and acted hurriedly. But the Devas acted with

* This verse occurs in the Taitt. Samhitâ in I. 5, 3 and many other places.

† Vide p. 250 *ante* about the Visvedevas being the senses and p. 320 *ante* about the senses being the seven Rishis.

Brahmakarya, godliness and tapas, contemplation. The Asuras blinked, not knowing (Brahmakarya and tapas), and were vanquished and could not go to Svarga. The Devas went to Svarga by means of their prasrita, well stretched out or extended, sacrifice and vanquished the Asuras. Extended, indeed, would be the sacrifice of the Brâhman who wears the Yajñopavîta.

It is thus clear that the thread of Sacrifice, otherwise called Brahmasûtra, is symbolical of the Self who, as the thread of love, has entered into all creatures to regard them all as himself. Wearing this thread and realizing in thought, word, and deed, its deep significance, man becomes Sacrifice extended.

Thus, the Pravargya resuscitates man spiritually and makes him fit to be spoken of as prâvrījyâta, prâvartâta, vitâta, and prasrita, all denoting his unbounded expansion.

The rain-bow with which the Taitt. Âranyaka identifies the bow which sprang when its string was gnawed by Indra may be taken to represent Devayâna, the Path of Light, which takes the knower that has become the Self to Heaven, the World of Self.

About this Path over the rain-bow the Brihadâraṇyaka IV. 4, 8 quotes two old verses. The rain-bow which is seen as an arch springing up from the earth to the sky seems to be fancied as a beautiful ladder for ascending to the sky from both ends and therefore a fit metaphor for the Path over the spiritual bow of Sacrifice; for the rain-cloud itself over which the rainbow is formed and which sacrifices, that is distributes, itself as rain for general good, is another fit metaphor for Sacrifice-Vishnu, the showerer of immortality, and therefore, it seems to me, the Pauranics depict Vishnu as being black like the rain cloud (megha-syâma) and as wearing a silk cloth of pîta, yellow, colour, the rainbow as well as the lightning being that cloth.

One of the Vedic names for the rain-cloud is *Kṛishna*, black, which means also the black deer which is a symbol of Sacrifice, as the *Sruti* says:—

Yajño ha Devebhyo 'pakakrâma.

Sa Kṛishno bhûtvâ kakâra.

Sacrifice went away from the Devas.

He became a black deer and travelled.

Both these metaphors for the Sacrifice, viz. the rain-cloud and the deer are found in the stories about *Vishnu* in his incarnation as *Kṛishna*, who is born in *Srâvana*, the rainy season and who at last is shot like a deer. In the essay on *Kṛishna* more will be said about him.

Phenomenally, at the Conjunction the sun *Indra* as the brilliant head is one with the *Orion-Sacrifice*, and when in due course the *Orion* rises heliacally by the apparent progress of the sun to the next constellation, it is fancied as though the sun-head was shot forth from the *Orion-Sacrifice*, and went up to his highest northern point at the summer solstice when he performs his act of sacrifice and universal love by showering the rains. Then comes the autumnal harvest, and then, he hurries over winter back to the Conjunction and there embraces the *Orion*. His fame consists in his so embracing the *Orion* year after year and thereby showering the summer rains. Man must be warm-hearted and rain himself all around as compassion and charity.

Indra shoots
the Boar of
Sacrifice

The *Rig Veda* I. 61, 7, which occurs in a
Sûkta the deity of which is *Indra*, says:—

A sye du mâ tu h sa va ne shu sa dyo
ma ha h pi tum pa pi vâ n kâ rva n nâ.

Mushâyad Vishnuh pakatam sahiyân
vidhyad Varâham tiro adrim astâ.

At the *savanas* (performed in honor) of this Measurer (i.e. *Indra*), he (*Indra*) straightway drank the potion (and ate) the pleasant food.

Vishnu stole or carried away the food; (but Indra) the piercer of the mountain (rain-cloud) shot the Boar.

The meaning seems to be this. At the Conjunction the sun Indra becomes the Measurer, the Creator, of the summer forms. To obtain strength for his doing so, he eats the Orion-Sacrifice-Vishnu as his delicious food. But when winter comes, the sun finds that Vishnu has gone to the opposition, taking away himself who is the sun's summer food. To regain his summer glory the sun hunts Vishnu as the Boar and, when the Conjunction comes back, shoots Him and finds all his joy in Him.

Esoterically, when man falls into darkness he finds that the Supreme Self, Sacrifice Vishnu, has gone away from him with all the wealth of sacrifice. So he must hunt Him, shoot his soul into Him and enjoy Him.

I have taken the Boar shot to be Vishnu himself as it is the carrier away that must be hunted and shot and as the Boar is called *emush varâha*, the stealing boar, in *Rig Veda VIII. 66, 10* (counted excluding the *Vâ lakhilya* hymns), which says:

“The wide striding Vishnu urged by thee
O Indra! brought for thee all (these things), a
hundred buffaloes, broth cooked with milk and a
fierce (?) hog”, *Muir IV. p. 91.*

The original of ‘fierce hog’ is *emusham varâham*. As *emush* seems to be of the same import as the verb *mushâyat* of *I. 61, 7*, I have ventured to render it as ‘stealing boar’. This verse, *VIII. 66, 10*, exhibits the Orion Vishnu as striding gradually sunward in the sky of winter and at last in the Conjunction giving himself up to the sun as the food of all kinds of game including the Boar that had carried away the summer wealth and food.

A Vedic story quoted at *Muir IV. p. 39*, seems to be a comment on the two *Rig Vedic* verses above quoted and is to the following effect:—

Sacrifice, assuming the form of Vishnu, disappeared from among the Devas and entered into the earth. The Devas joined hands and searched for him. Indra (the head of the Devas) passed over above him, when the latter questioned 'Who art thou?' Indra said, 'I am *durgēhantâ*,—one who slays in a castle,' and enquired who the questioner was. Vishnu said, 'I am *durgâdâhartâ*, one who brings (booty) from a castle. This Boar, the plunderer of wealth (*vâma-moshah*) keeps the *vittam vedyam*, the wealth fit to be known or had of the Asuras on the other side of seven hills; kill him if thou art a slayer in a castle.' Indra, plucking a bunch of kusa grass, pierced through the seven hills and slew the Boar; and then sacrifice Vishnu, in order to show that he was the bringer of booty from a castle, brought the sacrifice for the Devas. Inasmuch as they obtained (*avindata*) the wealth of the Asuras, this is why the altar is called *Vedî*.

Thus Vishnu is both Sacrifice and the bringer of Sacrifice. The *Vâma-mosha varâha* or the plundering boar seems to be identical with the *emush varâha* of Rig Veda VIII. 66, 10; and when the *Taitt. Samhitâ* says that Vishnu is the *âhartâ*, bringer, of sacrifice, there seems to be a play upon the word *varâha* itself, it being taken to mean one who brings *vara* (*vara-âhartâ* = *varâhah*). *Vara* means that which is fit to be selected and had. The *Ait. Brâhmana* I. 13, referring to the text "*atha im avasya vara âprithivyâh*," says that *vara* means *devayajana*, the place for sacrificing to the gods, (M. Haug. p. 28). The expression, '*vara âprithivyâh*' occurs in Rig Veda III. 53, 11, where Mr. Griffith renders it as the "*Earth's choicest place*==the altar." Indeed, in our story, the sacrifice brought is in the form of the altar *vedî*; and

as *vedî* is derived from *vid* to obtain, or to know, a root from which *vitta*, wealth (literally that which is obtained or known) is derived, what is indicated is that the whole wealth obtained is the altar of self-sacrifice. *Durge hantâ*, the killer in the castle, seems to be a paraphrase of Purandara, which is one of the names of Indra according to the *Rig Veda* and which seems esoterically to mean the demolisher of the body-castle. In the *Khândogya Upanishad* Indra learns the bodyless Self from Prajâpati. Immediately before Indra's studentship under Prajâpati the *Khândogya* describes the Self as concealed in *anrita*, the unreal phenomenal screen, and as not easily found. Although He is so very near men pass over Him just as *a-kshetrâjñâh*, those who do not know the secret of the ground, pass over the golden treasure lying buried under their very feet (*Khând. Up. VIII. 3, 2*). It seems to me that from this simile, *kshetrâjñâ*, an epithet of the knower, has arisen. Its original meaning seems to be 'one who knows the Gold, the Self, concealed in his own *kshetra*, body.' Not knowing his own *kshetra* as containing the Gold, man wanders from one outward thing to another. Exactly like this, the *Taitt. Samhitâ* exhibits Indra as passing over Vishnu; and to indicate that Vishnu is the golden treasure, it is said that he entered into the earth. Seeing that so great a hero as Indra Purandara is passing over Him without finding Him, He teaches him to shoot the Boar which is on the other side of the seven hills. What are the seven hills? It appears to me they represent the senses which in Vedic texts * are referred to as the Seven *Rishis* of the head. The knower must shoot through his senses—through the phenomenal world grasped by the senses—in order to find His Serene Highness, the Self, that is beyond them. The simple weapon, the *kusa* grass, selected for the purpose, is made into what is called *pa-*

* Vide p. 320 ante.

vitra and worn on the ring-finger by the knower during his *upâsana*, contemplation. The expression *kusâgrabuddhi* means one whose intellect is as keen as the point of the kusa grass. It appears to me therefore that the weapon of kusa grass represents *ekâgratâ* or keen singleness of purpose with which the knower should shoot his soul to the Supreme Self. The knower, closing his eyes to the outer world of strife shoots at the big game, the Self, in the heart, in order to get Him and by His grace look upon all creatures as Self so that his strife with the outer world may cease. When the game is thus shot, it is revealed as the Self bringing the altar of Sacrifice to the knower. The altar is the wealth hoarded by the Asuras because it is by conquering the dark passions and breaking their stronghold that the Self can be obtained.

Phenomenally, the Orion Sacrifice Vishnu, rising heliacally, runs away from the sun Indra; but when the Conjunction comes the sun passes over him, shoots him as the boar and obtains him as the altar.

There are other Vedic passages about the Boar; but they will be quoted when dealing with the Puranic stories about the Boar incarnation of Vishnu. Only the story about Indra's shooting the Sacrifice Boar is stated and explained above, in illustration of the saying that Indra is *Makhaghna*, the striker of Sacrifice.

Rudra has two sides—terrible and good. The *Satarudrîya* speaks of his terrible aspects, which are
 Rudra as Makhaghna. the fearful Rudras. The name Rudra itself, meaning originally the howler, the roarer, applied to the roaring flame of Agni, was etymologically capable of making him terrible. But at the same time Rudra's good aspect is praised, as—‘*Yâ te Rudra sîvâ tanû aghorâ 'pâpakâsinî*’* ‘that good

* Vide the *Satarudriya*; Muir. IV. 322.

aspect of thine O Rudra, which is not terrible and which does not betoken harm'. From this his *sivâ tanû*, his Pauranic name Siva has come. Likewise, his name Sankara, the good-doer, has come from Rig Veda I. 43, 6 which says about him, '*sam na h karat*', 'may he do good to us.' His aspect as Agni Svishtakṛit is honored with the choicest of the oblations. But as Rudra, his bhâga or sacrificial share is the samsrâva of the Manthin cup of the soma juice (Taitt. Sam. III. 1, 9), and âkhu, mouse (ibid I. 8, 6). The latter is said to be not the mouse itself but a cake or oblation first placed on the mud dug up by the mouse. What this symbolizes is not known. The former i.e. the samsrâva is said to be the spray splashed about when soma creeper is being beaten and pressed to fill the Manthin* cup, the contents of which are offered to Indra. About the samsrâva the Taitt. Samhitâ referred to, says: 'O Rudra ! This to thee is the share which thou desired to have; enjoy it.' Rudra is the Son of Prajâpati and is the Purusha that has entered all the creatures (this will be made clear in the essay on Creation). So He is the One Self that has scattered or distributed Himself like spray. Under this view the spray might have been selected as a fit share to Rudra. But outwardly the fact that all the other gods have their full cups seems to have given room to the myth that the gods excluded Rudra, but that, being a terrible god, he made dreadful havoc and compelled them to allot him a share and realize him as Svishtakṛit. In all the different versions of the myth, while Rudra is cruel and terrible outwardly, he is inwardly, as I shall try to show, the perfect Ideal Knower as the Son God ought to be.

The Taitt. Samhitâ II. 6, 8, 3 and the Satapatha Brâhmana I. 7, 4, 5 (Muir. IV. pp. 200—202) are to the following effect:—

The gods excluded Rudra from the sacrifice ;
he pierced the Sacrifice with an arrow; they

* Vide p. 281 *ante* about the cups Sukra and Manthin held up for Sanda and Marka but offered to Indra.

propitiated him; and he became Agni Svishtakrit or 'he who makes the rite of ours well sacrificed (svishta); that portion of the Sacrifice which was pierced by Rudra is Rudriya (terrible); by eating a bit of it Pûshan lost his teeth and so an oblation made of flour is offered to him; likewise by eating it Bhaga had his eyes burnt, so they say Bhaga is blind.

The flour offering made to the god Pûshan seems to have given rise to the myth that he is toothless. Bhaga is connected with bhâgya, wealth. Wealth in this world is not discriminating. It is often found with those who do not deserve it and absent from those who deserve it and who might use it well. Also, bhâga, share, may be derived from Bhaga; and so, among the gods Bhaga would have acted with etymological propriety if he at least had invited Rudra to the sacrifice and given him a bhâga, share, in it; but not seeing this propriety he became blind.

There are several Paurânic stories, differing from each other in the details, about Rudra's shooting the Sacrifice. Among them I take first the following strange version found in the last adhyâya of the Aishika section of the Sautika Parva of the Mahâbhârata.

In the olden time of Deva-yuga the gods performed a sacrifice according to the teaching of the Vedas. Not knowing Rudra correctly they did not provide a share for him. Sacrifice is divided into (1) Lokayajña, (2) Kriyâyajña, (3) Grihayajña, (4) Panjabhûtayajña, and (5) Nriyajña. Out of Lokayajña and Nriyajña, Rudra created a bow measuring five kishkus. The Vashatkâra became the bowstring and the four aṅgas of the sacrifice became the two sannahanas. Rudra went armed with this bow and shot the Sacrifice in the heart with a terrible arrow. Thus shot, the Sacrifice, along with the fire of it flew up in the form of a deer and shone in that form in

the sky, pursued by Rudra; who then cut off the sun's (Savitar's) shoulders, pulled out Bhaga's eyes and smashed Pûshan's teeth; and the gods ran away in different directions. Having thus driven them all, Rudra, laughing at them, stood holding his bow to restrain them from coming back to the place. Then Vâk, Speech uttered by the gods, cut off the bowstring, and away the bow sprang. Seeing Rudra thus disarmed, the Devas approached him with the sacrifice, implored his forgiveness and provided all the offerings as a share for him:—

Sarvâni ka havîmsîya asya
deva-bhâgam akalpayan.

Thus propitiated Rudra placed his anger in the ocean—that anger which as fire drinks its water always; and he restored eyes, teeth and shoulders to Bhaga, Pûshan, and the sun.

It will be seen that this story is mixed up with the Vedic story of Sacrifice running away and standing with the bow. The Rudra of this story seems to me to be the Dog star Sirius, which is known as *Mṛigavyâdha*. That star is Rudra because it is dedicated to him. In the diurnal apparent rotation of the celestial sphere from east to west, Sirius who is to the south east of the Orion-Sacrifice is fancied to be hunting the latter, which shines in the sky with the arrow-like Belt in its middle as if it was the arrow discharged into its heart by Sirius. Rising heliacally, Sirius goes on hunting the Orion and bringing the winter, when the sun's shoulders representing his summer strength are cut off and the gods who are the summer rays are driven away. But when the sun comes in conjunction with Sirius Rudra, the gods propitiate him and he restores the the sun's summer vigour.

Esoterically, Agni Rudra, the Son God, is the best of knowers; for, as soon as he is churned out, he performs self-sacrifice as the *amritâhuti* offered into the *Âhavanîya* fire.

Agni is our Purohita, high priest, vide the very first verse of the *Rig Veda*. He is Âkârya to all students of the Veda and of the Self taught in the Gâyatrî verse (vide the text 'Agnir Âkâryas tava', of the *Ekâgnikânda*, p. 68 ante). The Devas, the senses, may exclude him from their selfish rites, which they call their sacrifice, and in which he has no joy. But the sacrifice he shoots is the real Sacrifice, the Supreme Self, of whom the permanent celestial Orion is the metaphor; and as the moon of Self-sacrifice is one of the eight forms of Rudra, and as the Orion's Belt represents the starry, i.e. immortal, rūpa of the moon who is the regent of it, the Belt is Âkârya Rudra's Self, the arrow, shot by the bow of charity and sacrifice unto the Great Sacrifice the Supreme Self. It is only this Âkârya who can be *Svishtakrit*, teaching mankind the lesson that if they have the all-loving Self as their guiding principle in all their acts, those acts would become *svishta*, well-performed. Such a teacher cools his anger in the sea of calmness and becomes *sânta*. But at the same time he is *ugra*, fervent in his *tapas*, contemplation, of the vast Self of universal love, so much so that the fervour of his *tapas* always drinks Him. Why? To shower Him all round, like the sun who draws the vapour from the sea, in order to shower it as rain.

The more popular version which also has got many variants is that it was Daksha's sacrifice which was shot by Rudra.

The *Harivamśa* 222 says to this effect:—

Brîhaspati the priest of the gods got Daksha to perform a horse sacrifice. In order to obtain a share in it, Rudra, with Nandin, performed *sâmitra*, the act of killing the sacrificial victim. Nandin is indeed Rudra's duplicate (*dividhâ bhûtam rūpam*) in the image of Purusha (*purusha-vigrahaḥ*)—that form which he became by himself, (as) the *Paramâtman* (the Supreme Self), by means of that eternal

brahman (meaning probably knowledge) which is ordained by Truthful Words (evidently the words of the Upanishads as teaching Brahman). But (being denied the share) Rudra and Nandin, accompanied by Rudra's terrible troops, destroyed the sacrifice and broke it day and night. Rudra shot it taking up the bow and arrow which the god Svayambhû (Prajâpati) had given him. Thus shot, the sacrifice (kratu) became a deer, and, even with the arrow imbedded in its body (antargatena sarena), ran to the god Brahmâ (Prajâpati) for protection. Brahmâ blessed the deer thus :—' Even shot by the arrow do thou stand in this form of deer in the sky, at the head of stars, in the company of Rudra and the eternal and undecaying Soma. Attended by the stars that travel in the sky, do thou become dhrnva, eternal, and the star of stars (jyotishâm jyotirbhûtaḥ).'

Vishnu then stood armed with bow and arrow and other weapons. Rudra shot Vishnu with an arrow; but Vishnu, the Self of all (sarvâtmâ) who is brahma-sambhava (he who became the Self of all creatures by means of brahman, knowledge) neither shook nor became angry, bearing up the body containing the six indriyas, senses.*

Vishnu in return shot Rudra with an arrow as deadly as the Brahma-danda but Rudra received the blow without shaking a bit. Seeing this Vishnu jumped (with joy) and embraced Rudra putting his hands round his neck. By this act Rudra became Nilakantha, 'he of blue neck.' Thus embracing him, Vishnu said: 'Pardon me,

* Probably there is an allusion in this to Vishnu's name Hrishîkesa, which is construed as meaning the lord of hrishîkas, senses, i. e. he of subdued senses.

thou art indeed the beginningless and deathless god, the teacher of knowledge to all creatures (*sarva bhûtâgama kârya h*); thou art not swayed by karma [action of the samsâric state]; thou hast no hatred to any creatures [because thou regardest all as thyself] and art therefore the best of beings.'

Nandin also struck Vishnu on the head by the bow called pinâka; but Vishnu, devoted to brahman, stood as still as a post, with patience and burning light or splendour and made Nandin transfixed (*stambhayâ mâsa*).

Then Vishnu became *prasanna*, pleased, and prescribed a share to Rudra in the sacrifice and made the sacrifice *sandhita h*, joined together.

Thus the Harivamsa distinctly gives a starry form to Daksha's sacrifice. That this starry deer is the Orion is made clear by its three attendants:—

- (1) Brahmâ to whom it is running for protection is the Rohinî constellation the regent of which is Brahmâ. Its position is immediately to the west of the Orion.
- (2) The Orion's Belt is not only the arrow but also Soma, the moon, who is its regent.
- (3) The reddish star called Ârdra which is the star Betelgeux in the north east corner of the Orion is Rudrâ, because Rudra is its regent.

The peculiarity of the Harivamsa version of the story is that Rudra comes in two forms, viz. himself and Nandin, for the sacrificial share, whereas all the other versions do not say anything about Nandin. The object seems to me to exhibit Rudra exactly as he is worshipped in his temples in two forms, one himself as the Linga and the other as the bull Nandin (meaning the bull of joy) placed in front of the Linga. These two forms, when iconical representation of the Vedic gods came into

vogue in the Purânic period, may have been derived from the following well known verse of Rig Veda IV. 58, 3 which is in praise of Agni and without which no Vedic rite in the fire is performed.

*Katvâri sringâ trayo asya pâdâ
dve sîrshe sapta hastâso asya,
Tridhâ baddho vrishabho roravîti
Maho Devo martyân âvivesa.*

“Four are his horns, three are the feet that bear him; his heads are two, his hands are seven in number. Bound with a triple bond the steer roars loudly: the mighty god hath entered into mortals.”—GRIFFITH.

This enigmatical verse is variously interpreted by the commentators. Sâyana takes the two heads to mean the Brahmandana and the Pravargya ceremonies. As Rudra is Agni Svishtakrit, his name Mahâdeva seems to be a slightly changed form of Maho Deva of this very verse; and as it speaks of him as having two heads and as being the roaring Vrishabha, bull, and Maho Deva, the Linga and the Bull worshipped in Siva's temples seem to be the iconical representation of this verse. ‘Bound with triple bond’ means that the threads of his universal love have tethered Him in the three regions, heaven, firmament, and earth; that is He pervades everywhere; the poetical idea is that but for His being so tethered, He would have been inaccessible. He has bound Himself as love to the universe; and this Great God has entered the mortals,—as what? as the Self that has enselved them, i. e. regards and loves them all as Himself. This significance of His having entered the mortals as the Purusha or In-dweller is made clear, when at the end of the worship of Agni, the worshipper makes âtmâsâmarôpana of Him, that is puts Him in himself thus: he warms his right palm over the flame, puts the warmed palm over his mouth and draws the breath in,

indicating thereby that he gulped Him down and placed Him within himself.

But, in the verse *katvâri sriṅgâ* there is only one god praised as the Bull and Mahâdeva, and such being the case, would it not be contrary to the spirit of the Vedânta which teaches the One Brahman without a second to say that the Paurânic in whose days the Vedânta of the Upanishads must have been well studied thought it fit to contemplate Brahman in the dvaitic or two-fold aspect of the Lînga and the Bull in Siva's temples? Mahâdeva and his Bull appear to me to signify the meaning of the one Word Purushottama, the Best Purusha, and as *sihma*, lion, *vyâghra*, tiger, and *vriṣhabha*, bull, when compounded with the word *purusha*, man, makes him *purusha-sihma*, *purusha-vyâghra*, and *purusharṣhabha*, all meaning the 'best man', Mahâdeva's Bull appears to indicate His high quality—His *mahimâ* or greatness—by which He has made Himself the Purusha, the In-dweller of all creatures loving them all as Himself and therefore the Best In-dweller, in contradistinction to the samsâric man, who too is in-dweller but only in his single body so long as his soul's sympathies do not go beyond his body—beyond himself—to regard all creatures as himself. The word *purusha* is declined in two ways, one as *pârshu sete iti purushah*, 'he who dwells in (plural) bodies,' the other as *puri sete iti purushah*, 'he who dwells in the (single) body.' God is Purusha in the former sense (vide the verse of the *Bṛihadâraṇyaka* quoted at p. 103 *ante*); and to show that He should not be mistaken for the *purusha* in the latter sense He is called Uttama-Purusha or Purushottama. I shall try to show when dealing with Vishnu's incarnations that His Narasihma or Man-lion incarnation simply means the Best-Man and is an illustration of Vishnu's name Purushottama. True, popularly, the name *Purusha* or *Purushottama* and the name *Mahâdeva* have exclusively

clung, the former to Vishnu and the latter to Rudra; but in the Mahâ-Nârâyana section of the Taitt. Upanishad Rudra Mahâdeva is distinctly called Purusha in one* of the Purusha-Gâyatrîs, and the Svetâsvatara Upanishad makes no distinction between Nârâyana and Rudra. As thus Nandin, the Bull, that showers the Âtmaic Joy is the mahimâ or greatness of the all-pervading Purusha or Vishnu aspect of Rudra, this His greatness, then, is the Bull on the high back of which He is enthroned. The Khândogya (VII. 24, 1) says that the Self is established in His own Greatness (sve mahimni), which is Himself as His Greatness; for, nothing else can contain or support the Infinite Self who is the support of all. The Khândogya VIII. 1, 6 says, "But those who depart from hence, after having discovered the Self and those true desires, for them there is freedom in all the worlds." The original of "and those true desires" is etâms ka satyân kâman. These true desires are of the Self, who in the same chapter is called Satya-kâma and Satya-saṅkalpa. So, it is necessary for the knower to know not only the Self but the Self's ever true sympathies of universal love. Without realizing those truthful desires of the Self, the Self cannot be known and realized; and therefore the Self and his universal Love, appear to be symbolized by the Linga (which literally means simply the Symbol) and the Bull. There is not the shadow of any two deities in them. There is only one deity in the apparent paradox of the two figures.

We have seen that the Devas held up Soma-grahas to the two Asura priests Sanda and Marka but denied them the contents thereof, and that Sanda means the bull (vide pp. 281—283 ante). "Well, the Devas" the poet seems to have argued in his own mind "denied the share to Sanda and Marka, with impunity; but I will show how mistaken the people would be if they likewise deny a share

*Tat Purushâya vidmahe, Mahâdevâya dhîmahî, tan no Rudrah prakodayât.

to my Bull (the *Vrishabha*, the showerer, of joy) and my *Mahâdeva*."

Daksha means 'powerful' and is one of the names of the soma juice which is called *Daksha* and *Dakshiorasa* (*Rig Veda* IX. 16, 2; 61, 18). In our story the sacrificer *Daksha* seems to be the moon; and both the moon and the sacrificer are included among the eight aspects of *Rudra*. The victim stands for the sacrificer and as the soma juice is said to be the *retas* of the horse (*Rig Veda* I. 164, 35), the immolation of the horse by *Rudra* may be taken to signify the pressing of the soma plant. By this self-squeezing, the Son God *Rudra* as the Ideal knower knows himself to be the Self and flows out as the juice of knowledge, love, and joy; and when the juice is offered into the fire of the sacrifice, it is his shooting Father Sacrifice—his knowing and becoming one with the Supreme Self. Every human being who realizes this paradox of shooting the Sacrifice becomes the Son, either like the fire churned out from the wood or like the soma juice that is pressed out, both of which are called *sutas*, sons, and throws himself into the Great Sacrifice.

Evidently to indicate that *Daksha's* Sacrifice that was shot at is identical with *Vishnu*, the story says that *Rudra* shot *Vishnu*. Their mutual shooting seems to be their holy communion. The knower is embraced by the *Prâjña Âtman* and becomes one with Him, as in that happy communion he does not know anything other than Him. Both the Supreme Self in the aspect of *Antaryâmi* or the Child in the heart's womb of all creatures, and the knower, are called 'Born of knowledge'; because the former simultaneously with the Creation has effused himself as the loving Self into all creatures and the knower also should do so, in order to regard all creatures as Self.

Nîlakantha is a name for peacock, the neck of which is blue. It is an enemy of snakes, as it is called *bhujângabhu*. We saw in the story of *Suparna* that the snakes esoterically represent the grovelling selfish desires. Our

Rudra is metaphorically *nîlakantha* because as the paragon of a knower he kills the selfish desires. As the knower does so when self-sacrifice in the form of Vishnu embraces him and as Vishnu is metaphorically the black rain-cloud which dissolves itself in the form of rain, the blackness of the neck of Rudra *Nîlakantha* is fancied to have been caused by the embrace. This origin of the blueness of Rudra's neck is mentioned in the *Mahâbhârata* also, vide Muir IV. p. 240.

Nandin, is transfixed. The knower's Self is always transfixed in Sacrifice Vishnu, just as the arrow, the Orion's Belt, is transfixed in the Orion.

When the knower shoots himself into Sacrifice then only will Sacrifice be *sandhita*, joined, to Him.

The *Harivamsa* adds that the blood which flowed from the wounded deer is still seen at day break. This can only be the Dawn's fiery light, otherwise called *Arunodaya*, the rise of the sun's charioteer *Aruna*. That light removes the nightly darkness and should be taken in our story as a metaphor for *Âtmaic* knowledge that puts an end to all *samsâric* ignorance. The knower Rudra draws it from the Sacrifice that was struck, i.e. understood.

As in the story of *Suparna* (vide p. 259 *ante*), so here also the *Aruna* or red light may be taken to signify the *Sad-vidyâ*, "Tat tvam asi," 'Thou art It', taught by *Âruni* Uddâlaka to his son *Svetaketu* in the *Khândogya*. About the teacher of this great *Sad-vidyâ*, the *Mahâbhârata* must needs tell a story and it tells it at the very beginning, indicating thereby that there must be some connection between the *Vedântic* knowledge and the esoterism concealed in the plots of the *Mahâbhârata*. The story is this:—

Âruni was one of the three disciples of *Rîshi Dhaumya*, who said to him:—*Gakha, kedâ-rakha nâdam badhâna*: 'Go and dam up the rice land'. He went, but not knowing how to

dam up the water he toiled in vain and at last laid himself flat across and the water stood. Seeing that he did not return home, Dhaumya went to the rice land and called out 'Âruni! where art thou, my child? Come.' Âruni got up at once and said, 'Here I am, sir, I did so and so to stay the water.' As he rose at once tearing up the (miry) soil (that had settled down upon him), Dhaumya named him Uddâlaka* and said, 'As thou hast done my word, thou wilt get happiness; all the Vedas and all the Sâstras will shine to thee.' Thus addressed, Âruni Uddâlaka went away (his studentship being completed by his rise).

Here is the paradox of a dull student being pronounced learned for an act done in the dullest manner possible. But the truth concealed seems to be this. The rice field is the human body. The water is mind which always runs from one object to another in seeking worldly pleasures; but the knower performs *manassthairya*, the staying of mind within himself, by putting his Self across its *kâñkalya*, flow. He then contemplates and realizes Brahman and tears himself up from the body, to the state of the Uttama-Purusha. As soon as man converts his body into a field so that he might spring up as the bumper crop of rice, grown only by staying the water, and devotes himself to sustain the hungry poor, his body becomes the sacred sacrificial field and he is said to be born from sacrifice.

The Âkârya Dhaumya (he of smoke) seems to be Agni, shining in the night. The sun as Âruni studies under Agni in winter. At the Conjunction he bunds up his light fully on the Orion Sacrificial Field and rising from it becomes Âditya, born from the altar. Thus born, he is the glorious summer sun, the source of the food crops that are reaped in autumn. His disciple Svetaketu, 'he whose rays are white' is the man of pure mind, even like the moon of self-sacrifice.

* L and r being interchangeable, the name, in order to understand the pun, should be read as ud-dâraka, he who tore himself up.

With his heavenward aspirations, the teacher in the Upanishad derives his teaching from the sun himself and the teaching is this:—‘All this (universe) is enselfed by It. He (i.e. It*) is the Self. Thou art it, O Svetaketu.’ God’s sacrifice consists in enselfing all creatures—in loving them all as Himself. Therefore He is the Self. Man also should become the Self by his self-sacrifice.

I shall now briefly allude to the other versions of the story about the destruction of Daksha’s sacrifice :

Being denied the share Rudra shoots at the sacrifice; but the gods and Rishis propitiate him by uttering the Satarudrīya and apportion to him a distinguished† share, vide the story in the Anusāsana-parvan of the Mahābhārata quoted in Muir IV. 199—203.

The Sântiparvan of the Mahābhārata 283 (the same as is quoted in Muir IV. pp. 373, and 374) says that not invited to the sacrifice by Daksha Rudra got angry. “A drop of sweat falls from his forehead from which a fire proceeds, out of which again a formidable being is born, Jvara (fever), which burns up the sacrifice,” which had taken the form of a deer “and puts the gods to flight,” &c.

The next adhyāya, 284, commences a more elaborate version, the purport of which is given in Muir, IV. 374—377. It prominently introduces the name of Rishi Dadhīki, a devotee of Rudra, as counselling Daksha not to overlook Rudra, the greatest of the gods. But Daksha says that the share is to be given to Vishnu, the lord of sacrifice. Then from the anger of Rudra terrible beings spring up, destroy and burn the sacrifice, cutting

* ‘He’ is used instead of ‘It’ to suit the gender of Âtman, the Self, which is always a masculine word.

† Rudrasya bhāgam yajūe ka visishtam te tv akalpayan.

off its head. Those beings assume the forms of two beings, Vîrabhadra and Bhadrakâlî and say that they are the offspring of Rudra's anger. Daksha then propitiates Rudra.

The same story, with the name of Dadhîki, occurs in the Kâsîkhanda (vide the Vâkaspatya dictionary under the word *kratu*), in which Daksha's sacrifice is called *anîsvara*, without Îsvara. Îsvara is one of the names of Rudra. Daksha brings Vishnu from Svetadvîpa and makes him his Yajñapurusha and the instructor of the sacrifice. This version mentions Vîrabhadra as the most heroic of Rudra's *ganas*, hosts.

The Bhâgavata Purâna (vide Muir IV. 377—385) has an elaborate version. It says that Daksha was Rudra's father-in-law. As Rudra does not get up to show respect to his own father the god Brahmâ, Daksha calls Rudra *markata-lokana*, monkey-eyed, and Rudra's hosts curse Daksha to become *basta-mukha*, goat-headed. Bhrîgu abuses Rudra, who then leaves the place, while Daksha and others "celebrated for a thousand years the sacrifice in which Vishnu was the object of adoration." Then, elated with pride, Daksha begins another sacrifice in which neither Brahmâ nor Vishnu nor Rudra is present. Rudra's wife Satî goes uninvited but her father Daksha slights her. She sits in Yoga-Samâdhi, contemplation, thinking of nothing else but the feet of her husband. A fire springs from her body and consumes it. Then Rudra's troops destroy the sacrifice, pluck out Bhrîgu's beard and kill the Ribhus whom he had created in opposition to them; and Vîrabhadra cuts off Daksha's head. Then the gods bring Brahmâ and Vishnu and approach and propitiate Rudra, who allows Daksha to be resuscitated with a goat's head. The beard of a goat is

stuck up to Bhṛigu. "The sacrifice is then recommenced, and in order to its completion, and to remove the pollution occasioned by the touch of Mahâdeva's warriors, an oblation is made to Vishnu on three platters Daksha, after adoring Vishnu, worships the other gods, and offers to Rudra his proper share* in the sacrifice. Then all the gods including Rudra worship Vishnu as the Supreme Deity. Satî, the daughter of Daksha, who had abandoned her original body, is born again as daughter of Himavat and Menâ."

In these stories the outward show of enmity between Rudra and Vishnu is, I think, intended only as an apparent paradox. The Pravargya rite of killing and resuscitating the Sacrifice could not have been done by Rudra if the Sacrifice was not worthy of it; and Daksha's sacrifice is worthy of it because Vishnu with whom Rudra is one is the object to be achieved—that Vishnu who is in Svetadvîpa, which I take to be man's heart, as Vishnu as Purusha is pre-eminently the God of the heart. I shall say more about Svetadvîpa when dealing with Nârada's journey to it. The fever or fire and Vîrabhadra appear to be the changed representation of the Gharma or Mahâvîra vessel connected with the Pravargya. Phenomenally, Rudra in his form as the sun burns the Orion-Sacrifice at the Conjunction: he hugs it with his light.

About Satî whom the Bhâgavata version introduces, we may compare her with the word satîḥ in the enigmatic verse of *Rig Veda* I. 164, 16, which is reproduced in the *Taitt. Âranyaka* I. 11, 4. It says:—

Striyāḥ satîḥ tâ u me pumsa āhuḥ
pasyad akṣanvân, na viketad andhaḥ.

Kavir yaḥ putraḥ sa emâ kiketa,
Yas tâ vijânât sa pitush pitâ sat.

* Esha te Rudra bhâgo 'stu
yad ukkhishto 'dhvarasya vai.

They tell me these are males though really they are females. He who sees this (riddle) has eyes. He who does not see this is (virtually) blind. He who knows these (females), is a poet though he may be a son, i.e. young: he is father's father (i.e. old, wise, in knowledge).

Sâyana, when commenting on this verse in the Taitt. Âran-yaka, takes *sa tîh* to be those who have realized themselves to be the *Sat* taught in the *Sad-vidyâ*.* This cannot be the original meaning; but all the same it shows how the word *sa tî*, which ordinarily means a married chaste woman, was susceptible of being viewed esoterically by the Vedantists. The married *Gopikâ* women who love God *Krishna* appear to be the knowers as *Satîs*, those who are women having only the *Sat* of the *Sad-vidyâ* for them to love staunchly. They make themselves women because the *Sat* to be loved is *Para*, the Great as well as *Purusha*. Hence the apparent paradox that they were *Satîs*, chaste wives, and yet fell in love with '*para purusha*,' a man other than their husbands. This riddle is as old as *Krishna's* boyhood stories which are found in many *Purânas*. I think the *Satî* of the *Bhâgavata-purâna* is Lady *Sad-vidyâ*. The saying that *Satî* was born as *Pârvatî*, the daughter of *Parvata*, Mountain (*Himavat*), simply amounts to *Pârvatî* being an alias of *Satî*. Now, *Pârvatî's* another name is *Umâ*. In the *Kenopanishad* *Umâ Haimavatî* appears shining in the sky to the *Devas* and tells them to be victorious by the victory of Brahman. *Bhagavân Saṅkara*, in his comment on the *Kenopanishad*, after explaining *Umâ* as the daughter of Mount *Himavat* in the *Purânic* way, adopts the alternative of explaining her to be *Vidyâ*, Knowledge of Brahman. *Umâ* means the weaving woman; and knowledge is called *vayunam*, weaving, evidently because intellect as the faculty of thinking and of expressing thoughts weaves words together, and in the case of poetry each verse has

* "*Satîh*=*Sad-rûpâh*, '*Sad eva saumyedaṁ agra âsid*' ityâdi *Sruty-uktam Sad-vastubudhyâ tadanubhavana tadrûpâh vartante*."

measured words like a cloth with its threads. Umâ therefore is a fit word to denote Lady Knowledge. The statement as to her shining in the sky prevents her being taken as simply a woman of flesh and blood. Now, two theories may be advanced, one denoting that she as Vidyâ is the daughter of the knower's heart, and the other that she is the daughter of his head. In the former case the sky in which she shines may be taken to be the *hrīdayākāsa*, the heart itself fancied to be the sky for the poetical reason explained at p. 150 *ante*. Sâyana, in explaining the Mantra, 'Âkrân samudrah', &c., which occurs in the Taitt. Âranyaka (Râjendralâla Mitra's edition, pp. 785 and 786) and which is about the Soma juice that is swelling about the mountain, the pressing stone, takes Soma esoterically to be Siva as 'he who is with Umâ'. He takes Umâ to be Brahma-vidyâ, and the mountain to be the heart, which, he says, is called Brahma-giri (mountain of Brahman) in a *Sruti*.* Regarding the other theory, viz that Umâ is the daughter of the knower's head, she seems to be identical with the Vedic goddess Dhishanâ, derived from *dhîsh*, to sound, and therefore Vâk, Speech. An old verse quoted in the Brîhadâraṇyaka depicts Vâk as being among the Seven *Rishis* in the head (vide p. 320 *ante*). The Taitt. Samhitâ I. 1, 6 praises the *drishad*, the stone for grinding upon, used in the sacrifices, to be Dhishanâ Parvatyâ or Parvatî, and the *upalâ*, the grind stone, to be her daughter Dhishanâ Pârvatejî, both being called Dhishanâ apparently because when used together they make the grinding sound. Again in the same Samhitâ IV. 1, 6, 2 Dhishanâ occurs and is explained in V. 1, 7, 2 to be Vidyâ ('Vidyâ vai Dhishanâ'). The head which is the hard, top most, part of man is poetically the high mountain, and if he is a knower, grey-headed, i.e. old, in knowledge, his head is the white Himâlaya mountain, with Brahma-vidyâ taking her rise in it even like the Gangâ river in the Himâlayas. Her shining as Umâ in the sky may be taken to be her description

"*Srutyantare 'Tam Brahmagirir ity âkashate' iti sravanât.*"

in the figure of the golden (Haimavatî) Dawn, who too represents Vidyâ. If, for these reasons, Satî is Sad-vidyâ, her father Daksha who marries her as his mind-born Knowledge to Rudra can only deserve to have a benefit from the latter. The kratu in which Daksha is elated with pride and in which no gods are present is a riddle which may be explained as being the highest act of devotion performed in practising the Âdesas called Ahañkârâdesa and Âtmâdesa (vide p. 238 ante). These Âdesas occur in the Bhûma-vidyâ taught in the *Khândogya* Upanishad by Sanat-kumâra to Nârada. At the beginning of the Sad-vidyâ of that Upanishad the Âdesa about the Sat who is Âtman is mentioned as the teaching about that Sat by knowing whom everything is made known. The knower, not liking to be divided from the Supreme Self, becomes one with Him by the teaching 'I am He' and sees nothing else but him-Self. The *Sândilya*-vidyâ of the same Upanishad teaches the knower to perform the kratu, action, of realizing in the heart the Self who (as universal love) embraces all this, who is a vâkin, speechless (having no second to speak to), and who is anâdara, regardless (of anything but the Self). So, our Daksha, performs this kratu of realizing the advitîya or secondless Self everywhere as "Sarvam khalv idam Brahma," on knowing Whom the knower sees, hears and knows nothing else. Then there is that Vidyâ which Prajâpati teaches to Indra at the end of the same Upanishad and which promulgates the Self to be bodyless. The Sad-vidyâ with whom I have identified Satî is identical with all these Vidyâs; for, in it as well as in all these the same Self is taught. And as the Self is bodyless, Satî can have no regard for her body and by giving it up she proves herself to be Asarîrînî Vak or Bodyless Vidyâ, and Vidagdâ, well burnt. Vidagdâ means a learned man and Vidagdâ a learned woman. The name seems to indicate the knower as pure as gold, whose purity is due to its being burnt well. Satî's burning shows that she is likened to the golden dawn Ushas, who is the burning lady (the name

Ushas being from *ush* to burn) and who is a metaphor for Vidyâ. As Durgâ is another name of Siva's spouse, the Mahânârâyana Upanishad describes Durgâ as *tapasâ jvalantî*, burning or glowing with tapas. So, Satî glows with tapas and proves herself to be bodyless; for, what else should she do when her father knows nothing else but the Self. The result is that Daksha who realizes the bodiless Self in his *kratu* has his body cut off. Such a rigid Âtma-yâjin's Sacrifice is fit to be dealt with by the Pravargya rite, and his resuscitation can only be construed as his springing up in his own spiritual state. As the saying is that the knower of Brahman becomes Brahman, Daksha becomes Brahmâ with the goat's head; for, the word *aja*, the goat, means also the unborn and is one of the names of Brahmâ. In other words Daksha is united to the Supreme Intellect. Phenomenally, the moon of self-sacrifice is one with the Orion's Belt, *Mrigasîrsha*, which is called Prajâpati's head and of which the moon is regent.

Thus, the curse to become goat-headed seems to be the highest blessing. Likewise the so called abuse *markatalokana*, which outwardly may have the object of likening Rudra to the Asura priest Marka, may well be construed into a praise meaning *haryaksha*, lion. Rudra is likened to the lion (*bhîma mriga*) in *Rig Veda* II. 33, 11, which is daily repeated in his praise by his Brâhman worshippers.

When thus the so called pride of Daksha in not inviting any gods to his sacrifice means his highest undivided devotion to the Self, the pride of Rudra's not getting up for Father Prajâpati should also admit of the same kind of explanation. This idea of Rudra's not getting up must have been suggested by the text of the Taitt. Samhitâ referred to at p. 355 *ante*, as allotting the mouse for Rudra's share. The text is this:—*Eka eva Rudro na dvitîyâya tasthe. Âkhus te Rudra pasuḥ tam jushasva; esha te Rudra bhâgaḥ, saha svasrâ 'mbikayâ tam jushasva*:—'Rudra is One only,

he did not stand for a second (being). O Rudra ! thy victim is (the cake placed on the mud dug up by) the mouse ; enjoy it. O Rudra ! this (the said cake) is thy share ; enjoy it with sister Ambikâ.' The original meaning may have been that Rudra, who is the unequalled bowman of the Vedas, did not stand for another's help in battling with the enemies of the gods. But to the Vedântist who is accustomed to the music of the *One without a second* of the Upanishads, Rudra is the Ideal perfect Knower—God Himself as the perfect knower—and he realizing the secondless Self, has nobody else to worship and so he does not get up for Prajâpatî. The Son is identical with Father—'Â t m â v a i p u t r a n â m â 's i'. According to the Purânas, Ambikâ is one of the names of Rudra's spouse; but here in the Vedic text she is apparently spoken of as Rudra's sister, so that this would seem to be the riddle of Rudra also being Svasur-jâra, sister's lover, like Indra (vide pp. 217, and 218 *ante*). The Puranic idea, however, is that Rudra's spouse is Vishnu's sister.

If the explanation I have endeavoured to give is correct, the conflict between Daksha and Rudra is simply a riddle. They are the best of knowers, one is Soma, the other is Agni.

Likewise, the animosity between Rudra and Vishnu is only an apparent paradox, and means the knower's shooting at and obtaining the Supreme Self as Sacrifice. As Daksha is the father of Rudra's wife Satî who, we saw, is Vidyâ, so is Bhrîgu the father of Vishnu's wife Lakshmî. If the wife of one is Vidyâ, the probability is that the other's wife also is the same. In the Bhrîgu-vallî of the Taitt. Upanishad, in which Bhrîgu's father Varuna teaches the Brahma-vidyâ to Bhrîgu, the Vidyâ taught is called Bhârgavî Vârûnî Vidyâ. As the Purânas call Lakshmî Bhârgavî, she must, I think, be understood as the Bhârgavî Vidyâ; who is also Vârûnî, sprung from Varuna, who is the lord of the ocean; and therefore, the Purânas say that she was born from the ocean when the ocean was churned. The ocean seems to be esoterically the realm of the heart, the same which the

Upanishads call the âkâśa of the heart; and it must be remembered that in the Vedas samudra means both the sky and the ocean. Lakshmî, therefore, seems to be the Vidyâ called Dahra-vidyâ or Hârda-vidyâ, the Knowledge of the Self in the heart. This is indicated by her seat being the lotus, which seems to be the Pundarikam vesma of the heart spoken of by the Upanishads, and by her being enthroned on her husband Vishnu's vakshasthala, chest. Her position in the heart is quite in keeping with Vishnu's being the Purusha, the Indweller of the heart. As he is in the ocean of the heart—in the expanded kindness, mercy, benevolence, forgiveness of the knower's heart—he is an islander, his position in the ocean of the heart being poetically his island.

The Idea that Vishnu set the sacrifice right is based upon Vedic literature, which regards Vishnu as the protector of sacrifice and of the sacrificer. In the first Kânda of the Taitt. Samhitâ are found these expressions:—

- (1) Vishno! pâhi, pâhi yajñam,
pâhi yajñapatim, &c.
- (2) Vishnoh sarmâ 'si sarma
yajamânasya.
- (3) Uru Vishno! vikramasva
pra yajñapatim tira.

The Ait. Brâhmana III. 38 (Dr. Haug's Vol. II. p. 228) says that Vishnu cures the defects in the sacrifices and that "the Hotar is going to make well recited what was badly chanted, by repeating this verse addressed to Vishnu", viz. the verse (Rig Veda I. 154, 1) "Vishnor nukam vîryâni pravokam."

THE UPASAD.

The Upasad comes in the Aitareya Brâhmana immediately after the Pravargya. In the Upasad Rudra shoots the three castles, called Tripura in the Purânas. Stories about the three castles of the Asuras are found in the Aitareya Brâhmana I. 23 and 25 (Haugh, pp. 51, 52, and 55), the Taitt. Sam. VI. 2, 3, and the Satapatha Brâhmana III. 4, 4, 3 (extracts from which are given in Muir II. p. 381—383). The Aitareya Brâhmana is to the following effect:—

The Devas and Asuras were jealous of each other and fought. The Asuras made the earth an iron castle or town (a y a s m a y î p â h), the antariksha or middle region a silver castle (r a j a t â), and the sky a golden castle, (h a r i n î). In opposition to these strongholds of the Asuras, the Devas made out of the earth the Sadas, or the Sacrificial sitting room; out of the mid-region the Agnîdhra or the fire place; out of the sky the two Havirdhânams or repositories for the h a v i s h offerings; and by performing one after another the three Upasads or rites so called (the word has also the meaning of besieging), they drove out the Asuras from their three castles successively. The Upasad rites, besides, became to the Devas an arrow with Agni as its a n î k a m, shaft, Soma its s a l y a, steel, Vishnu as its t e j a n a m, point, and Varuna as its p a r n â n i, feathers. For discharging this arrow the âjya or the offering of clarified butter thrown into the fire became a bow.

The Taitt. Samhitâ omits Varuna from the arrow. The Satapatha Brâhmana also omits Varuna but it says that the weapon was v a j r a, thunderbolt, with Agni, Soma and Vishnu as shaft, iron and point. The Taitt. Samhitâ adds that after preparing the arrow the Devas asked Rudra

to shoot saying 'Rudra is *krûra*, cruel, let him shoot.' He said 'let me ask a boon; let me be the lord of *pasus*, cattle.' Hence, it is said, Rudra is the lord of cattle; he discharged the arrow, and having pierced the three castles, drove the Asuras from these worlds.

Muir quotes the text of the Vâjasaneya Sam. 5, 8, which speaks of Agni's *tanûh* or spiritual body thus:—"The body of thine, Agni, which reposes in iron, *aya h-sayâ*; which reposes in silver, *raja hsayâ*; which reposes in gold, *harisayâ*." Thus the three castles wrested from the Asuras seem to have become the abodes of Agni.

He also quotes Atharva Veda V. 29, 9, which speaks of the three castles of iron, silver and gold as Deva-puras, the castles of the gods; also Atharva Veda X. 6, 10, which says: "Holding that *mani*, gem, the moon captured the golden castles of the Asuras alias Dânavas"; and verse 20 of the same hymn which says: "Allied with them (the Atharvans) the Ângirases shattered the castles of the Dasyus: with it do thou slay thine enemies."

The three regions of the three castles appear to be the earth's atmosphere, the mid-sky, and the sky, with, respectively, the rain cloud as the black castle, the lunar globe as the silver castle, and the solar globe as the golden castle. In winter the powers of darkness, Asuras, have sway over the three regions. But in summer the Devas and Atharvân-girases, in the form of the summer rays, drive the Asuras away and make their pet Agni—their Self—pervade in the three regions as the Purusha in the lightning of the rain-cloud, in the moon and in the sun, as seems to be more clearly indicated in the Purânic version of this story which will be taken up presently. Agni himself is the archer under the name of Rudra, piercing the castles with the arrow, which seems to be himself shot into the lightning, moon and sun, as the Purusha in them.

The castles of the Asuras which the moon obtains by holding the gem seem to be no other than our Orion, trebled for the sake of the three stars of the Belt in it. In winter

the Orion shines throughout the night, the period of the Asuras, as if they held the castle in their possession. But as the Orion is dedicated to the moon he should get it. The moon's gem seems to be the sun from whom he gets his light. On the new moon of the Conjunction the moon holds the sun-gem that has come to the Orion-castle and, by the light of the gem, conquers the Asuras and puts an end to the dark period.

As the sun is one of the symbols of the Self (vide p. 75 and 76 *ante* about the worship of the sun), the knower, like the moon, should establish the Self in his own castle, body, by driving away his sinful desires and inclinations. If he does so, the body would be fit to be called Deva-pura or Brahma-pura, castle of the Devas or of Brahman. The religious character of the weapon used must suggest to us that the castles of the three regions must have esoteric counterparts in man himself. I would take them to be the spheres of mind, word, and action.

The Taitt. Mahânârâyana Upanishad says:—‘Whatever wrong was done by my mind, word, and action, may Indra, Varuna, Bṛhaspati, Savitar, purify me again and again.’* And the same upanishad has a Mantra which is daily used in our Sandhyâ worship and which says to the effect that ‘whatever sin I have committed by mind, word, and the limbs of my body may the Deity presiding over time (literally day and night) cause it to disappear. Whatever sin there is in me I burn myself (as an oblation) in that Light which is Sûrya (the sun, the symbol of God)—which is Satyam, Truth—which is Amṛita-yoni, the womb of immortality.’ The Devas and Asuras are respectively man’s good and bad qualities. The Asuras possess themselves of the three castles of mind, word, and deed and make man commit sin by evil thought, by evil untruthful words, and by evil deeds. But the Devas besiege them by performing the Upasad rite and drive them away and become complete masters of the castles. The arrow they use consists of

* Yan me manasâ vâkâ karmanâ vâ dushkritam kritam, &c.

(1) Agni, true knowledge as self-sacrifice, as the churned fire is thrown into the Ahavanîya fire, (2) Soma, who is the juice of universal love and who is another emblem of self-sacrifice, (3) Vishnu who is Sacrifice, who, by his etymon from *vishu*, to penetrate or pervade, is the distributed Purusha dwelling in the heart's womb of all creatures, and who, therefore, seems to be located in the penetrating point of the arrow, and (4) Varuna, the Infinite All-enveloping, highest moral God of the *Rig Veda*, that God who is *a g h a - m a r s h a n a*, the killer of sin.

The Paurânics would have denied themselves of a rich feast if they had failed to dress up this Vedic story in their own way and enjoy it. So, we find a story in the *Mahâ-bhârata*, *Karna-parvan*, 34 and 35, to the following effect:—

A war called "*Saṅgramah Târakâmayaḥ*" took place between the Devas and the Asuras. The latter were conquered along with their chief Asura *Târaka*. Then his three sons called *Târakâksha*, *Kamalâksha* and *Vidyunmâlin* performed *tapas* and obtained a boon from the god *Brahmâ* that they should have three impregnable *puras*, castles, with the stipulation that at the end of 1000 years those castles should meet and assume *ekîbhâva*, oneness, and that in that state they should be liable to be destroyed, only if any of the Devas could do so by discharging a single arrow. Obtaining this boon the three Asuras got the immortal *Maya*, the *Visvakarman* of the Asuras, to make three towns—one golden placed in the sky, the other of silver placed in the middle region, and the third of iron placed on the earth. Inhabiting these towns they conquered the three worlds and said to themselves, Who is *Brahmâ*? *Maya* by the power of his *mâyâ* procured them whatever they wanted. *Târakâksha*, who inhabited the golden town, had a son named *Hari*, who performed *tapas* and who by the favour of *Brahmâ* obtained a

vâ pî, well, called *Mr̥ita-sañjivinî*, because all the Asuras that had been killed came to life again by being dipped in it. The Devas solicited Rudra to conquer the Asuras of the three-towns, and converted for him the whole universe into war materials, among which may be mentioned these: the earth became the chariot; the sun and moon the wheels of it; *ma na s* or mind the *adhisthâna*, the seat in it; the year the bow; goddess *Sâvitri* the bow string; *Agni*, *Soma*, and *Vishnu* the arrow; the *Vashatkâra* the whip; the four Vedas the four horses; and the god *Brahmâ* himself the *sârathi* or charioteer, for Rudra desired that one superior to himself ('*ma tta h sreshtha taro hi ya h tam sârathim kurudhvam me*') should be selected for that office. The whole world is called *Agnîshoma* and *Vaishnava* (such were the three gods *Agni*, *Soma* and *Vishnu* that formed the arrow); and *Vishnu* is the *Âtmâ* or Self of Rudra. Ascending the chariot, Rudra conquered the *Târakas*, the enemies of the *Suras*. The weight of Rudra and all the gods (even though metamorphosed into the objects described) was so great that the chariot sank and *Vishnu* had to assume another form, that of a bull, to carry it up. And when at last the three towns assumed *ekaikatâ*, oneness, when they attained *ekîbhâva* as *Tripura* (Three-castle), Rudra discharged the arrow and thereby burnt the *Tripura* and all the *Dânavas*.

The same story occurs in the *Mahâbhârata Drona-parvan*, 203, with many differences in the details, some of which are :—

Mount Mandara became the bow, the snake *Vâsuki* the bow string, *Sâvitri* and *Gâyatri* the reins, and the *Om-kâra* the whip. Thus equipped and armed Rudra waited for 1000 years standing

(fixed) like a post, making for himself a divya or heavenly place called Mâhesvara; and when the three towns met in the sky he pierced them with the arrow and burnt them down.

The bright names which the Paurânics have given to the three Asuras induce me to think that they are not Asuras in any bad sense. Hari, the son of one of them, is a name of Soma, the moon, whose connection with nectar is well known. One who is fit to possess a well of nectar cannot be a bad being, fit to be killed. The proxy of the moon of self-sacrifice is the Soma plant which is crushed and pressed—that is, paradoxically killed and drunk for spiritual regeneration, and this regeneration seems to have been meant by the statement that dead persons came to life by contact with the sacred liquid. Who then are the three Asuras. I would take them to be respectively the Upanishadic Purusha in the sun, moon, and lightning, thus:—

(1). Vidyunmâlin, meaning one who has lightning as his garland, seems to be the Purusha in the lightning of the rain cloud in the earth's atmospheric region. About the Purusha in the lightning and other objects vide Brîhadârn-yaka II. 1. As the moon Soma sacrificed is said to become rain (Khând. Up. V. 8, 1 and Br. Ar. Up. VI. 2, 13), as Indra's Vajra is the bone of the moon Dadhyak and as the lightning is one of the aspects of Indra's Vajra, it may be poetically fancied that the lightning has the moon's *amśa* or substance in it, dispelling by its flashes the deep darkness of the cloudy night. The rain cloud though appearing black is really as pure as the crystalline water it showers. It seems to be the iron castle of Vidyunmâlin.

(2). Kamalâksha, or he who has the lotus as his eye, may be taken to be the Purusha in the moon, whose globe is the silver castle. The moon's object of love is the Purusha in the sun-lotus from whom he gets his light, and so the sun kamala is as it were the moon's eye. The Khândogya Upanishad I. 6, 7, describes the Purusha in the sun as having eyes like *pundarikâ*, another name for lotus.

(3). Tâarakâksha, meaning one who has the stars as his eye, may be taken to be the Purusha in the sun whose globe is the golden castle and the aim of whose view may well be fancied to be higher up in the starry Orion, which is one of the forms of Father Prajâpati, who, by reason of his starry form, may well be called Târaka, meaning not only a star but also the pupil of the eye and the saviour. The Orion Prajâpati then is Târaka, the father of the three sons. Prajâpati, under the name of Visvakarman, is Father of the eye, Rig Veda X. 82, 1. The sun has the Orion-Sacrifice-Purusha as his eye or object of knowledge because by coming in conjunction with it he becomes strong in light. The poetical fancy is that he got the strong light from the Orion-Sacrifice for the purpose of showering or sacrificing it through the moon of self-sacrifice for the formation of the summer rain cloud which, spending itself as the down-pour, becomes a complete self-sacrifice for general good. Thus the heavenly objects are so read as to yield us a chain of illustrations of sacrifice from the Orion down to the rain cloud.

Then, does everything end with the Orion? No, we are to soar higher by using the Orion Târaka as Nature's highest eye in which to find out "the Purusha in the eye." The Khândogya Upanishad IV. 15, 1, speaks of the Purusha in the eye. By Him is meant, I think, the Purusha in the mental eye, for without mind's attention the eye does not see. The whole universe is only a part of the measure of the Purusha (pâdo'sya visvâ bhûtâni,—*Purusha Sâkta*. Nature herself, unable physically to grasp him, uses the Orion Târaka as the eye to peep through it into her mental eye by which to see the Glorious Purusha pervading in every nook and corner of infinite space.

It is this Purusha who is located as the Child in the womb of our heart—as the Son aspect of Father Prajâpati; and our Agni who is well known as Kumâra is the emblem of that Son. He is Svistakrit, good-doer, as well as Rudra, terrible or cruel. How can the two qualities meet? They

will. Rudra as the Ideal knower realizes the ekîbhâva or oneness of Father Sacrifice in whatever phenomenal forms He may be, for He regards and loves all beings as Himself. Realizing Him so, our Agni shoots into Him him-Self as the single arrow—single because he regards all creatures and above all Father Sacrifice as him-Self; and as he thus becomes one without a second he paradoxically shoots and burns Father-Sacrifice—that is he burns the idea of the Father being divided from him-Self. If thus he is He, does not his burning Him amount to his burning him-Self? It does, and that seems to be the reason why the knower is called Vidagdha, Well-burnt. Is annihilation the result then? Yes, to the selfish self; but in the case of the *immortal* pure Self of the knower, 'Well-burnt' can only mean Well-lighted. The knower, by making the Supreme Self ablaze in his heart, makes him-Self ablaze with knowledge, charity, sacrifice, and all other good qualities. Like our Rudra the knower must become Sthânu, one who is as firm as a post, in his Upâsana of the Self, for I take the Upâsana of the knower to be in the place of the Upasad of the sacrificer; and the Upâsana must be continuous throughout man's age.* Rudra, with his single arrow of One-Self-hood (ekâtmya-pratyaya-sâra), is the allayer of the dvaitic world (prapañkopasama) by killing all idea of a second, for He loves all creatures as Himself. His ideal is a death blow to the aims of those who are mean little selfish selves. Therefore to them He is cruel; but to the knowers He is, by that very reason, Svishtakrîṭ and Siva.

Phenomenally, as the stars are symbolical of the knower Rudra's permanent state as the Self, the three stars of the Belt are as it were the ekîbhâva or exactly like-form state of the three Purushas of the lightning, moon, and sun. A line

* The ideal age is 100 years as the Vedic saying is:—*Satamânam bhavati satâyuh puruṣaḥ*, &c., though *sata*, hundred, seems to be used in the sense of many. As the story deals with the divine Hotar Agni Rudra, it is said he stood like a post for 1000 years.

drawn over the three straight stars is the arrow or Self of the star Sirius-Rudra shot into the Orion-Sacrifice. The three stars, moreover, represent three worlds in the highest sky. By thus making the three stars as his arrow, Agni shows that he is identical with the three Purushas and that the three Purushas are really one Purusha pervading *everywhere*. By His light all these lights shine. All the five lights viz., Agni or fire here, the lightning, the moonlight, the sunlight, and the star-light are His symbols, taken to illustrate His universal pervasion as the Omniscient, as light is a fit symbol for knowledge.

The respective peculiarities of the Vedic and the Purânic stories of the three castles seem to be these : In the Vedic stories the Asuras are the bad desires ruling over mind, word, and deed, screening from man the pure Self that is in himself. Inasmuch as the Self, the Wealth of the knower, is to be obtained by driving away the Asuras, they are as it were Panins, misers, that have hoarded the Wealth and hold It, not knowing how to use It nor giving It unless they are conquered and driven out. In the Purânic stories the three Asuras are covertly the three Purushas in the lightning, moon, and the sun and are identical with the One Self who is pervading in the three regions, i.e., everywhere, and who is Asura * in the sense of the giver of life—immortality; and conquering Him means obtaining Him.

* Vide the essay on Sukra, Kaka and Yayâti about the double sense of the word Asura,

ASURA VR/KA OR BHASMA.

The Bhâgavata Purâna X. 88 says that worldly men neglect the worship of Vishnu and go to little gods for boons simply because these gods are soon satisfied with flattery. One of the names of Rudra in his aspect as Siva is Âsutosha, one who is soon pleased—a name which no doubt arose from his name Mrida,* he who melts with kindness. To show that Siva fell into a difficulty by being pleased soon and that Vishnu had to save him, the Purâna narrates the following story:—

There was an Asura named Vrika son of Sakuni. He asked Nârada to tell him who among the gods was Âsutosha, soon pleased. Nârada said:—Go to Siva. Vrika began a sacrifice, in the fire of which he offered his own flesh, and still as Siva did not appear to him he was about to cut off his own head on the seventh day in order to offer it also, when Siva appeared at once, held his hand and told him to ask for a boon. He asked for a boon fearful to all creatures, viz. ‘Be pleased to grant that on the head of whomsoever I might place my hand he must die.’ Siva said:—‘Granted.’ Vrika, in order to test the truth of the grant, went to place his hand on the head of Siva himself. Siva began to run for life and was hotly pursued by Vrika. The Devas did not know what to do. Siva ran to Vaikuntha, the world of Vishnu, who took the form of a Brahmakârin youth and asked Vrika why he was running, and on ascertaining the reason said:—‘Who would believe Siva who by the curse of Daksha has become the king of Pisâkas, demons? If you have faith in (that) Jagad-guru, place your hand on your own head and see. If

* Mrida is a verb used in the Rig Veda I. 114; II. 33 and other Sûktas in respect of Rudra, meaning ‘O Rudra! Be kind.’

his word becomes false, then chastise him, so that he may not give false boons hereafter.' The youth said this in such a winning manner that Vrīka at once placed his hand on his own head and died instantly by its breaking into pieces. Thus extricating Siva, Vishnu addressed him saying: 'O Mahādeva! The wretch has died by his own act. Who can be safe who acts sinfully towards the great, especially towards one who is Visvesa and Jagad-guru'?

According to another version for which there must be the authority of some Purāṇa, the form in which Vishnu appeared before the Asura in order to extricate Rudra from the dilemma was of a most beautiful girl. Seeing her the Asura stopped running and proposed to her. She said that she was an accomplished lady knowing music and dancing and could have no happiness with him. He said that if she would only condescend to teach him he would learn everything and prove a fit match to her. So he first learnt music and then began to learn dancing by closely imitating her, so that when she gracefully placed her hand on her head in gesturing the sentiment of a song she was singing and acting, he too put his hand on his head and was burnt down to ashes, and by that fact came to be known by the name of Bhasmāsura (the Asura who became ashes.)

Outwardly the moral taught by the story is plain. A man who receives a favour and yet proves ungrateful and murderous to his own benefactor deserves to be killed.

Phenomenally, I would explain the story thus. Rudra is the sun and the Asura Vrīka is the moon. Vrīka means the wolf and is a name given to the sun in the *Rig Veda*, the morning sun being likened to the wolf that kills the shaggy creatures, the sheep, the darkness of night. As the wolf prowls more in the night, the moon that is in the night and removes the darkness is also the wolf, as we saw in the essay on Trita and the wolf. Throughout the Uttarāyana which is the Day portion of the year, the sun has his majestic sway.

But when, immediately after the summer solstice, the Dakshinâyana, the Night portion, begins, the moon's sway commences. The moon gets his hands, rays (for *kara* means both hand and ray), from the sun; and it is true also that the nightly darkness dies as soon as the moon rises and places his hand, rays, on its head. As in the Dakshinâyana or the sun's journey from the summer solstice to winter solstice the day becomes shorter and shorter, it is fancied that the sun runs swiftly through the day in winter, as if pursued by the moon, the lord of the night half of the year. The Dakshinâyana ends at the winter solstice, when the sun comes in conjunction with the Vishnu star *Sronâ* or *Sravana*, and on the new-moon day which comes then, the moon also sees that star and as if enchanted by it places his hand, rays, on his head and dies; for, the moon's period has now ended. It must be remembered here that the moon in turning upon his axis once in a lunar month always shows only one and the same half of his globe to the earth. The new moon being the commencement or the head portion of the month, all the solar light reflected on the moon would then be on the moon's head, which is the moon's upper half which then sees the sun and which we never see. But on the full moon day we see all the light has come over to the lower half of the moon—to his trunk portion as it were, which is below the head; and if he was always full moon he would have his light, hands, always attached to the trunk. But no, immediately after full moon his career sun-ward or upward takes place in the dark-fortnight, as if he wanted to catch the sun, until at last on the new moon day he places all his light, hand, on his own head and dies. Just as the dark-fortnight is the moon's upward career, the Dakshinâyana also may be said to be the moon's upward career, because the *full* moon's point commencing with the extreme south possible to him at the summer solstice is more and more to the north, that is upward, in the *full* moons of the succeeding months, until in the month of the winter solstice the *full* moon's point is the extreme north possible to him. We have now to

fancy that after doing that full moon in the month of Pushya the moon ran up to the sun in the dark-fortnight of that month and died on the new moon day of it in conjunction with the Vishnu star.

Thus the story, interpreted phenomenally, puts the Asura's death to the time when the Dakshinâyana ends and the Uttarâyana begins. The Uttarâyana is the phenomenal symbol of the Path of Light and we learn from the Mahābhārata that Bhīshma who was mortally wounded on the battle-field of Kurukshetra held his life till the Uttarâyana came, in order to go by the Path of Light. Unless we notice the paradoxes of our story, the inner meaning of it will be missed. True, outwardly the Asura is exhibited as a bad being, but the paradox is, how can a being who performed self-sacrifice by cutting off his flesh (vide Sibi about the moon's cutting off his flesh, p. 305 *ante*) be a bad Asura? How can a bad being deserve to die in the Uttarâyana? How can he get any boon at all from Siva and see Vishnu. True, the story begins in a manner not very complimentary to Siva and puts him in a dilemma. To explain this uncomplimentary attitude of the Bhāgavata-purāṇa to Siva, we may be told that the author was a bigoted Vaishnava that could see no godhood in any gods except his own idolised Vishnu. But then there is at the end the paradox of the author making his own god Vishnu himself say that Siva is Visvesa and Loka-guru, the Lord of all and Teacher to the whole world. We should therefore give up all idea of there being any bigoted Vaishnavism in this Purāṇa. In saying that Siva is Loka-guru, it is one with another Vaishnava work, the Harivamsa, which says that Siva is Sarvabhūtāgamākārya, the Teacher of āgama, knowledge, to all creatures (vide p. 360 *ante*). The Purāṇic saying is that we should seek knowledge from Saṅkara (Siva) and immortality from Vishnu (moksham ikṣhet Janārdanāt). I think the inner meaning of the story is this:—The Infinite Self only is the One God whom the Vedāntist worships in his Upāsana. For that Infinite Self

the name of Vishnu is selected as the most suitable. It means 'He who pervades.' Only the Infinite can pervade everywhere. Therefore the Self is the One great God. We should not go to little limited gods. But there is one lovely little god who though, so to say, is little in the metaphor of the Child, is ever one with the Infinite God, Sacrifice-Vishnu. That Child is the churned out fire called Yajña, thrown into the Âhavanîya fire which is also Yajña. The churned out fire which is called sisu, the infant, represents Self-sacrifice (p. 27 *ante* and many other places). Siva alias Rudra alias Agni is identical with whatever Agni symbolizes. Agni, the fire of Knowledge, is our Âkârya (vide the Vedic text, *Agnir âkâryas tava*, p. 358 *ante*). The Upanishads are unanimous in recommending the knower to go to his religious teacher for the knowledge of Brahman, and the Svetâsvatara says that the disciple should show the same respect to his Âkârya as he shows to God Himself.* Therefore, although little limited gods should not be worshipped, there is the teacher who, though in his little limited body, has grown vastly in knowledge and is one with God who is his All-Knowledge. God Siva is the ideal of a perfect Teacher. He is the Supreme Self Vishnu Himself in the aspect of the Teacher, in order to enable the disciple to know and realize the Taught as Immortality and all-pervading Vishnu. As the teacher makes God known, it would be absurd to think that God would be jealous of equal honor shown to him and Himself. The Great Gîtâkârya, Krishna, has said '*jñânî tv âtmai 'va me matam*': 'the knower is Myself.' The self-sacrificing moon or man obtains light or knowledge from the sun, the fire in the sky, as the teacher. Let us suppose that the knowledge imparted is in a short verse such as our sacred Gâyatrî. Then a great discussion takes place between the teacher and the disciple as to what a world of meaning

* '*Âkâryavân puruṣo veda Satyam*,' *Khând. Up. VI. 14, 2*.

'*Guram eva 'bhi-gakkhet*,' *Mund. Up. I. 2, 12*.

'*Yasya Deva parâ bhaktir yathâ 'eve tathâ guran*,' vide the last part of the Svetâsvatara Upanishad.

it contains. As the teacher, who has a keen, cultivated intellect, runs from one argument to another, the disciple also must be strong in intellect in order to be able to pursue and understand him. Physically, he who is strong in the lungs—in breath—can run or pursue well. He should be Asura (asu-ra) 'he who has (strong) breath (vide p. 277 *ante*, about this sense of asura). We are simply to take this physical asuratva or strength as used as a metaphor for the strength of intellect and spirituality. The pursuit goes on until the Supreme Self is reached and understood, and He is revealed and understood as the perfect Brahmakarin—as Brahmakarya Itself—for, Brahman is to be obtained by practising It as *karya*, conduct. When by following the teacher the Supreme Self, who is Anâdi-Brahmakârin (one of the names of Vishnu), is reached, the disciple completes his Brahmakarya, realizes the knowledge imparted to him to be true knowledge, honors it by placing it on his head, has his prison, the samsâric body, shattered to pieces, and becomes one with the Immortal, Infinite, Vishnu. The lovely female aspect which the other version gives to Vishnu seems to be due to the feminine gender of the word Parâ-Devatâ as applied to the Sat, the Supreme Self, in the Sat-vidyâ of the *Khândogya Upanishad*. The Upanishads apply to God names of all genders viz. Sat or Tat, Âtman, Parâ-Devatâ &c. The Asura's love for the Parâ-devatâ can only be the sexless, pure, spiritual love—that spiritual wedding which follows the completion of Brahma-karya. There is a Purânic story to the effect that once upon a time, happening to see Vishnu's most bewitching Mohini form, Siva himself fell in love with Her.

Phenomenally again, let us fancy that the soul of the good moon, who died on the new moon day at the beginning of the Uttarâyana when he is in conjunction with the sun and the Sronâ or Vishnu star in the sky which is called Vishnu-pada (Vishnu's place), soared high to the starry region and became the regent of the Orion's Belt, wedded permanently to the Orion Sacrifice-Vishnu. This

starry * form of the moon is a metaphor for the enlightened soul's permanent immortal state.

In the *Bṛihadâraṇyaka*, Yājñavalkya is able to silence by his answers all the *Pandits* who, one after another, put difficult questions to him about Brahman. The last man that was silenced is Vidagdha Sākalya, to whom at last Yājñavalkya replies that the Self is to be understood as *Na iti*, 'As Not' (as not any seen finite thing but as the Infinite that has no thus-much-ness or limited-ness). He then says to Vidagdha Sākalya thus:—'I ask thee to tell me (repeat to me what I told you about) the Upanishadic Purusha (the Self). If thou wilt not tell Him to me (*na vivakshyasi*) thy head will go to pieces.' He, the Upanishad says, did not know Him (*taṁ na mene*), his head went to pieces (*vi-pa-pâta*) and *parimoshins*, thieves, took away even his bones thinking them to be other (than mere bones †). There seems to be a riddle in all this. There is no reason why, of all the men that are silenced, poor Vidagdha Sākalya alone should die. That his head went to pieces, seems to be the meaning of his name Sākalya (he of *sakalas*, pieces). As the Self is taught to him riddle-like as *Na*, it appears to me that, instead of construing that he did *not* understand the Self, the riddle should be solved by construing that he *did* understand the Self *Na*; that therefore he became Vidagdha, the well-burnt pure gold, the purified soul; that the long enduring bones are metaphorically the enlightened soul that has given up all love of flesh or body, and that the *parimoshins* are not robbers but are other knowers who were on the look out for the Self of the knower as their gold and, finding it in the shape of the bones, helped themselves to it.‡

* *Nakshatra*, the star, is taken to mean that which does not decay, vide p. 107 *ante*.

† *Saṅkara* explains that when the relatives were taking the bones for cremation, the robbers thought they were carrying wealth and so deprived them of the bones.

‡ Compare these bones with the bones of *Dadhyaḥ* spoken of in the *Rig Veda* and which I have tried to identify with *Dadhyaḥ*'s immortal Self, vide, p. 335 *ante*. To what an extent the Upanishads have systematically spoken in riddles and puzzles will be seen from the essay on Creation.

If we take both the versions of the Purânic story of Asura Vrika or Bhasma, we clearly get in him an illustration of the knower as Vidagdha-Sâkalya or 'he who burnt himself and went to pieces.' As the knower must become the Self by himself, the Asura is burnt by his own act. The high-soaring bird is a metaphor for the knower (vide Vedic text at p. 236 *ante*); and so it appears to me the Asura's father is named Sakuni, bird, to indicate thereby that the knower who is spiritually born is the son bird—not a feeble old bird but the young son bird that can soar well to the Supreme Self.

As Daksha and Rudra are Soma and Agni, the former's so called curse by which the latter became the lord of Pisâkas, I would construe thus: The Pisâkas are disembodied spirits, hovering over the earth and taking re-birth when the hovering state is gone through. They cannot however be strictly called disembodied completely; for, until the soul becomes the Self, the linga-sarîra or subtle body sticks to it. The truly disembodied, therefore, are the muktas, who, having become bodiless, are one with the Supreme Self. Siva is Bhûtapati, and bhûta means among other things the Pisâkas also. But in the religious point of view, those only deserve to be called bhûtas, born ones, that are born spiritually. Daksha's curse is a praise, denoting that Siva who is the Ideal of knowers is the lord of the muktas. Siva's hosts are sometimes depicted as mere fleshless skeletons, which have the same esoteric significance as the bones of Dadhyak. These skeleton hosts are the pure unalloyed enlightened souls.

THE CREATION.

I shall try to show that the Vedas about Creation reveal the Creator as the first Sacrificer and Knower and Poet-Father and that the mode of Creation is sacrificial, religious, ethical, spiritual. Creation is to be understood here as *Srishti*—the Sending forth.

The *Rig Veda* says that *sukṛits*, good doers, go to the world of Yama and His Father ; that the drinkers of Soma become immortal: they go to the gods in a subtle celestial state. Thus, the Vedic *Rishis* fully believed in the immortality of the soul. What man says of himself as *Aham* or *Âtman*, 'I' or 'self,' is not the gross body which perishes here. In order to go to Heaven the *Aham* must be something most subtle and that something can only be the best in man, and that is his thinking principle. Without it man would be no man and cannot be called *manu* or *manushya*, which word is derived from *man* to think. Therefore, that which thinks is the immortal *Aham*. Another aspect of man's *Aham* is his power of design. The *Aham* in man abhors being killed. The *Aham* believes himself to be permanent and yearns with that ardour which is ingrained in his very nature to know everything, as the condition precedent for his being all-content. Being the thinking principle, his only food or enjoyment as such is to know the whole truth. True, the body in which he resides is very small compared with the vast things he sees all round, but huge mountains, islands, continents, rivers, seas, towns, the deep depth of the sky studded with innumerable heavenly bodies, and the great distances between them, all these and the minutest things that exist enter into his mind as soon as he sees or comprehends them and are retained, not in any compressed form but exactly and fully, and when he describes all these to those who have not seen them, he, as mind, flows himself forth as words and enters into the minds of his hearers. Thus, he is both entered into and

enters into. So, how can it be said that he is only so much as this his gross body. He can compose and retain and repeat, over and over inexhaustively, works written on paper so long as can fold hundreds of bodies like his together. Even in the very small body of an ant the Aham can combine, build, store, remove impediments, go long marches and do other things. He is so subtle that he can be put into the smallest body and yet he is so vast that he can take in heaven and earth. Unfortunately, by association with the gross body he falls into the error that he is only so much as his gross body and that he is as stiffly separate from others as one stone is from another, and the consequence is that among men so separated from each other in feeling, the demon of mutual selfishness, strife, murder, robbery and all kinds of violent acts stalks about allotting short lived victory to the biggest and hardest stone for the time being, which in its turn is to be pounded to pieces by the rise of a more powerful enemy. Thus worsted, the Aham falls back upon his real immortal principle, conquers the gross body and even converts it from stone into oil in which to burn as the flame of the wick pervading by its light all around. The more the Ahams spread beyond their bodies and enter into one another, the better they unite in concord and act wisely. The Aham is essentially ethical; otherwise he could not have any conception of right and wrong: the essence of the Aham as good is revealed by the fact of his experiencing self-reproach when he does wrong and self-approbation when he does right.

So much about the human being. About the Supreme Being, looking at the tremendous forces on earth and in the sky that are at work constantly and regularly and feeling that if everything was mere blind nature without any design, he himself, inherent with free will and design, could never have come into being, man is led to the conviction that there is a Master Mind who evolves and maintains the universe and that that Mind is All-Intelligence and faultlessly ethical and good.

The Vedic poets have communicated to us in terse riddle like sayings their notions of God. Often we have to struggle through their plays upon words. Their Riddle of riddles is the subtle God that is concealed in all forms, and so they have exhausted upon Him all sorts of puzzles and seeming paradoxes. The similes of all seen things are not sufficient to express completely the Unseen, who is nevertheless felt in the heart. Similes and metaphors help us to some extent only, and then He is revealed as surpassing them.

If the highest concept of God the human mind is capable of is the Master Mind, it is no wonder that the Vedic people called the Creator *Bṛihaspati*, *Brahmanaspati*, and *Vâkaspati*—all names meaning the Lord of words. His another name by which He is celebrated in the *Purânas* is *Brahmâ*, the Worder. In the Essay on *Brahma-jâyâ*, I have tried to show that *Brahmâ* and *Bṛihaspati* are identical. The Creator *Visvakarman* or the All-doer is clearly called *Vâkaspati*, Lord of words, and *Mano-juva*, Mind or Thought-swift (*Rig Veda* X. 81, 7). Another remarkable *Sûkta*, *Rig Veda* X. 129, in speaking of Creation says that there arose the *Retas* of *Manas*, the seed of Mind. Another *Sûkta* viz. X. 72, says that *Bṛihaspati* blew forth these objects of Creation. It means, I think, that the Lord of words blew forth these as His words. Mind or Thought is poetically the lord of words. Each word uttered by a narrator presents at once to the mind's eye of the hearer the form of the object, or the mode of action, it denotes. As soon as, for instance, the word horse is uttered, its figure is seen by the mental eye. An impressive orator narrating a battle presents by means of his words its details almost as vividly as if it is being actually seen, and moves the audience to anger, sorrow, joy, &c. A *pada* or word would be no word at all if it fails to denote clearly the object which it has for its *artha*, meaning. A poet creates a beautiful combination of words, by means of which so many forms and actions are issued forth into the mental world of the hearers. Using the similitude of an ordinary poet thus far to *Bṛihas-*

pati, He is exhibited as an extraordinary poet of all-comprehensive mental vigour, called *tapas*, by which He conceives objects so truly and correctly in all the details of their inner and outer organisms that simultaneously with His wording out those concepts real forms come into being. Man's naming power, though wonderful, is not complete because his knowledge of things is not quite perfect. He has to use several names to a single object to comprehend its different qualities; still there may be qualities in it not yet known to him, and since he cannot enter into the very soul of it he does not know what it is *per se*. But the all knowing mind is the real Poet *Bṛihaspati* who is called the Poet of poets (*Rig Veda* II. 23, 1), and the universe is His poetry. Just as words are *Sṛishta* or sent forth from the mind, the creation is called in Sanscrit *Sṛishti*, the sending forth. Another phrase which is used for Creation and which is very pertinent to the concept of the Creator as Poet *Bṛihaspati* is the *vyākaraṇa** of *nāma-rūpe*, the making well of name and form. True, this phrase is found not in the *Rig Veda* but in the *Khândogya* VI, 3, 2 and *Bṛihadâraṇyaka* I. 4, but these are Upanishads as old as the *Brâhmana* period and I have tried to show (*vide p. 336 ante*) that this *nāma-rūpa* theory is found in the *Rig Veda* itself, where *Tvashtar* is called *Visvarūpa*, where *Indra* with his *mâyâs* is said to have become all the forms, and where *Varuna* knowing all the hidden names is said to maintain all the forms. That recension of the *Purusha-Sūkta* which is found in the *Yajur Veda* has got a verse which says that the Contemplative (*Purusha*) is He who is thinking out all the forms, making names and uttering them:—

Sarvâni rūpâni vikitya dhîrah

Nâmâni kṛitvâ 'bhi vadan yad âstet†

* As *vyākaraṇa* was thus used in the Upanishads in connection with naming and forming, it seems to have been adopted as a fit name for grammar, the science of correctly forming names—words.

† The *Taitt. Brâhmana* II. 6, 2, 3, says:—

Vedena rūpe vyakarot satâsatî Prajâpatîh.

With *Veda* (Vedic words) *Prajâpati* made the two kinds of forms called *satâsatî*.

Does *satâsatî* mean moveable and immoveable?

But how can the pure Creator who in the *Viśvakarma Sūkta* is called *Sâdhu-karman*, good-doer (X. 81, 7), who as *Varuna* and other Gods is praised in the *Rig Veda* as the friend and protector of the good and the punisher of the wicked and sinful, and who as *Yama* is approachable only by *Sukrits*, good doers, be said to have become all the forms in which are included sinful men and all kinds of ferocious, cruel, beasts? Yet, His having become all is His praise from the *Rig Veda* downwards :—

Indra became all the forms,—as stated above.

The One only has become all this (*Rig Veda* VIII. 58, 3, which is one of the *Vâlakhilya* hymns whose style shows that they are almost as old as the *Rig Veda* itself).

Unborn, yet He is born manifold (*ajâyamâno bahudhâ vijâyate*, the *Uttara Nârâyana* portion of the *Purusha Sūkta*).

He desired : ‘May I become many’ and so desiring He became all this. This is the burden of the *Upanishads*. Some of them say that previous to becoming all this He performed *tapas*.

How can the *becoming* after performing *tapas* be said to be His becoming us sinful creatures? Then, what is the meaning of His becoming all the creatures? If a good man in a community says, ‘I am all my neighbours’; if a good king says, ‘I am all my subjects’, every one will readily take him to be a man of expanded love who regards his neighbours or his men as himself and who therefore for that purpose has enselved them all; and no one will be so foolish as to attribute to this excellent man the sins of those whom he loves as himself. God, who is the highest ethical ideal, loves all creatures as Himself; and this can only be the meaning of His having become all the creatures. Along with the expression that He became all this there occurs the expression that He became so by entering into the *Srishta* or sent forth beings. (*Tat srishtvâ tad evâ ’nuprâvisat*). This clearly

shows that He has become universal love all in all. This idea of *anupravesa* or entering, without which no one can regard others as himself, rings throughout the Vedic literature. In the *Rig Veda* we find:—

The Great God (Agni) has entered the mortals (IV. 58, 3).

Agni supports heaven and earth. He is *Visvâyu*, the life of all, and He has gone into cave and cave (I. 67, 3).

No ordinary fire can be praised like this. The fire is simply a symbol of the All-knowing God. 'Into cave and cave' seems to mean 'into every heart'; (cf. *antaḥ karati bhūteshū guhāyām visvam ūrtiṣu*, of the *Mahānārāyaṇa Upanishad*; and also other *Upanishads* which use cave in the sense of the heart).

I shall try to show further on in this essay that the *Hiranyagarbha* of the *Rig Veda* is the Golden Child, the Self, in the heart's womb of all creatures—in the womb of all forms. Verse 10 of the *Hiranyagarbha Sūkta* X. 121 says:—

'O *Prajâpati*! no one except Thee hath pervaded all these creatures (*paribrahma*)' (*pari-bhu* seems to mean the state of being in and all around i. e., pervading).

Again—'The First has entered all the subsequent creatures (X. 81, 1).'

It is only when man is single or selfish that he hates and despoils and kills others, but if he enlarges himself and says 'I am all these', whatever lawful things they are enjoying he is enjoying in their forms, and he will supply their wants as far as possible as he has mentally become them himself. This would be his *visvarûpatâ*, multi-formness. It will thus be readily seen that God's becoming all this is quite appropriate of Him as the highest ideal of the *Tapasvin* or the *Knower* and so it is said He performed *tapas* and became all this. Thus God's becoming all the creatures does not mean His adopting their sinful states

but is a riddle concealing His universal love, which, when realized, is capable of putting an end to all sinful states.

The Vedic Rishi's concept of God is not only that He is Poet but that He is our Father—the most endearing term by which all old nations have called their God and by which He is addressed in the *Visvakarma Sûktas*. But there can be no idea of Father if there is no Mother. But the Infinite One can have no outside. He can have no wife or joy outside of Himself; and so He himself becomes His wife. Hence the idea that he doubled himself as husband and wife, vide the *Bṛihadâraṇyaka* I. 4, quoted at p. 222 *ante*. It continues to this effect:—

He (the Self as Purusha) caused himself to fall into two (*âtmanam dvedhâ apâtayat*) and (by reason of his so falling) there became *pati* and *patni*, husband and wife. He loved her and men were born. She thought—‘How is it he loves me whom he himself has produced (and to whom therefore I am daughter)? Let me disappear or run-away from him.’ She became cow but he became bull and so on till she assumed all female forms and he all male forms. In this manner the *sṛishti*, creation, began from the couples which she and he became. *

Immediately previous to this, the Upanishad says that the Self was called Purusha because having been *Pûrvaḥ*, the Before that was before all others, he burnt up (*ush*) all sins. This is a pun by dividing Purusha as *pur-ush* in order to force the name to mean ‘He who burns well.’ The real meaning of Purusha as applied to the Supreme Self seems to be ‘he who is in all bodies’ (vide p. 103 *ante* about the definition of Purusha as made in an old verse quoted in the same Upanishad). The additional meaning wished to be conveyed by this pun is that the

* This portion of the *Bṛihadâraṇyaka* seems to be taken from the *Satapatha Br.* vide, Muir I. p. 25, so that the story is much older than the Upanishad.

In-dweller who loves all creatures as Himself is the Being that was before the creation and is free from sin. As thus in speaking of the so called daughter incest, the poet has taken care to say that He who did it is the Sinless, all that the riddle means seems to be the innocent union of Mind as Brahmâ, Worder, with Vâk, His own faculty of speech. I take this couple to be Mind and Speech, because the same Upanishad further on in the same section says:—*Manah evâ 'syâ 'tmâ vâg jâyâ*: 'His Mind is His Self (i.e. himself) and Speech is His wife.' Vâk is identified with Sarasvatî in several places in the Taitt. Samhitâ.* The Aitareya Brâhmana says that Vâk is Sarasvatî Pâvîravî Kanyâ i. e. virgin (Dr. Hang. II. p. 226). This Sarasvatî Pâvîravî Kanyâ is described in the Rig Veda VI. 49, 7. The Taitt. Samhitâ IV. 1, 11, 2 in speaking of her says that she is *klodayantî sūnritānām, ketantī sumatīnām*: the promoter of truths and good thoughts. To do all this Vâk must be Vidyâ. As Vâk's another name is Dhishanâ, the Taitt. Samhitâ V. 1, 8, 2 says that Dhishanâ is Vidyâ. Her taking up one form after another shows that She is Visvarûpâ. Indeed Vâk is distinctly called Visvarûpâ in the Taitt. Brâhmana II. 7, 15, which praises those silpas, designs, of Prajâpati by which He created the universe and by which He has united himself (?) to Vâk, Visvarûpâ.† As already shown, God's Visvarûpa aspect is His being as the Child in the heart's womb of all creatures, completely in every one of them. The Father and Mother are also called Visvarûpas as they are identical with the Child. Sarasvatî means 'she who runs or flows', an appropriate name for Vâk, or Speech, who is the flow

* For instance :—*Sarasvatīm vâk. II. 3, 11, 1; Vâg vai Sarasvatī, III. 3, 3, 4.*

† The original is this:—

*Yâbhih silpaih prapathânâm adrimhat,
yabhir dyâm abhyarimsat Prajâpatih,
Yâbhir Vâkam Visvarûpâm samavyayat,
tenemam Agna! iha varkasâ samañdhi.*

of mind—thought. Hence it is said the daughter-wife ran, &c.

This riddle of Prajâpati's being the husband of his own daughter is as old as the *Rig Veda* itself, as it is referred to in I. 164, 33 and X. 61, 7. It appears to me that this riddle must have been worked out from the very name of Prajâpati. Prajâ is a collective noun meaning all children (literally the *born* ones) male or female, though the gender of prajâ is always feminine. Pati is said to be derived from pâ to watch or protect. If this is the correct derivation, pati means the protector, and Prajâpati the protector of children, a very appropriate name to our Father whose children we are. The king is called nara-pati, the protector of men. But pati means also the husband, a name appropriate enough for the protector of the wife. But inasmuch as the *Bṛihadâraṇyaka Upanishad* I. 4, already referred to about the Creator's doubling Himself, says that He caused Himself to fall into two and therefore there arose pati and patnî, husband and wife,* it is evident that this is a riddle worked out by taking pati to be derived not from pâ but from pat. Prof. Max Müller gives two roots of pat, one No. 81, to fly or fall, the other No. 66, to be strong or to rule, so that if the correct derivation of pati is from pat, the word means the ruler, the flyer, the faller i.e. one who falls upon. No doubt the hidden meaning of the riddle of the *Upanishad* is that the Creator caused Himself not to fall but to fly by union with His wife Vidyâ; the aim is to covertly indicate that He is the first Bird or Knower. But taking prajâ literally as feminine and therefore the female issue or daughter, and pati as husband, there is the riddle that Prajâpati loved his own daughter. Of course, His Prajâ is Vâk-Vidyâ. He is Vâkspati alias Sarasvatî-pati, and He Himself is the Visvarûpa Son born by consorting with Himself as Vidyâ.†

* Sa imam eva âtmânam dvedhâ 'pâtayat, tatah patis ka patnî kâ 'bhavatâm.

† Cf. the *Upanishadic* description of the knower as Âtmakrîdâh and Âtmaratîh.

The Sûkta X. 71 of the *Rig Veda* is in praise of Vâk. The Anukramanî puts the devatâ of it as Jñânam, Knowledge, indicating thereby that Vâk was understood even at the time of the Anukramanî as Knowledge. The unrighteous man and a man who forsakes a friend who knows the truth cannot find any part in Vâk (verse 6). Verse 8 as translated by Mr. Griffith says:—

“When friendly Brâhmanas sacrifice together with
mental impulse which the heart hath fashioned,
They leave one far behind through their attainments,
and some who count as Brahmanas wander elsewhere”.

The sakhâyah or friends are apparently those who, by the teaching of Vâk-Vidyâ, have each learnt to love the others as himself and who thereby perform genuine heartfelt sacrifice. Others who are nominal Brâhmanas wander in the wrong way. Verse 11 says that the Brahmâ priest tells the Jâta-Vidyâ, “the lore of being,”—probably the knowledge of spiritual birth. Another Sûkta of the *Rig Veda*, X. 125, is also about Vâk, the poet making Vâk herself to sing her own praise. In verse 5, she says:—

“I, verily, myself announce and utter the word that
gods and men alike shall welcome.

I make the man I love exceeding mighty, make
him a sage, a *Rishi*, and a Brahman.”

In the next verse she says:—

“I bend the bow for Rudra that his arrow may
strike and slay the hater of devotion”.

Who else can do all this but Vidyâ? She says that she pervades heaven and earth;* that she is the Queen established by the Devas in many places with many homes to enter and abide in, and that:—

“Beyond this wide earth and beyond the heavens,

I have become so mighty in my grandeur.” †

Who can this Queen be if she is not God Himself pervading everywhere and being in all hearts. In verse 7 she says

* Aham dyavâprithivî â vivesa (verse 6).

† Verses 3 and 8.

Aham. suve Pitaram asya mûrdhan:—"On the world's summit I bring forth the Father". May we not explain this to mean that Father Prajâpati as the highest ideal of the knower is portrayed as being born as His own Son from the womb of Vidyâ? The Son is His own aspect as the In-dweller. The Aitareya Brâhmana in the story of Hariskandra says that the wife is called jâyâ, because the husband is born in her again as son.* The Father of the all-pervading In-dweller is indeed fit to be on the summit of (spirituality in) the universe.

Such seems to be the riddle of Prajâpati's daughter-husbandship, suggested by the name itself of Prajâpati. When a word is capable of being riddled with, different poets approach it in different ways. We all are His prajâ, children. Let us make ourselves females to suit the gender of prajâ and love Him as our Husband, thereby making Him literally Prajâpati. This for aught we know may be the meaning of the riddling verse:—*Striyāḥ satīḥ* (Rig Veda I. 164, 16) which says:—They are verily females though they tell me they are males. He who knows this is wise (vide p. 370 *ante* about this verse).

'Daughter's husband' may mean either one's own daughter's husband or another's daughter's husband. In the former case the two kinds of riddles above explained would arise. In the latter case, the knower, though another, is one with God and his spiritual daughter is his own Vidyâ or Sraddhâ or Bhakti, all meaning the same thing, as Vidyâ teaches intense love to God. The knower weds her to God and makes Him his Son-in-law. This son-in-law aspect of God seems to be found illustrated in some of the Purânic stories, which will be explained when dealing with them.

Thus, Speech is either Mind's daughter or wife or both.

Prajâpati is identified with Mind in the Taitt. Samhitâ III. 1, 2, 2, which says that Tânu-naptram, the Knowledge of Agni Tânu-napat, is in Prajâpati, the Mind. The Taitt. Samhitâ V. 1, 3, 3, says: Whatever man drives at in mind,

*Tad jâyâ jâyâ bhavati yad asyâm jâyate punah.

that he expresses in word (*yat purusho manasâ 'bhigakkkhati tad vâkâ vadati*). If one poet said that Speech is Mind's wife or daughter, another was at liberty to adopt a different mode of fancy. As the offerings made to Prajâpati are made in solemn silence, mentally contemplating the prescribed Mantras, but not uttering them aloud as is done in the case of all the other gods, a story arose to this effect :—

Vâk and Manas (speech and mind) vied with each other, each saying 'I alone will carry the oblations to the gods.' They went to Prajâpati for a decision. He said to Vâk, 'Thou art the *dûit*, errand-woman or mouth-piece of Mind, for, whatever (man) conceives by mind that he expresses by word.' (Vâk said to Him) 'Therefore may they (the sacrificers) not make offerings to Thee by word.' Therefore by mind is the offering made to Prajâpati. Prajâpati is indeed Mind as it were (*Taitt. Sam. II. 5, 11, 4 and 5*).^{*} All this shows how Prajâpati was conceived to be Mind.

The idea of Creation through Vâk is found in one form or another wherever the Vedic literature speaks of Creation as will be shown further on; and the subject of Prajâpati's love of His own daughter will be reverted to when explaining the version of it as narrated in the *Aitareya Brâhmana*. There we will see further paradoxes introduced, which, unrid-dled, will show the spotless character of Prajâpati.

If what I have said about the meaning of the One having become all this—all the creatures—is correct, namely that God is the glorious One and yet Manifold all in all, complete and the same in each and all of the creatures—that the object of His becoming all the creatures is to regard and love them as Himself, this grand idea of the *Rig Vedic* God as the One is, it appears to me, put by the *Upanishads* as

^{*} This must have given rise to the Purânic story that Bhrigu cursed Brahmâ alias Prajâpati, to have no form for being made an image of and worshipped. The curse is a riddle masking the praise that He is pure Mind, without any form which word can denote.

Âtman, the one Self without a second, for He has made Himself all.

Âtman is no new word. It is found in the *Rig Veda* as meaning one's self or life principle. When the Upanishads had to preach the all-loving One Self as the true Life, the same old word âtman was capable of signifying it.*

Another name adopted by the Upanishads is the neuter word Brahman. With this word also the *Rig Veda* is replete. It means 'word' or 'hymn.' It seems to be derived from *brimh*, to voice forth. Another name for 'word' is *brîhat* or *brîhatî*, derived from *brîh* to tear up, burst forth, grow, so that the names *Brihaspati* and *Brahmanaspati* both mean the Lord of Words, as is clearly explained by the *Bṛihadâraṇyaka* I. 3, 20. Word is the outburst of mind itself. So, the name Brahman, when applied to God as the Creator, may have been intended to mean the Mind bursting Itself forth in the shape of form-producing words.

Brahman also means the priest and is also a collective noun for the priestly class while likewise the neuter word *Kshatram* is a collective noun for the military class. Often in the *Taitt. Samhitâ*, *Brihaspati* is called Brahman (in the neuter) meaning that He is the priest of the gods.†

* Native grammarians derive âtman from the root *at*, to go constantly, joined to the pratyaya *man*. Life, then, would mean that which moves, as contrasted with stones, &c., which are fixed and do not grow. The *Rig Veda* has not only âtman but simply *tman* for the self. According to Pânini 6, 4, 141, the *â* in âtman is dropped in the *Veda* when the word is used in the instrumental case; but a *Vârtika* explains that *â* is dropped in the *Veda* in other cases also; and indeed *tman* is used in the *Rig Veda* not only in the instrumental but also in the objective and locative, vide Prof. Max Müller's alphabetical index to the *Rig Veda*. If it is possible to derive *tman* from the root *ta* or *tan*, to stretch, plus the pratyaya *man*, âtman may be read as *â-tman*, that which stretches or pervades all over (*â*=*âsamantât*). Life pervades all over the body; and the Upanishadic infinite Atman pervades everywhere.

† *Brahma vai Devânâm Brihaspatiḥ* (II. 2, 9, 1, and III. 1, 1, 4)
Indro vai rājanyo Brihaspatir brahma (II. 4, 13, 8).
Brihaspatir brahma (III. 2, 7, 1).

As thus Brîhaspati is the aspect of God as the High Priest and as Visvakarman is distinctly called Creation by Vâkaspati which is another name of Brîhas- Visvakarman or pati, let us now see what Visvakarman did as Prajâpati's Self- priest. Sûktas X. 81 and 82 are about His Sacrifice. The following is the purport of some of the verses of these Sûktas:—

Our Father who sat down as *Rîshi*, Hotar, offering up all beings or the worlds,* He, through his benign wish, wishing for the Wealth (*dravinam*)—He, the First, entered all the subsequent ones (verse 1 of 81).

With eyes everywhere, with face everywhere, with shoulders everywhere, with feet everywhere, He the *One* God, begetting heaven and earth, is flapping with arms—with wings (verse 3). He is the wood and tree with which the universe was fashioned (verse 4),

O Visvakarman! What thine highest abodes are, what the middle ones and what these the lowest, do thou, O Svadhâ-vañ! teach them to (us) thy friends in thine oblation. Wishing to grow, do thou sacrifice unto thyself by thyself (as Self-oblation). (5).

O Visvakarman! Wishing to grow, do thou sacrifice unto Earth and Heaven by thyself (as) the oblation. Let others (who do not know the Self-oblation) be fools; but let Him, the Maghavan (Visvakarman), be bounteous to us. . . . (6).

He is Vâkaspati and Manojuva. He is Visvasambhu, the Bliss of all, and Sâdhukarman, one “whose works are righteous.” Him we invoke for protection. (7).

* The original is, *visvâ bhuvanâni juhvat*.

He is Father of the eye (verse 1 of 82). He is our Father, Genitor, Disposer, Who knows all, Who among the gods is the only One Namer (Nâma-dhâh), and Whom all the others seek for instruction (verse 3). Where all the gods were gathered together there the waters bore *Him* only, the First, as the Garbha. In the navel of the Unborn was the One* placed (offered) "wherein abide all things existing" (verse 6). You will not find Him who brought forth these; among you there is anyat antaram, *another thing between* you and Him. "Enveloped in mist and with faltering voices the poets walk along" [yearning to find out the Life and be] Asu-tripah "rejoicing in Life" (verse 7).

I shall try to explain these, thus:—

The would-be universe with all its would-be creatures is potentially in the Creator. It is in a very subtle state devoid of any forms. Not only the creatures but all the heavenly bodies are thought by our ancients to be endued with souls. All these are in an inactive, unconscious, formless state when potentially in the Creator. He evolves them in such a manner as to be a perpetual practical code of ethics and religion to them from the very beginning, and that manner is sacrifice, which, it seems to be the aim of the poet to show, is so very fruitful and blissful that any thing sacrificed in the prescribed manner is in no way annihilated but on the contrary becomes extended and manifold just as one small seed-fruit sacrificed in the earth grows into a majestic tree yielding many fruits.

So, all the beings and things that are potentially in Visvakarman are offered by Him in the fire of sacrifice performed by Himself as the First Hotar Rishi. By so doing He produces them into their enlarged, visible and living states. In doing so He wishes to have only one

* Here the One is used in the neuter gender.

Wealth, and that is His entering into one and all of them. Such seems to be the drift of the first verse of X. 81. The other verses are more or less explanatory, thus:—

(1) His entering into one and all of them is, in other words, the riddle of His becoming them all—en-self-ing them all to love them all as Himself. By reason of His thus being in all bodies He is Visvarûpa or multiform. It is this His Visvarûpa aspect which is praised in verse 3 as *Visvatah kakshu*, eyes everywhere, &c. Begetting heaven and earth, that is the whole universe, with Himself in one and all of the creatures, He is the high soaring free Bird, as contrasted with the selfish man who does not see himself beyond his single body.

(2) His entering all the creatures implies that along with offering into the fire the seed-state of the beings, He offered Himself too and thereby He the One grew Manifold, in view to His being the one and the same fully in each and all as each creature's own and at the same time universal God. The Self-sacrifice that is thus implied in the first verse is clearly expressed in verses 5 and 6. About these verses Yâska refers to an Itihâsa to the effect that “Visvakarman, the Bhauvana,* offered up all creatures at a universal sacrifice (*sarvamedha*). He finally offered up himself also,” (Muir, IV. p. 9). The original of the last sentence is :—*Sa âtmânâṃ apy antato juhuvân kakâra.*’ Thus Visvakarman performed Self-sacrifice. The original of ‘wishing to grow, do thou sacrifice unto thyself by thyself’ is ‘*svayam yajasva tanvam vridhânah.*’) Here *svayam* (which is an *avyaya*) seems to mean not *thyself* but *by thyself* as the victim. To sacrifice, always means to sacrifice by something used as the victim or oblation (*pasunâ yajeta; dhanyair yajeta; havishâ yajeta*). Here *svayam* is to be understood in the instrumental case as *âtmanâ havishâ*.

* Bhauvana is the patronymic given by the Anukramani to Visvakarman, who is taken to be both the Deity and the Rishi of X. 81 and 82. But Bhauvana must originally have been the subject name of the Sûkta, coined from the word *bhuvanâni* which occurs in the first verse of it.

(3) To sacrifice, does not mean simply to worship but to offer up completely by Self-oblation unto the Deity; for, the victim represents the sacrificer himself. The sacrificer realizes himself to be the Self and offers himself up unto the Self, for, he should never be divided from Him. Therefore, Visvakarman, in order to show us the way, offered up Self unto Self; for, I take Tanvam to mean 'unto (Thy)-Self. Tanu here seems to mean His spiritual svarûpa, that is Self. There can be no sacrifice if there is no Deity to whom the victim or oblation is to be offered. As Visvakarman is identical with Prajâpati, it will be seen further on from the Taitt. Samhitâ and the Bṛihadâraṇyaka Upanishad that Prajâpati, as Sacrificer, became Himself the sacrificial goat and the Asvamedha horse, and sacrificed them to Himself as the Deity.

(4) Aimless and suicidal would be the sacrifice if there was no Deity—no Ideal—to attain to. Here the Deity to be attained to by the Sacrificer Visvakarman is Himself as Father and Mother, as the same Deity that is mentioned as Tanvam (Self) in verse 5 is mentioned in verse 6 as Earth and Heaven (*Pṛithivîm uta Dyâm*). Earth and Heaven occur in several places in the *Rig Veda* as the Divine Mother and Father. Although the earth and sky are created objects, they are used as metaphors for God as the Parent. Now, as the object of the Sacrifice of Visvakarman is to become such a Parent as is worthy to be meditated upon, and as nothing can come out of nothing, so even in His single state when the universe is not yet born, His worthy Parenthood is lurking within Himself as the Deity to sacrifice Himself unto; and thus sacrificed He is revealed as Father with Himself as the One Manifold Son. The thing is this: there can be no idea of the All-In-dweller when there are yet no creatures for Him to be in; so, simultaneously with the birth of the creatures, He says 'may I multiply,' which is clearly denoted by the word *vṛidhâna* or *vâvṛidhâna*. So saying He realizes Himself as Father by Self-sacrifice and is born as the Son, the

Visvarûpa In-dweller, who regards and loves one and all creatures as Himself or who, in other words, becomes all creatures. This is His worthy Fatherhood with its inseparable correlative worthy Sonhood, sacrificed into the heart's womb of every creature. When man marries and multiplies, he is as fully reproduced in one son as in another and the saying is that he himself is his son (*Âtmâ vai putra nâ mâ 'si*), for, he is one in interest with his son who steps into his place and discharges his liabilities. But strictly speaking, the ordinary father is not identical with his sons. We may apply the simile of the ordinary father to our Father; but it goes only half way. Our Father surpasses the simile; for, in multiplying Himself as each creature's In-Dweller, he is identical in each.

(5) There can be no sacrificer without *patnî*, wife. This law is to be viewed as instituted by Visvakarman, the First Sacrificer. But in His case His own *Vâk* is His wife. So, it is said He is *Vâkaspati*, the husband of Speech, while He is *Manojva*, Mind-swift, and the One Namer (*Nâma-dhâh*). *Vâk* represents *Vidyâ*; and the idea that the wife in whom the husband is born as son* is, as it were, the fire in which he sacrifices himself in order to be so born as son,† seems to

* Vide the old text of the Ait. Br. quoted at p. 403 ante.

† *Khând. Up. V. 8, 1, and Brîhadârnyaka VI. 2, 13.* These speak of five fires thus: (1) The celestial world is the fire burning with the sun as the firewood; by offering *Sraddhâ* as an oblation to that fire, king Soma (the moon as the Soma juice) is born. (2) The rain-cloud is the fire; by offering the Soma unto it, rain is born. (3) This world is the fire; by offering the rain unto it food is born. (4) Purusha (man) is fire; by offering food unto it, the *retas* comes. (5) Woman is fire; by offering the *retas* unto it, Purusha is born. When he dies he is offered unto the (funeral) fire, from which he springs up as a Purusha of brilliant colour. As it is only the knower who springs up in his own svarûpa as the Uttama-Purusha, all this allegory seems to be intended to teach how the knower should view his food. If food is viewed as simply giving bodily vigour to satisfy lust and subserve the principle of 'might is right' all spirituality is at an end and the eater does not see beyond his own body. To the knower, food is a philosophy. To him Food is a great soul sacrificing itself for general good and all its parentage is sacrifice-born and heavenly. The rain is the instance of self-sacrifice for general good. The moon from whom the rain is fancied to come performs self sacrifice on every newmoon-day. The moon's birth is from Faith offered to the other world—the Self, who is free from all selfishness and whose emblem is the blazing firewood, the sun, that sees all alike and sacrifices

have arisen as being primarily applicable to the spiritual wedding with Vidyâ and to the spiritual birth by means of Self-sacrifice in the fire of her knowledge. In the case of Visvakarman, the First Sacrificer, this His Self-sacrifice in the fire of knowledge is indicated by the saying that the One was offered unto the navel of the Unborn. I take the Unborn to be Yajña, Sacrifice, and the navel to be the fire pit of the altar Vedi, which represents Vidyâ. The *Rig Veda* I. 164, 35 says that Yajña, Sacrifice, is the navel* of the universe. At some point in the vast space (say what is now the beautiful Orion, the symbol of Sacrifice) He, the Infinite God, establishes Vâk as His Vedi, altar, glowing with Himself as the fire of Mind, and He offers into it the subtle substance of each would-be form one after another with Himself as 'I am thou, i.e. I love thee as Myself' put into each, accompanying the act of offering with naming out each, as the epithet Namer indicates. The result is that from the altar there spring forth the earth with its teeming creatures on the one hand and the firmament with all its radiant denizens on the other. In order that we may work out our destinies according to His model, He has put fully in every one of us His sacrificed Self as the Garbha or Child that should be known and realized by self-sacrifice

his warmth for general good. So, the knower eats food for spiritual vigour, and that vigour is born in the womb of Vidyâ as Purusha, the manly man, as he conquers the whole world by looking upon all as himself, thereby having no second as the enemy; and in the end such a knower is a fit oblation to Agni and becomes the bright Purusha in the spiritual world.

* About the nâbhi or navel, see Dr. Haug's explanation of the *Nâbhânedishtha* hymns X. 61 and 62 of the *Rig Veda*. It is in verse 7 of 61 that the Father is said to have loved His own daughter. We may not literally accept all of the learned Doctor's explanation, for about the hidden meaning of the symbolism of the rituals opinions may differ. But the following is pertinent to our subject:—"The place for reception of the seed poured out mystically in prayer by the Hotars, is the altar; for standing near it (and even touching it with their feet) they repeat the mantras. The reason that they have to regard the Vedi as the safe receptacle of the seed, is to be sought for in the antecedent of Prajâpati, who prepared it for the purpose, defending it against the attacks of enemies. After having made it safe, he poured out his seed whence then all creatures sprang (see *Ait. Br.* 3, 34)." The retas or seed seems to be Mind's retas spoken of in *Rig Veda* X. 129, 4, about which much will be said further on. The same retas is here called garbha.

and by ardently loving and en-Selfing Him that has en-Selfed all creatures as the most potent quickening force for our loving and en-Selfing them. The knower's realizing this Child is his spiritual fatherhood. The waters who bear the Child appear to mean the words that have flown out as all the forms, each pregnant with Him. This Garbha seems to be identical with Hiranya-garbha, as in the Sûkta about the latter he is called both Hiranya-garbha and Garbha.

(6) As the sacrificer must give *dakṣhinâ*, largess, the gift which our Father as the First Sacrificer has made is Himself as the Golden Child placed in the wombs of our hearts. This golden Child seems to be the Wealth obtained by our Father by offering up all things and Himself; for, it is clearly said that wishing for the Wealth He, the First, entered all the subsequent creatures.

(7) From this and from His growing (*vr̥idhânaḥ* or *vâvr̥idhânaḥ*) may be traced the Upanishadic idea that 'He desired—may I multiply, and producing the universe entered into it.'

(8) Being thus Visvarûpa pervading everywhere, He is the free Bird.

(9) The *anyat* or 'other' spoken of as the *antaram* or screen should be contrasted with the One. This One seems to be of the same import as the secondless Self of the Upanishads. The Bhûma-vidyâ of the Khândogya Upanishad says that the knower of the Self sees no *anyat*. The all-enselving knower must altogether ignore the idea of any *other* than the Self. Even if one creature is kept out of the Self, that creature as the *other* would war with, and break the harmony, of the Self, the One. As the Taittirîya Upanishad says, he who makes the least *antaram* in the Self, to him there would be fear. The Asu seems to be the One as the Life of the universe—the Sun to those who felt themselves to be in the dark and who rejoice in Him as *indescribable* Joy. Therefore they *falter*.

(10) Visvakarman himself is beseeched in verse 5 (X. 81) to teach us His Self-oblation by which He pervades in all

forms in the three regions, i.e. everywhere. So, He is our First Âkârya.

(11) He is called Svadhâ-vân, one who has Svadhâ. In the rituals, Svadhâ is intimately connected with the Fathers who are stated to always long for the Svadhâ oblations and for progeny. There can be no idea of fatherhood without progeny; but the spiritual progeny is Self-multiplication. Under this view Sva-dhâ may be taken to mean the placing of one's Self in all creatures in order to become them all. In *Rig Veda* X. 129, 5, some beings who are evidently the Fathers are styled Reto-dhâh, who have Svadhâ on one side and Prayati on the other. In verse 4 of that Sûkta the Creator's Son-aspect is styled Kâma (Love), the Retas of Mind. That Sûkta will be explained in detail further on. It appears to me that Sva or the Self is the Retas placed in all creatures by the Creator-Father in His act of Self-multiplication. Having this quality of Svadhâ, or Self-placing, He is Svadhâvân.

The Sûkta X. 121 of the *Rig Veda* is about Hiranyagarbha, Who in the beginning rose as Jâta, Hiranyagarbha. the Born (of God), the One lord of all born (bhâtasyapati) creatures; Who fixed and up-holds heaven and earth; Who gives vital breath, power and vigour; Whose is death (i.e. whom death obeys?); and Whose khâyâ, lustre, is immortality; Who by his greatness reigns (îse) over all bipeds and quadrupeds, &c. Verse 7 of this Sûkta is to the following effect:—

When the swelling waters (brîhatîh âpâh) came bearing the universal Garbha—giving birth to Agni, then there came into being the One Asu or Life of the Gods.

It appears to me that Garbha, Agni, and Asu are not three different gods but are epithets qualifying Hiranyagarbha and that the churned out sacrificial fire which is well known as Jâta or Sujâta symbolizes the Child Hiranyagarbha, which name makes Him synonymous with Agni's name

Hiranyaretas. I say symbolizes, because it is impossible to believe that the *Rishi* credited mere fire with upholding heaven and earth and with being the lord of immortality. Here also, the *Bṛihati* Waters appear to be the words which were uttered forth as all the forms, such as the sun, moon, stars, the earth and all the creatures, each pregnant with the Child. The *Bṛihadâraṇyaka* (I. 3, 20) says that *Bṛihatî* is *Vâk*, Word.

The next verses 8, 9, and 10 appear to describe the Child's Father *Prajâpati*, who, indeed, is clearly mentioned in the tenth verse. They are to the following effect:—

He, the One God of gods, in his might saw the waters bearing *Daksha*—giving birth to *Yajña*.

That Genitor who is *Satya-dharman* (having truth as His law), who brought forth heaven and earth—brought forth the brilliant waters—may He never hurt us.

O *Prajâpati*! No one but Thou has pervaded all the creatures and the created things. Wishing for *what* we offer oblation to Thee, may *that* be to us. May we become lords of Wealth.

We have seen that the son born to *Purûravas*, who ardently desired for his birth and for his filling the house with the music of his cries, is *Agni* (p. 10 and 11 *ante*). We have seen that *Agastya* also brings forth the same *Agni* as his son, and that without bringing him forth those men whom even the *Rig Veda* mentions as the ancients that practised *rita* and spoke *rita* with the gods did not attain their object (p. 123 *ante*). Well, their archetype is our Father—the happy Father—who at the very beginning sees His Golden Child being borne and brought forth by the waters. *Daksha*, powerful, is not only the soma juice but also *Agni*, who is called *Su-daksha* (*Rig Veda* II. 9, 1), and in the verse *Yajñena yajñam*, *Yajña* means *Agni* as the oblation. So, I would take *Daksha* and *Yajña* to be the names of *Agni Hiranyagarbha* himself.

This Child in the waters seems to signify *Agni Apâ m-*

napât, the son of the waters. Our ancients were masters of metaphorical language. They could illustrate the Creation by the commonest phenomenon that takes place before our eyes. To their thinking the Creator may have sent forth the universe as simply as the sun sends forth his rays—as simply as he showers the rain. The rain clouds or the aerial waters are caused by the action of the sun; the electricity in their womb is as it were the sun's retas, given birth to when it flashes, illumining the showers and thereby making them *kandrahâpah*, bright waters. The falling waters, the drops, commingled as they are with the lightning light and the rolling thunder, which latter is *Daivî Vâk* (the heavenly speech), are as it were so many lives worded out with the lightning light infused as the Self into each of them.* So, we, who are His drops, should not forget the illumining Child that is put into every one of us. Going from the rain to the celestial region, the stars are as it were the brilliant drops of Creation.

Another name which the *Rig Veda* has given to Agni is *Tanûnapât* meaning that he himself is his own son. The Father *Prajâpati* Himself is, we saw, His own Son *Hiranyagarbha*. For this reason, it would appear, *Prajâpati* is called *Svayambhu* or *Âtmabhu*, Self-born. Another name of *Prajâpati* is *Ritaja*, born from Sacrifice or *Prathamaja*, the First-born:—

*Paritya lokân paritya bhûtâni
paritya sarvâh pradisô disas ka,
Prajâpati h Prathamajâh Ritasya
âtmânâ 'tmânam abhisambabhûva.†*

Pervading the worlds, pervading the beings, pervading all the directions and sub-directions, *Prajâ-*

* Water is called *jîvanam*, life-causing, and *bhuvanam*, life becoming, as without it no food can be grown. The drops are therefore so many lives as it were. The *Mahânârâyana Upanishad* says: *To yena jîvân vyasasarja bhûmyâm:—* 'He (the Creator) showered the souls into the earth along with (the drops of rain) water.

† Vide the *Taitt. Mahânârâyana Upanishad*. This verse seems to be a quotation from older Vedic works. A changed version of it occurs in the *Taitt. Âranyaka* and will be quoted further on.

pati, the First-Born of *Rita*, Him-Self became everywhere by Him-Self.

The meaning seems to be that He, the First, performed Self-sacrifice and became the First-Born Son *Hiranyagarbha* that is in all beings and everywhere. In the matter of becoming the All-loving One Self, there is no *anyat*, *another*, by whom to become so. Therefore He became Self by Self. In the *Rig Veda* I. 144, 7, Agni is called *Ritajâta*, the Son of Sacrifice.

It is necessary to clear up the doubts that might be entertained about *Visvakarman's* Self-sacrifice. About *svayam yajasva tanvam* (p. 408 *ante*), Dr. Muir (IV. p. 9) renders it as 'thyself offer up thyself,' but he says that Professor Roth considers that this does not mean *sacrifice thyself* but means *sacrifice to thyself* and compares this with *Rig Veda* X. 7, 6:—

Yathâ 'yajah ritubhir Deva Devân
evâ yajasva tanvam sujâta.

which he renders thus:—

'As thou (O Agni) at the measured times, O God,
didst sacrifice to the gods, so sacrifice also to
thyself.'

The epithet *sujâta*, the well born or the good child, applied in the above verse to Agni, means that the Agni spoken of is the churned out fire, which, we have seen (p. 27 *ante*), is actually thrown as an oblation into the *Âhavanîya* fire, by repeating *Rig Veda* I. 164, 50:—

Yajñena Yajñam ayajanta Devâh,
Tâni dharmâni prathamâny âsan.

The Devas sacrificed to Sacrifice by Sacrifice. That was the earliest ordinance.

There the instrumental *Yajñena*, 'by Sacrifice,' means the churned fire used as the oblation, and the objective *Yajñam*, 'unto Sacrifice,' means the *Âhavanîya* fire into which it is thrown. As thus both are fires and are called by one and the same name of *Yajña*, this offering up of fire

unto fire, symbolical of the offering up of Self unto Self, was a rite which was considered the most ancient law even in the days of the *Rig Veda*. Yes, the word *tanvam* means not *thyself* but to *thyself*, but the well known ancient rite referred to is understood here, namely that Agni sacrifices to himself by himself used as the oblation. Without doing so, Agni who is our Hotar, priest, and dūta, proxy, could not go spiritually to the spiritual world of the gods in order to worship them there on our behalf.

Prajâpati as
Agni performs
Self-Sacrifice.

The Satapatha Brâhmana quoted in Muir IV. p. 23 is to this effect:—

The *Rishis* were prânas. Performing tapas, they issued (themselves) out (as) seven purushas desiring (to become) this universe; and those seven purushas became one Purusha called Prajâpati, who is the same as this Agni who is kindled (by attrition). Desiring to be born many, he performed tapas and created brahman (word) alias trayî-vidyâ (Vedic learning), which became foundation to him. Creating offspring (prajāh) he mounted upwards to the world where the sun is shining. There was then no other being fit to be sacrificed (*yajñîya*), and so the Devas took him (Prajâpati) in order to perform *sacrifice* by (means of him alone as) *sacrifice* (meaning the sacrificial victim). Therefore the *Rishi* (*Rig Veda* I. 164, 50) says: *Yajñena Yajñam ayajanta Devâh*.

Thus Prajâpati was actually sacrificed. Prajâpati is exhibited here as archetypal Knower in the metaphor of the churned out fire offered into the Âhavanîya fire.* To show that nobody is a fit victim until he is pure it is said that the seven senses (for these are the prânas, the seven *Rishis* of the head, vide essay on the seven *Rishis*) were purified by tapas and became One united Purusha, by reason of their becoming the

* Vide *Rig Veda* VI. 16, 42 as explained by the Ait. Br. I. 16, in which the churned fire is called Jâta and the Âhavanîya fire Jâtavedas.

harmonious limbs as it were of the All-enselfing One In-dweller. In other words, when the senses are all united in the Upâsana of the Self, the Self flashes forth as the sacred fire from the Arani wood, and He is Prajâpati, the Creator, because by the desire of 'may I become many and be born as my own sons' He overflows all around and becomes all the creatures by enselving them. This is the only pure fire, the pure Self, that is fit to be offered. His aspirations are all heaven-ward, just as the flame of fire goes upward. I think the epithet *ârdhva-retas* applied to the knower is a metaphor derived from fire whose *retas*, flame, goes upward. Having created offspring in the above manner and mounting upwards, He reaches the sun, the bigger fire personified as the *Âhavanîya* fire and the priestly gods offer Him up in that high fire, so that the whole world may see this holy Sacrifice and profit by it.

The vapâ or omentum of the goat sacrificed represents the sacrificer himself (vide p. 26 *ante*). Probably this thin substance of the body is used as a symbol of the subtle soul. Not only the vapâ but certain other offerings also symbolize the Self-oblation; for instance, it is said: 'Man's Self is honey. When he offers honey into the fire he is (to be regarded as) offering him-Self into the fire' (Taitt. Sam. II. 3, 2, 9). A handful of darbha grass, called *prastara*, used in the sacrifice, stands for the sacrificer and is thrown into the fire. The Taitt. Sam. II. 6, 5, 5 says: 'He (the priest) throws the *prastara* into the *Âhavanîya* fire and thereby makes the sacrificer go to *Suvarga*.' The reason why a substitute is used may be this. For the sake of the sacrificer the priests enact the ritualistic drama of his symbolical regeneration—create him anew spiritually by offering the substitute. All this may be taken to signify simply the sacrificer's initiation into, and consecration for, a life of self-sacrifice, charity, kindness, love, &c., &c.,—a life to be led by maintaining and worshipping the fire of the sacrifice till his death, in the

same manner as in the Jñâna-kânda the Âkârya regenerates the disciple through the womb of Vidyâ and consecrates him for a life of steadfast upâsana of Brahman—for a life of Brahman-karya, the actual living out by conduct of all that Brahman is, and the upâsana is to continue yâ v a d â y u - s h a m , i.e. till death (p. 151 ante). Man should not cut off himself in the middle of this his life. Brahman is so very difficult to become that It is to be made lifelong study and practice and no man should be so proud as to say that he has become It in a day or a month or a year or any fixed time; and so, either according to the Karma-kânda or the Jñânakânda with which the former is identical if practised by knowing and realizing the meaning of the symbolism of the rituals, man should allow himself to grow into as ripe a fruit as possible and then drop. His son into whom he infuses himself at his death-bed (Br. Âr. Up. I. 5, 17) offers his body at the altar of the funeral fire which is kindled by the very fire he had maintained throughout his life. But in the case of our Father who is ever the ripe and pure, He can cut out His own vapâ directly, for the Taitt. Samhitâ II. 1, 1, 4 says :

Prajâpati was One (alone). He desired, 'may I bring forth (s r i j e y a m) prajâs pasus.' He cut out His own vapâ and held it on the fire. From it (thus held) the hornless goat (a j a h t â p a r a h) came into being and He sacrificed it to (Himself as) His own Deity (s v â y a i d e v a t a y a i â l a - b h a t a). Then He brought forth prajâs pasus.

It is thus clear that Prajâpati made a pasu, victim, of Himself and sacrificed Himself in order to bring forth the creatures. Pasu means that which is tied (to the sacrificial post for immolation), and the expression that by self-sacrifice He brought forth prajâs pasus is capable of meaning that He has brought forth prajâs, creatures, as pasus, victims at the altar of self-sacrifice, in other words, He has consecrated us all for a life of self-sacrifice.

The *Bṛihadâraṇyaka* Upanishad commences with a series of riddles and play upon words to show how the Creator under the name of *Mrityu*, death, became the Horse sacrificed in the *Asvamedha* sacrifice. It is to this effect:—

Prajâpati becomes the horse sacrificed in the *Asvamedha*.

In the beginning nothing (else) existed. All this was encompassed by *Asanâyâ Mrityu*, hungering Death. He made up His mind to become *Âtmanvî*. He moved, singing (*ar k a n*). By this act of singing, the Waters were brought forth. . . . The Waters are indeed *Ar ka* (songs). Their cream became the earth. He toiled on her (performed severe *tapas*) and from Him thus toiling came forth *Te jo Ra sa h*, Juice of Light, *Agni*. He (*Mrityu* that came forth in the shape of *Agni*) trebled Himself as fire (here), air (in the atmosphere meaning probably the lightning fire in it) and the sun (in the sky), with all the directions as His limbs.

He, the hungering Death desired, 'may a second *Âtman* of mine be born.' He by His mind coupled Himself with *Vâk*, Speech; and the *retas* that came became *Samvatsara*, the Year, so named because the *retas* had to be borne for a year. He (Death) opened His mouth at him (the born child *Samvatsara*); who cried, making (the sound) *Bh â n*, which itself became *Vâk* (Speech). Thinking that it would be very little food (*ka nî y o 'n n a m*) to eat this (child), He by means of that *Vâk* and that *Âtman* (i.e. the child, the offspring of Himself) brought forth (*as r i j a t a*) all this (universe) whatsoever that is, (viz) *Rig*, *Yajus*, *Sâman*, metres, sacrifices, and *prajâs pasus*. Whatever He brought forth He began to eat and therefore He is *Aditi*.

He (Death) desired, may I sacrifice again with a great sacrifice (*bh â y a s â y a j ñ e n a bh â*).

y o y a j e y a m). He toiled, and performed tapas, (so severely that) the essence of His fame (y a s o v î r y a m) sprang up (u d - a k r â m a t). The essence of fame is indeed the prânas and when the prânas sprang up His body (s a r î r a m) began to swell (s v a y i t u m), but His mind was in the body itself.

He desired, May this (body) of mine become m e d h y a m, fit to be sacrificed, may I become Â t m a n v î by it. Then He (the body) became A s v a h, horse. Because He a s v a t, swelled, He became m e d h y a m, fit to be sacrificed. . . . Letting the Horse (Asvamedha) loose for a year, He then sacrificed him to Him-Self, with other pasus to other gods. . . . He that is shining (the sun) is indeed the Asvamedha. The Year is His Self, and this Agni is His Arka (glorifying song), to whom all these worlds are Selves. But all these three viz. Arka, Asvamedha and Mrityu are all One Deity Mrityu. He (who knows this) conquers away punar-mrityu (recurring death) and mrityu will not have him and Mrityu will become his Self and he becomes one with these (One-treble) Deities.

There cannot be a more complicated piece of riddle and pun than this in any language—even in many other parts of Vedic literature, which contains here and there many riddles and puns. The simple origin of the Asvamedha may have been the idea that the valiant warrior, who dies in the battlefield or who, gaining many victories, dies by nature, ought to go to heaven riding his vâjin, war horse; but neither his horse nor any of his earthly possessions can go with him. The rich poetry of the Âtma-vidyâ can, however, supply all the wants. The warrior's life is a noble life of self-sacrifice. He realizes the Self, rides on the Self, being well established on Him, goes to the Self and becomes one with the Self; the rider, the ridden and the goal being

all one in the *Âtma-vidyâ* which does not teach any other than the Self.

The contrast between *mrityu* (which I have put in the lower case) and *Mrityu* (in the higher) shows that the higher *Mrityu* is not the recurring *samsâric* death but can only be the One-Self-hood of God as Death to dualism and its ignorance and sin,—as Death to death but as Immortality to the knower. In the *Kathopanishad* we have *Nakiketas* learning the Self from Death. The hunger of Death may be taken to be *satya-kâmatâ*, the state of desiring for *Satyam*, the true Self. I do not feel convinced that the higher Death can ever be subject to *avidyâ* and the embodied state. Therefore the desire to become *Âtmanvî* seems to be the good desire to realize the Self. The Waters appear to represent the words of the song flowing from the mind of the Creator and becoming the worlds and objects which they were intended to mean. The poetical idea underlying this seems to be that He sang forth the universe. The knower entirely closes his eyes to the bad aspect of the universe. To him the universe is a happy song as giving scope for his universal love and en-Self-ation. How does the glorious Self come? He comes through *tapas*. The seat for the *tapas* is the earth *prithivî*, the Wide. What is the meaning of her being the cream of the worlds? We saw in the essay on *Kurukshetra* that the sacrificial ground *Devayajana* is the best part of the earth deposited with the moon (p. 17 *ante*). So, here also the sacrificial ground seems to be the cream of the waters=words=worlds. Going to *âpas*, waters=worlds, through its synonym *payas*, we are to go on to *payas* through the latter's another meaning, milk, and then through the milk to the cream. The sacrificial ground is the cream of earth as it contains the altar *Vedi*, which, as the very word shows, represents *Vidyâ*. Toiling with her, the sacred *Agni*, symbol of the Self, the highest ideal of the knower, is generated. About his being the Juice of the Creator I shall further on analyse a series of texts from *Rig Veda* down to the *Upanishads*. Thus, the Boy, the In-dweller, the Juice,

is born and pervades everywhere. This is the Creator's own tapas-born aspect as Son.

Now to His aspect as the Year born from mother Vâk. There can be no year until all the twelve months of it are completed. As thus the year has to reside in the womb for twelve months, that is to say, three months longer than the human embryo; if, for the sake of the pun which seems to be intended, we read sam-vatsaraḥ as sam-vatasaraḥ by adding the vowel a between the two consonants t and s in order to smoothen* the word and then read it as sam-vasa-taraḥ by displacing † t, we get the artificial meaning, as 'he who resides the more,' as vasa means 'reside' and taraḥ 'more.' There is another pun with it. If we read it as sam vatsa-ra, v a t s a means the child and s a m and r a joined together make an artificial word forced to mean the 'crying well'; and so we have the child Year crying bhân, a hard sound, to denote that the child cried well. This sound bhân seems to have been selected as a pun from the Vedic arbha or arbhaka, a name for child in the sense of the 'little one.' Its etymology is put as ri-bhan in Âpte's Dictionary which also quotes this Nirukta, 'avahritam bhavati hrasvam tasmâd arbhakâḥ.' This word 'arbhaka' seems to have suggested the idea of Mrityu's saying that the child would be kañîya or very little food. This extraordinary child of twelve months' gestation with its hard, deep cry 'bhân' appears to be a prototype of Rudra who, in several Vedic stories, is said to have got his name because he cried ('yad arodît tad Rudrasya rudratvam'). Pûshan had his teeth knocked out by eating the portion of Sacrifice pierced by Rudra (vide Vedic texts quoted in Muir IV. p. 200 and 201), and Rudra is also known as mrityuñjaya, the conquerer of death. If, therefore, Mrityu was death and had put into his mouth this prototype of Rudra that cried

* In the dialects of the country many Sanscrit words are thus smoothened.

† For instance Kasyapa is read reversly as Pasyaka in Taitt. Âr. I. 1, 8, quoted in the note at p. 256 ante.

Bhân, his teeth would probably have gone off as did those of Pûshan. No, Mrityu is not death, but Death. As the father should see the face of his new born son born alive,* Death sees with gaping mouth—with anxious enquiring face—to make sure if all is right with this unusual child of twelve months' gestation, and the cry, revealing the strong healthy state of the child, is the joy enjoyed. In such Vedic expressions as 'sakalam bhadram asnute', eating means enjoying. This son as the means of plentiful eating to his Father is made to unite with Bhân, now metamorphosed as Speech, Vâk, (as bhana means 'speak') and bring forth—sing out—the spiritual side of the Creation, namely all the Vedas and sacrifices and all creatures (as) victims (at the altar of self-sacrifice). He who eats makes the food eaten one with himself; and so the riddle is that our Father who, by en-Self-ing all the creatures by universal love, has made them all one with Himself, has eaten them all, and that therefore He is the all-devouring Death! But the riddle unriddled reveals Him as All-Love. To illustrate this all-eating love of our Father, the name Aditi is given to Him. Originally the name seems to have meant a-diti, the unbounded; but reading, as a pun, att i, 'he eats', as atiti (introducing the vowel i between the two consonants) and then changing the first t into d, † Aditi becomes the eater. About the unbounded Mother A-diti, a mantra quoted by the commentator says:—'Aditir mâtâ sa pitâ':—'Aditi is Mother and Father. How can Mrityu who is thus identified with Father and Mother be death in the lower sense? No. Adîti as Mother would be the last person to eat her offspring in the literal sense of eating. She will defend Her young ones against all devourers. So will our Mrityu properly

* 'Rinam asmin sannayati amritatvam ka gakkhati,
pitâ putrasya jâtasya pasyet ket jivato mukham.'

So says Nârada to Hariskandra in the Ait. Brâhmana.

† t and d seem to be sometimes interchangeably, cf. Vedic nâdha-mânâ for nâthamânâ.

Att i is from the root a d, to eat.

understood and followed by us will protect us His children from all fear, He being the One fearless Brahman. Such is the Father born or manifested as the Year. Our ancients appear to have looked upon the Year not simply as time but as the soul of all the sacrifices performed and the Vedic Mantras used in performing them, daily, fortnightly, and in all the seasons of the year. Time spent uselessly or badly is time wasted or killed. Time spent well and religiously is time full of true life, and the religious year is capable of begetting us spiritually. Here another meaning which Samvatsara seems to admit of is that all the different sacrificial rites reside well in the religious year (*sam vasante tarâm*).

Generating the religious year, with all its ordinary rites, the poet goes to the Asvamedha sacrifice styling it as *bhûyân*, great. The next things spoken of are the *tapas*, the springing up of the *prânas*, and the swelling of the body. If the swelling is due to death and decomposition, how can the mind remain in the dead body? As in the case of the swollen body of Sveta (p. 153 *ante*), so here also the swollen body seems to be the *bhûman* Self, who is vast when compared with the selfish self. The Purânic author of the story of Sveta may have taken the concealed meaning of the swollen body from this upanishadic story itself. Man mistakes body itself to be the self, and *âtman* is often used in the sense of one's own body. But the true *âtman* is the vast all-pervading Self. He is the expanded* and incorruptible Purusha. Man must realize this his vast *svarûpa*. If he says that he can see nothing else of himself as the expanded but his fattened body, let him see the swollen dead body that rots and melts away. Therefore, putting the whole mind in the Vast Self—being well established Himself in Himself by steadfast *tapas* or *upâsana*, *Mṛityu* becomes *ûrdhvaretas* by glowing with the up-jumping glow of all His *prânas*, senses—up-jumping because the vigour of all His senses

* This has been shown in the Essay on Pravargya, vide p. 349 *ante*.

are directed towards spirituality. This is the true high-soaring *utkrânti* of the senses. Here also the *prâṇas* mean the seven senses in the head; and as to their being called *yasas*, fame, the same Upanishad further on (II. 2) says they are fame put in the head (vide p. 320 *ante* about the Seven *Rishis*). With such a *tapas* and *utkrânti*, the Infinite *Blūman* Self is exhibited as the Horse fit to be offered. *A s v a*, horse, is derived from *a s*, which means both to pervade and eat. *Âpte's Dictionary* quotes this *Nirukta* about the etymon of *asva*:—‘*asnute=adhvânam vyâpnoti, mahâsano vâ bhavati*’—‘*a s v a* because he covers the distance (by running swiftly) or he is the great eater.’* It is evident that the Upanishad has in view the eating sense of *a s v a* as the story itself indicates, commencing as it does with the *Asanâyâ-Mrityu*, the all-eating Death and identifying Him at last with *a s v a*. *A sanâyâ*, hunger, means the desire to eat. The Self, then, (to whose Joy the *Taitt. Upanishad* devotes a whole chapter), is the Great Enjoyer of Him-Self. He is the Swift Horse He himself has become in his up-jumping. Whereas the enjoyment of dualism depends upon things outside the enjoyer, and is lost with their loss, the enjoyment of the knower of the One Self is independent. Therefore, he is *Svarât*.

Another name for horse is *vâjin*, literally ‘he who has *vâja*’. *Vâja* means food as well as war. The *Asva-medha* is also called *Vâjimedha*.

The White *Yajur Veda*, to the *sâkhâ* of which the *Bṛihadâraṇyaka* belongs, is known as the *Samhitâ* of the *Vâjasaneyins* or *Vâjins*. So, perhaps, our Upanishad thought it necessary to spend so much skill and erudition in punning the praise of the *medhya* Horse, who ought to be always cherished in our *medhâ*, intellect, to teach us *Prajâpati's* Self-sacrifice.

* Contrasted with the cow who eats swiftly and then chews the cud the horse goes on eating grass slowly during the greater part of the day.

The sun, with whom this Horse is at last identified, is only to be taken as a symbol of the Prâjña or Knowing Self.

First is born Agni, without whom no rite can take place; then, the religious Year with all its rites and mantras; then, the Horse of self-sacrifice; and then, every thing ends by the preaching of the Oneness of the Deity.

As Rudra is clearly one of the names of Agni, and as His name Mahâdeva is the same as Maho Mahâdeva performs Self-sacrifice. Deva of *Rig Veda* IV. 58, 3, in which Agni is described as having entered the mortals, how can He have done so if He had not sacrificed Himself? Rudra did sacrifice Himself in the Sarvamedha sacrifice and thereby become the all-pervading Great God Mahâdeva. This is clear from the Mahâbhârata.* Further on I shall try to show that Rudra in the Vedic literature is identical with Hiranyagarbha.

When read by the light of these texts which show the idea of Self-sacrifice to have been the cornerstone of the religion of ancient India, Visvakarman's Self-sacrifice will, I hope, be no longer doubted. To me it is as plain as daylight. As no doubt whatever is entertained about the sacrifice of Purusha, let us now see whether it is anything else than Visvakarman's Self-sacrifice. The Purusha Sûkta (*Rig Veda* X. 90) has sixteen verses. Its purport is this :—

Purusha of thousand heads, thousand eyes
and thousand legs pervaded the earth everywhere
and surpassed the *dasâṅgula* m. (1)

* The *Sânti-parvan* 8, sloka 37 says :—

Visvarupo Mahâdevah sarvamedhe mahâmakhe
juhâva sarvabhûtâni tathaiivâ 'tmânam âtmanâ.

The same parvan further on in 20, sloka 12, says :—

Mahâdevah sarvamedhe mahâtâmâ
huvâ 'tmânam Devadevo babhûva,
visvân lokân vyâpya vishtabhya kîrtyâ
virâjate dyutimân. *Krittivâsâh*.

Purusha alone is all this, whatever is born and will be born. He is the lord of immortality. He waxes with food. (2)

All this is His greatness. Yet greater is Purusha. All the born ones (*bhûtani*) are but one stride or a fourth of Him, the other three-stride or three-fourth is the *amṛitam*, that which is immortal, in the sky. (3)

The Three-stride Purusha has gone still upward, one stride or foot of Him becoming again *here*. "Thence He strode out to every side over what eats not and what eats". (4)

From Him was *Virât* born and from *Virât* Purusha. He the born (Purusha) spread all about the earth. (5)

The Devas performed a sacrifice with Purusha as the oblation. Spring became the clarified butter, summer the wood and autumn the oblation (made of all the harvest produce). (6)

The Devas, *Sâdhyas*, *Rishis*, sprinkled the First born *Yajña* (Purusha) on the barhish grass (as victim) and sacrificed with Him (as the oblation). (7)

From that *sarva-hut Yajña* (i. e. Purusha that was used as the all-victim) the dripping fat (*prishad-âjyam*) was gathered up and they made (with it) all those *pasus* (sacrificial victims) that are in the air, in villages and in jungles. (8)

From that *sarva-hut Yajña Rik*, *Sâman*, and *Yajush* and the metres were born. (9)

From Him were born horses and all animals that have two rows of teeth—kine and goats and sheep. (10)

When they divided Purusha, into how many parts (*katidhâ*) did they divide (Him)? What is His face, and what are His shoulders, thighs and feet called. (11)

His face became the Brâhman (priest), His shoulders were made the Râjanya and the thighs the Vaisya. From His feet the Sâdra was born. (12)

From (His) mind the moon was born, from eyes the sun, from face Indra and Agni and from breath Vâyu. (13)

From (His) navel came *antariksha* (mid region of the sky), from head the sky, from feet the earth, from the ears the directions. Likewise did they form the *lokas* (other worlds). (14)

When the Devas bound Purusha as the victim at the sacrifice, seven *paridhis* and twenty one *samits* were used. (15)

The Devas sacrificed to Yajña by Yajna (i e. by Purusha as the victim). That was the earliest ordinance. They (becoming) the mighty ones attained the height of heaven where there are the ancient Sâdhyas, gods. (16)

Purusha is to be understood as defined in the old verse quoted in the *Bṛihadâraṇyaka*,—as the One Infinite who resides in all bodies (*vide p. 103 ante*).

In verse 1, 'thousand' means not simply that number, but many; and heads, eyes and feet are metaphorical expressions meaning that Purusha is all-intellect, all-seeing and all-pervading. *Daśāṅgulaṃ* may be taken to mean the celestial sphere divided into the ten directions pointed at by the *aṅgula*, finger, as *this* the east, *this* west, *this* north, *this* south and *these* four the *avântara-diks* i.e south-east, south-west, north-east, and north-west. These eight, together with the *up* and *down*, make the *diso dāsa*, the directions being well known in Sanscrit as ten. Purusha in His pervasion surpasses all these. In substance this verse is identical with verse 3 of the *Viśvakarma Sûkta* (X. 81).

In verse 2, 'Purusha alone is all this' means that He in His universal love has en-Selfed all creatures. His doing

so is His food, enjoyment. He waxes with it, as it is infinite joy.

In verse 3, *et â v â n*, 'all this' seems to mean the greatness of his being in all creatures. But it should not be thought that his greatness is limited by the earth on which the creatures reside. They on the earth are encompassed by only a fourth part or one foot or stride, while the remaining three-fourth part or three-stride is the *a m r i t a m*, that which is deathless, in the sky. This three-stride in the sky may be taken to be the moon, sun, and the starry region, which latter has the celestial sacrificial ground, the Orion, containing the three stars of the Belt, as if they are the three strides exhibited together in one place. All these, sun, moon, and stars, are deathless for countless ages.

About verse 5,—having thus reached the starry region, *here* i.e. in the Orion sacrificial ground or sacred earth of the Devas, another act of striding commences with one foot placed there as the heavenly basis in the heavenly sacrificial ground from where to stride in higher (to us unseen) regions and everywhere.*

* Though the Purusha of the Purusha-Sûkta is not distinctly stated in it to be Vishnu, the name Yajña and the three strides indicate Him to be Sacrifice Vishnu. In the Vishnu-Sûktas of the *Rig Veda*, Vishnu is celebrated for his strides. The *Rig Veda* I. 154, 5 says:—'*Vishnoh pade parame madhvah utsah*': 'In the high place of Vishnu, there is a spring of Honey.' This madhu seems to be the heavenly Soma, whose place is the Belt *Mrigasiras* in the Orion-Sacrifice. The *Rig Veda* I. 22, verses 20 and 21 say that sages are always seeing Vishnu's *paramam padam*, high place, which is like an expanded eye in the sky and which the sages, (always) wakeful, kindle (and keep burning). By all this the Orion-sacrificial ground on high seems to be meant. It is fancied the fire in it is kindled and maintained by the celestial sacrificers and sages. Esoterically, *parama vyoma*, highest sky, is taken to be the region of the heart as the heart is the altar containing the Self as the sacred fire. The Purāṇic idea about Vishnu Trivikrama is that He strode three strides in king Bali's sacrificial ground and thereby pervaded the whole universe. Self-sacrifice is the basis for pervading everywhere by universal love. As the Purusha-Sûkta clearly says that Purusha is Yajña, His *pada*, place or footing in the Orion, which is the heavenly emblem of Sacrifice, must have been a well-known idea in the Vedic days, seeing that at the very commencement of the *Samhitas* of the two Yajur Vedas, Black and White, the sacrificial ground of the Devas is stated to be deposited with the moon, who is the regent of the Orion's Belt *Mrigasiras* (vide *Kurukshetra*, p. 16, *ante*).

Having thus described Purusha's pervasion in all creatures and forms and as this aspect of God as the One all-loving Purusha enselving all the creatures is God's spiritual *srishti* or evolution of Himself, verse 6 goes on to say how God became Purusha. Here, the idea that previous to the *srishti* God was alone is to be taken for granted. In order to become the Father of spiritual creation, He brings forth from within Himself the spiritual lady Virât, makes her His *jâyâ*, wife, and is born in her as the Son Purusha, who is in the heart's womb of all creatures. All the commentators, and even some of the Purânas, appear to take Virât to be a male being, as, no doubt, the gender of the word *virât* would be masculine when compared with *samrât* and *svarât*. But in the Vedic literature *virât* is a well known feminine word meaning 'she who shines well.' In the marriage ceremony the wife prays by this mantra:—

Mama putrâh satruhanô 'tho me
duhitâ virât:

‘May my sons become the conquerers of enemies
and may my daughter become *virât*, a blooming
damsel.’

Virât is used as the name of one of the Vedic metres, probably because that metre was considered to be shining very well with her forty syllables. *Virât* clearly occurs in the *Rig Veda* IX. 96, 18 and X. 130, 5, as feminine and as the name of a metre. Indeed all the names of the Vedic metres are feminine. The *Satapatha Brâhmana* (XIII. 6, 1, 2) referred to in Muir, V. p. 369, clearly understands the *Virât* of the Purusha-sûkta to be feminine. I think the Purusha-sûkta uses *Virât*, not simply as the metre of that name, but in the sense of *Vâk Virât*, the Well-shining Speech, in which sense it is used in the Vedic texts quoted by Dr. Muir (V. p. 370):—The *Atharva Veda* (as well as the *Vâjasaneyama Samhitâ* and the *Sat. Br.*) says, “That daughter of thine, O, Kâma, is called the Cow, she whom sages denominate *Vâk Virât*.”

“They say that Virât is the father of brahman. Bring her to us thy friends in as many forms (as thou canst).” “Virât is Vâk, is the earth, and the air, is Prajâpati, is Death, the ruler of the Sâdhyas.” The idea that Vâk is Cow is found in the Rig Veda itself (VIII. 100, 11; 101, 16). Kâma, whose Cow she is, is the Creator himself in his desire to multiply him-Self spiritually. As Vâk represents Vidyâ, she is the Kâma-dhenu of the Paurânic. The Satapatha Brâhmana says:—“Prajâpati created Virât. She being produced from him went away and entered into the sacrificial horse.” If we read this in connection with His doubling himself as the wife (vide Brihadâraṇyaka quoted at p. 399 *ante*), it is no wonder that she is identified with Prajâpati. She is Vâk Visvarûpâ. She is Prajâpati himself in His aspect as Mother. She is the Father of brahman, words. Her entering into the sacrificial horse indicates that She is one with the Self that is sacrificed into the hearts’ womb of all creatures. The Taitt. Samhitâ III. 3, 5, 2 says that Prajâpati saw Virât and with her produced the creatures (Prajâpatir Virâjam apasyat; tayâ bhûtam kabhavyam kâ’srijata). The Satapatha Brâhmana (Muir IV. p. 22) says that Visvakarman produced the creatures from Vâk. The reason why Virât, one of the Vedic metres, came to be identified with Vâk, who is identical with Sarasvatî, may be found from Rig Veda I. 3, 12, in which Sarasvatî is said to enlighten all intellects:—*dhiyo visvâ virâjati*. From this verb *vi-râjati* the idea of Vâk being Virât (Virâj) may have arisen. All this taken together with the riddle of Prajâpati’s daughter-wife (p. 401 *ante*) leaves no doubt whatever that Virât is the Creator himself revealed as His own daughter Vidyâ and that He is born in her as the victim Purusha that is fit to be sacrificed, in order to show that the Purusha thus sacrificed has become all the Vedic knowledge and all the creatures and heavenly objects in the sense that He has enselved them all.

The other verses require no comment, and the last

verse is the same as *Rig Veda* I. 164, 50 used in offering the churned Agni into the Âhavanîya fire, so that the sacrificed Purusha is metaphorically the Fire of Self-sacrifice.

The Purusha-Sûkta is considered by European Sanscritists to be a little later than the other portions of the *Rig Veda* in which it is incorporated; but there can be no doubt that it is much older than the Brâhmana period. I do not feel quite certain that the Devas and Rîshis of the Purusha-Sûkta who sacrifice Purusha as the holy victim are isoterically the prânas as the senses—a significance which is clearly attached to the Rîshis in the *Sukla Yajurveda* (vide p. 321 *ante*). Possibly they are so; but probably they are perfect typical knowers (corresponding somewhat to the angels of other faiths), who are always one with God and who always understand and realize Him as the sacrificed all-pervading Self. Such expressions as that in the beginning God was One only do not exclude them as they are one with Him. Or, it may be, to suit the idea of sacrifice as requiring the services of many priests, the Creator himself became the sacrificers to offer Him up as the victim.

That the Purusha sacrificed is the very Self of Prajâpati alias Visvakarman is clear from the Uttara-Nârâyana Anuvâka that follows the Purusha-Sûkta in the *Yajur Veda*. That Anuvâka begins by saying that Purusha was born from the waters—from the Rasa or Juice of Visvakarman and Earth. There, Rasa seems to mean Visvakarman's Son-aspect as the Juice of Joy. I shall try to make this clear further on. The Earth seems to represent the altar Vedî as Vidyâ; and the expression 'born from the waters' means the Son of the waters, the waters being the words—all the forms and creatures, as bearing Him who is the Golden Child.

The Purusha-Sûkta itself is called the Pârva-Nârâyana, to distinguish it from the Uttara-Nârâyana. The Rîshi or seer of the Purusha-Sûkta is put down as Nârâyana. This

name is nowhere met with in the *Rig Veda*. How did the name arise? I venture to think that a practice prevailed, previous to the time of the *Anukramani*, of giving names to some of the *Sûktas* of the *Rig Veda* according to their subject matter and that subsequently those names were utilized as indicating the *Rishis* or seers of those *Sûktas*. For instance, the *Sûkta* X. 121 is about *Hiranyagarbha*, who himself is put down as *Rishi* *Hiranyagarbha* *Prâjâpatya*, son of *Prajâpati*. This *Sûkta* may have originally been called *Hairanyagarbham* *Prâjâpatyam* as meaning the *Sûkta* about *Prajâpati*'s Self *Hiranyagarbha*; but the expression *Prâjâpatyam* must have subsequently been construed as a patronymic. Likewise, regarding the *Rishi* of the *Sûktas* X 81 and 82 the subject of which is *Visvakarman*, see note at p. 408 *ante*. *Sûkta* X. 83 is about *Manyu*, who is solicited to guard us with his *tapas*, fervour (*pâhi no Manyo! tapasâ sa joshâh*—verse 2) and to chase our foemen with his fervour for his ally (*tapasâ yujâ vijâhi satrûn*—verse 3). The *Rishi* of this *Sûkta* is put down as *Manyu* himself, son of *Tapas* (*Tâpasa*); but it is clear that *Tâpasa* is not a patronymic but qualifies *Manyu*, the subject of praise. *Sûkta* X. 129 is about the First Cause which alone existed in chaotic water before creation. The *Rishi* of this *Sûkta* is put down as *Prajâpati* *Parameshthî*. But as *Prajâpati* is the First Cause, the *Sûkta* seems to have been named *Prâjâpatyam* *Pârameshtyam* to indicate that it is about *Prajâpati* *Parameshthî*. The latter name *Parameshthî* which qualifies *Prajâpati* and which means 'One who is in the highest heaven' is simply a paraphrase of *asyâ 'dhyakshâh parame vyoman*, in verse 7. *Sûkta* X. 130, which is about *Yajña*, is attributed to *Rishi* *Yajña* *Prâjâpatya*, and *Prâjâpatya* is taken to mean the son of *Prajâpati*. But *Prâjâpatya* seems to be the name of the *Sûkta*, denoting that it is about *Prajâpati* who is *Yajña*, sacrifice, because, according to the *Sûkta* X. 81, *Visvakarman* alias *Prajâpati* sacrificed Himself. If we go by these analogies, *Nârâyana* may have originally meant the *Sûkta* "pertaining to *Nara*," alias

Purusha,* just as the word Rāmāyanam refers to the epic about Rāma. But, viewed as a patronymic, Nārāyana would mean "the Son of Nara or Man, and is, in that sense, the *Rishi* of the Sūkta. It must be remembered that the name Nara is used in the place of Purusha. It will be seen that from Purusha Virât is born and from Virât Purusha is born. The last Purusha would be the grandson of the first Purusha, if Virât is taken to be the son of the latter. But under the view already expressed, Virât is the daughter as well as wife of the first Purusha, giving birth to Himself as His Son, the second Purusha, who therefore is Nārāyana, Son of Purusha; so that the Sūkta is Nārāyana i.e., that which relates to Nara or the first Purusha, and is attributed to His Son, *Rishi* Nārāyana, a Son who is identical with His Father.

As Purusha is the First Cause, variously named as Prajâpati, Visvakarman, and Hiranyagarbha *whom the Waters bore*, the Paurânic have faithfully preserved this trait of Nārāyana viz. that at the time of Creation He floats on the Waters of deluge. Keeping this trait prominently in view, they were led to fancy that the word n â r a in Nārāyana meant water. We may ask whether n â r a had not been understood to mean water even in the time of the Aitareya Brâhmana, which mentions the dual *Rishis* Parvata and Nârada. Parvata means the mountain as well as rain cloud, and Nârada would be synonymous with the latter, as meaning n â r a - d a , the water giver.

Nārāyana as the *Rishi* name of the Purusha-sūkta, however, existed even before the Satapatha Brâhmana,† verse XIII. 6, 1, 1 of which says:—

* The instances in which the subject of the Sūkta, instead of being expressed by the very name of the deity occurring in it, is expressed in Anukramani by a synonym, are Kāmāyanî (X. 151) about whom vide p. 124 *ante*; and Sutambhara (instead of Jâtam-bhara) about whom vide pp. 158 and 159 *ante*.

† The *Rishi*-names of most of the Sûktas of the Rig Veda appear to have been settled even before the period of the Brâhmanas, which, as well as the older Upanishads, in quoting Rig Vedic verses here and there, mention the names of the *Rishis* of the Sûktas in which those verses are to be found; (vide p. 159 *ante*.)

“Purusha Nârâyana desired, ‘may I surpass all beings (bhûtâni), may I alone become all this?’” He beheld this form of sacrifice called purusha-mêdha, lasting five days (purusha-medham pañka-râtram yajñakratum apasyat). He took it; he sacrificed with it. Having sacrificed with it, he surpassed all beings, and became all this. That man surpasses all beings and becomes all this who, thus knowing, sacrifices with the ‘Purusha-medha’,—he who knows this.”—Muir IV. p. 29.

Muir adds that shortly after this the Satapatha Brâhmaṇa quotes the Purusha-Sûkta. This shows that the Purusha-medha sacrifice which Purusha Nârâyana saw is the sacrifice of the Purusha, as described in the Purusha Sûkta. The greatness of the First Cause Purusha consists in this His self-sacrifice. He sees that sacrifice and performs it and surpasses all beings. Therefore the expression that He became all beings can only mean that he entered into and loved them all as Himself. The name Nârâyana given to Purusha in the Satapatha Brâhmaṇa shows that Purusha the Deity of the Sûkta was understood to be identical with the Rishi of it.

It will be seen that the purushamedha sacrifice seen and performed by Purusha Nârâyana is called pañka-râtrayajña-kratu i.e. a sacrifice performed in five days. Now, as the sacrifice seen by Nârâyana is the Purusha sacrifice described in the Purusha Sûkta how did the idea that it was a ‘five-day-sacrifice’ arise? As in the Purusha Sûkta the objects created are fancifully put into five groups of (1) the Vedas and metres (verse 9), (2) animals (verse 10), (3) men (verse 12 which is a reply to verse 11), (4) gods (verse 13) and (5) the upper regions and worlds including the earth (verse 14), the men of the age subsequent to the Purusha Sûkta may have been led to the fancy of the Creation having been wrought out in five days, and therefore of the Purusha-sacrifice necessary for it having been performed in five days. Or, taking another oft-repeated order of creation viz. (1) the

sky or ether, (2) air, (3) fire, (4) water and (5) earth, and giving each a day, we would get the five-day sacrifice.

He who performs the purusha-medha surpasses all beings and becomes all this, even like its first performer Purusha Nārâyana. I take this to mean that 'as Purusha Nārâyana performed Self-sacrifice and became all creatures and things by enselving and loving them, so should a man perform this Self-sacrifice and look upon all creatures as himself. The Vâkaspatya under the word purusha-medha gives an extract from the Satapatha Brâhmana (the same as given at Muir IV. p. 29) and quotes the Veda-dîpikâ commentary to the effect that the purusha-medha is a sacrifice extending over forty days from the 10th of the bright fortnight of the month of Kaitra and that this sacrifice is prescribed for the two highest classes of Brâhman and Râjanya. There is a long list in the Taitt. Brâhmana (III. 4) of different descriptions of men as the victims to be offered to the different deities in the Purusha-medha sacrifice. Only substitutes in the shape of animals were used.* The true purusha-medha of the Purusha-sûkta is Visvakarman's offering the Self unto the Self. The two highest classes are to practise this Self-sacrifice, the one always to teach it, the other always to bear it in mind in governing the common people. Although the purusha-medha may have been fancied to have been a five-day-sacrifice when the primeval Purusha performed it, still in order to show that it should surpass the ordinary sacrifices it may

* Dr. Haug, quoted in Muir I, p. 11, says:—"That, at the earliest period of the Vedic time, human sacrifices were quite common with the Brahmans, can be proved beyond any doubt. But the more eminent and distinguished among their leaders soon abandoned the practice as revolting to human feelings. The form of the sacrifice, however, seems to have been kept for a long time; for the ritual required at that occasion is actually in the Yajur-veda; but they only tied men of different castes and classes to the sacrificial posts, and released them afterwards, sacrificing animals instead of them." Dr. Muir questions the fact of human sacrifice having prevailed at the earliest period of the Vedic time. The fact is the Purusha-medha is understood to have been a sacrifice in which animals were offered as substitutes for men and there seems to be no evidence to show that human beings were ever actually sacrificed. The pasu or the animal sacrificed is in the place of the sacrificer himself.

have been found necessary to spread it over forty days and make it a *pañka* or extended sacrifice. Was this number of the days influenced by the number of the syllables of *Virât*, the *Vidyâ* Mother of *Purusha* ?

I shall now proceed to those *Sûktas* of the *Rig Veda* about the Creation in which the Vedic poets appear to riddle with the words *Sat* and *Asat*. *Riddle of Sat and Asat.* *A sat*. I shall trace the history of these words from the *Rig Veda* down to the *Taittiriya* and the *Khândogya Upanishads*.

*Rig Veda X. 72** is to this effect:—

Let us proclaim the births of the gods (and of the regions, earth, &c. mentioned in some of the other verses of this *Sûkta*), that one may see by these (our) hymns [the truth] in a future age. . . (verse 1).

Brahmanaspati, like a smith, blew forth these (from His breath). In the past age of the *Devas*, *Sat* was born from *Asat* ('*Asatah Sad ajâyata*') (verse 2).

(Yea) in the first age of the *Devas*, *Sat* was born from *Asat*. verse (3).

I take *Sat*, existence, to mean here the created world. *Brahmanaspati* is the Lord of words. The smith, who is only an instrumental cause, should, I think, be taken as only a half simile here, the applicability of which to the Creator should be found only in the chief peculiarity of the smith's act, namely, the blowing of the fire without which he cannot smelt and fashion. I have already said that no full simile in all the seen things can be found for the formless Infinite Self. The idea wished to be conveyed seems to be that without any extraneous appliances *Brahmanaspati* created the universe by merely blowing and voicing it out from

* The Seer of this *Sûkta* is, according to the *Anukramani*, *Brahmanaspati* or *Brihaspati*, the *Laukya*, 'the son or he of the world.' But it appears to me that the subject matter of the *Sûkta*, namely the creation of *Loka*, world, by *Brahmanaspati* has been converted into the *Rishi* name also.

within Himself and that the words uttered by him became the forms which they mean (vide p. 395 *ante*). As, in the first sentence of verse 2, Brahmanaspati is clearly stated to be the Creator, what is the meaning of the second sentence which says that existence came from A-sa-t, non-existence? Surely, the *Rishi* could not have meant that the Creator was A-sa-t,—an idea entirely opposed to the spirit of the *Rig Veda* which ascribes the creation of the worlds to God, under different names, vide the hymns referred to in Mr. Griffith's general index II (in Vol. IV) under the word creation. In the second sentence, A-sa-t comes in the place of Brahmanaspati, and as the latter is not Nihil, I can only think that the *Rishi* has a play upon the word A-sa-t. I would take a-sa-t to be an artificial word,* and would spell it, not as a-sa-t but as a-s-a-t. Now, a-s, 'to be,' is a root with a-t as its present participle. The word sa-t, meaning that which is 'existing,' is formed by combining a-s and a-t and by dropping the a in a-s. Thus I would take the birth or formation of Sa-t from A-sa-t to be an etymological riddle. Under the Vedic idea of Creation by naming (vide p. 396 *ante*), the Creator is, as it were, Mind (vide p. 404 *ante*), flowing as names=forms; and as there can be no name without its root, the Creator, who is the Cause, seems to be portrayed by our *Rishi* to be the Root A-S with its participle a-t. As a-s means not only 'to be' but 'to breathe' (vide Prof. Max Müller's *Science of Thought* pp. 221 and 384), the Cause as A-S is the Root of not mere existence but of *living existence*, for breath means life. Before the Creation, the Creator, like a man in sound sleep, simply *is* and *breathes*, with His *naming* power lying dormant in Himself.† But when He, the Root A-S, wakes up, He

* A striking instance of the use of an artificial word is found in the *Khândogya Upanishad* III. 14, 1, where the universe is called *Tajjalân*, as beginning, ending, and breathing in *Tat*, i.e., in Brahman. The word is divided as *Tat-ja-la-an* and explained as *ja*, born, *la*, absorbed, and *an*, breathing, vide *Sacred Books*, I, p. 48.

† Therefore the Purânîc idea is that at the time of the dissolution of the universe the Creator sleeps and that waking up He creates.

names or words out the universe *S a t*, which, consisting of all kinds of *forms* which his *words* have become, is thus blown forth, because words uttered are blown forth along with breath. His breath, however, is not the ordinary breath, as will be seen presently when reviewing *Rig Veda* X. 129.

Taking the root *a s* as meaning 'to be,' the regular *word* formed from it and the participle *a t* is *s a t* only, and our grammarians will not recognise *a s a t* as a *word*. But a learned Pandit at Mysore whom I consulted says that there is another root *a s*, described as *a s a g a t i d î p t y â d â n e s h u* and meaning 'to shine,' under *Blhvâdigana*,* with *a t* as its present participle and that this *a s* joined to *a t* would make a regular word without dropping the *a*, as *a s a t*, meaning that which is 'shining.' He compares this word to the words *p a k a t* and *l a s a t*. So, if *A s a t* can be derived from this root, nothing can be more natural than the idea that the cause of the universe *S a t* is God, the Ever Shining,† comparing Supreme Knowledge to Light.

The universe is *S a t*, *existing* or *true*, by reason only of the *truth* of His being its Self; and so, as there can be no *S a t* without Him, it is He who deserves to be called *S a t*. He is the World, the Universe—that Love by which He has become all forms and creatures, entering into them and loving them as Himself. If He had not done so, they would have been without their *Bandhu*, Bond or Stay.

Rig Veda X. 129, referred to above, is a most remarkable *Sâkta* about Creation. It also riddles with *A s a t* and *S a t*, using *a s a t* in two senses, first as *a s a t*, nihil, and then as *a s a t*, and it speaks of *Kâma* and *Bandhu*, Love and Bond. It is to the following effect:—

Then there was not *A s a t* (for, there was the
One spoken of in verse 2); there was no *S a t*

* See also *Vâkaspatya* under *a s*,

† In *Rig Veda* VII. 32. 26 the *Rishi* says, 'may we enjoy *Jyotish*, Light, which means the highest God, vide p.p. 41 and 42 *ante*. He is *jyotishâm Jyotih* and with His light all the luminaries are shining.

(the world in its created form); there was no *rajas*, (the star bedecked) firmament, and no sky beyond. "What covered all? Where rested all? In watery gulf profound?" (1)

There was no death and no life;* no denoter or flag of night nor of day (moon and sun). (Only) That One with *Svadhâ* breathed without air. Nothing whatsoever existed except It. (2)

Darkness existed and hidden in darkness was all this (universe) at first un-see-able fluid.† The Germ‡ that was covered in the husk, was born as the One by the greatness of (It's own) *tapas*. (3).

In the beginning arose *Kâma*, Love, the primal *retas*, seed, of (It's) mind. Sages, searching in their heart with yearning (*manîshâ*), found the *Bandhu* (bond) of *Sat* in *Asat*. (4)

Their *rasmi*, thread, extended—what across? what below? what above? (i.e. it extended everywhere). They were *retodhâh*, generators; they were mighty, (with) *Svadhâ* here and *Prayati* yonder. § (5)

"Who knows, who ever told, from whence this vast creation rose?

No gods had then been born,—who then can e'er the truth disclose." . . . (6)

From whence this *Visrishti*, manifold creation, has sprung? Whether it was made (or conceived by any body) or not? He, who is the Overseer of this (universe) in the sky on high (*paramavyoman*), knows, or (he too) does not know, O my friend! . . . , (7)

* *Mṛityu* and *Amṛitam*. The latter cannot mean here immortality. It simply means life. Living and dying did not then exist, there was yet no creation.

† "*Salilam a-praketam*."

‡ The word for germ is *ābhu*.

§ *Pra-yati* seems to be derived from *yat*, to endeavour. The ascetics are called *Yatis* because they exert and achieve Brahman. About *Svadhâ* vide p. 143 ante.

The breath of the One that breathed without air cannot be the ordinary breath which depends upon air : it is the ever living independent Spirit,* The hymn describes the spiritual birth of the ever existing One. By birth is meant not that It was born from something else but that by It's own innate tapas, brilliant knowledge,† It was born of Its own accord as the All-loving, All-enselving Son, simultaneously with the birth of the creatures. That Son is Kâma, Love, the Retas or Son of Mind, as the Creator is Mind (pp. 400—404 ante). Retas occurs in *Rig Veda* I. 68, 4 in the sense of son (*ik k h a n t a r e t a h*). Sacrificially, Agni is the emblem of that Kâma, as one of the many names under which he is offered oblations is Kâma who makes the sacrificer's kâma, wish, satya, true (*Taitt. Sam.* II. 1, 3, 1; and *Taitt. Br.* III. 12, 1). In other words Agni is Satya-kâma. In *Rig Veda* II. 38, 6, Savi-tar, the sun, who is the Agni in the sky, is praised as 'visveshâm karatâm Kâmah': 'Love of all creatures.'

In *Rig Veda* VIII. 43, 14, Agni is praised thus: 'O Agni! Thou who art vipra, learned, san, good, and sakhâ, friend, art made ablaze by Agni who is vipra, san, and sakhâ. Here the Agni who is addressed is the Âhavanîya fire and the other Agni is the churned out fire that is offered unto it ‡ (vide the explanation in the *Ait. Br.* I. 16). Thus both the Agnis have got the same epithets, to which is to be added 'Yajña' of the well-known verse Yajñena Yajñam, I. 164, 50. I quote this verse here to show that Sat, which in the masculine becomes San, is a name applied to the highest Deity symbolized by Agni. Sat has two meanings, one

* This has been clearly pointed out long ago by Prof. Max Müller, vide his *Hist. Ancient Sanscrit Lit.* pp. 559—565.

† 'Yasya jñānamayam tapaḥ,' *Mund. Up.* I. 1, 9.

‡ Man of self-sacrifice makes God ablaze in himself by the fire of self-sacrifice. Without Sacrifice He will not shine in us. The *Yajur-Veda* says in many places:—Asau Adityo na vyarokata: the sun did not shine,' unless certain sacrifices were performed. The sun means the inner Sun, the Supreme Self.

'existing', the other 'good.' Similarly, a-s a t means not only 'not existing' but 'not good.' The poets of the Rig Veda who called their Visvakarman Sâdhukarmâ and Satyadharmâ could never have meant any of their gods to be a-s a t in any of its two senses. Yet, in Rig Veda X. 7, 5, our Agni who, we have just seen, is S a n, is praised thus:—

In the lap of Aditi (the altar), in the birth-place of Daksha (probably the Soma juice pressed in the sacrificial hall), Agni who is our First-Born of Rita (Sacrifice) and who is the milch-cow and the bull (showerer of bliss), in the ancient life (i.e. life of spirituality that has come down from the ancient time), is A s a t and S a t in the highest heaven.

This puzzle of A s a t and S a t can only be got over by taking Agni to be A-s a t and S a t, that which is Shining and Good.

Similarly, in the hymn under review (viz. X. 129), the poet seems to riddle with the word a s a t. Taking it at first as a-s a t, he says: 'Then there was not a-s a t.' By this he refutes the idea of a-s a t being the First Cause—an idea which would suggest itself if, in the riddle of 'from A s a t, S a t was born', A-s a t is mistaken for A-s a t. Having thus refuted what had to be refuted, the poet says that the One existed and breathed and that before It performed tapas and brought forth the Son Kâma, all was darkness and there was no S a t, the world in the created form. Then comes the riddle in the saying that the learned sages found the bond of S a t in A s a t. How can any binding force be found in Nihil? The Thing from which the binding force comes cannot be A-s a t or Nihil; it is A-s a t, the Self-shining Root of existence and goodness. It performed tapas and begat Kâma, Love, who is the bandhu, bond, of the world, for He loves all creatures as Self. The selfish world is torn asunder, as the selfish men are so many discordant entities tearing and despoiling each other in

seeking self-aggrandizement. Therefore, that Love which makes each member of the society look upon all others as Self is the only force to bind and hold the world together. God has given that Love to the world from the very beginning. It is quite enough if we try to realize that Love, without rushing to any conclusion about the precise manner in which the physical world has come into being. We do not know it. God knows. Even if God were to appear in any form and tell man how He created the world, would not the demon of man's polemics and sophistry rule even Him out of court and say that He too does not know? Is the friend whom the poet addresses such a Devadatta? To him even God does not know.* For the gifted poet's part he has no doubt whatever of the One that exists and breathes, and of Its Love and the ethical and spiritual world which that all-enselfing Love has become.

Now, that Love is the Bond of Sat—of existence. The *Munndaka-Upanishad* II. 2, 5 says:—"Give up all other talk, O ye men! Know the One Self only who is the Setu of nectar." Other upanishads† also speak of the Self as Setu, as *Vidhriti* or *Vidharana*, meaning 'He who binds or holds or sustains.' Setu is derived from *si*, to bind, and means a dam or bund which impounds water and is its stay. So, *Bandhu* and *Setu* seem to mean the Self as the bond or stay of the world.

The sages of old realized *Agni Kâma* as the Bond of the world, and became fathers by effusing ‡ themselves

* This confession that even the Overseer in the sky on high does not know, has ever been a knotty point to our theologians. If we take the Overseer to be the sun who sees much all around, he too is a finite being in space and cannot see the Infinite. He is only an emblem of God. The *Visishtâdvaitins* of the school of *Râmânûja*, laying stress on *paramavyoman* and construing it as 'the highest heaven,' say that the Overseer there is *Parameshthi*, the Supreme Self himself, and that as He is Infinite, His intellect, with which the creation was wrought, cannot but be infinite without any *iyattâ* or 'only-this-much-ness.' So He too does not know the limit of that which has no limit. If He knew the limit of His powers He would become finite.

† *Khând. Up.* VIII. 4, 1; *Brihadâraṇyaka* IV. 4, 22; *Katha* III. 2; *Svet. Up.* VI. 19.

‡ Vide *Agastya* p. 123 ante.

spiritually in order to ensell all the creatures. Their thread which extended everywhere seems to be themselves as the widespread Yajña, Sacrifice, whose everywhere stretched *tan tu*, thread, is spoken of in the next Sūkta, viz. X. 130. When their Agni Kâma is Yajña and as such is sacrificed—a sacrifice which was the first law (I. 164, 50), they too become Yajña and are born spiritually.

Everything is dark and chaotic as in the night of mid-winter; but in due time the One that is hidden in the husk of the phenomenal world reveals Himself to the mental world as Kâma, Love, like the summer sun Agni to the physical world.

There is authority for supposing that Kâma, the Retas of Mind spoken of in the *Rig Veda*, is the Self, the *Setu* of the Upanishads. The *Taitt. Âranyaka* (I. 23) says to the following effect:—

This (universe) was *â pa h*, waters, yea all fluid (*sa li la m eva*). *Prajâpati*, the One, came into being (*sa m - a b h a v a t*) on a lotus leaf. In His inmost mind (*a n t a r m a n a s i*), Kâma, Love, arose saying,—let me create this. . .

. . . Therefore about this this (*Rik*) is said:—

(Here comes verse 4 of *Rig Veda* X. 129).

. . . He (*Prajâpati*) performed *tapas* and shook His body. From his flesh sprang forth the red rays as the wind-girdled *Rishis*; from his *nakhas* nails, the *Vaikhânasas*; from his *vâlas*, hair, the *Vâlakhilyas*; * and his *rasa*, juice, (became) a *bhûtam*, (a strange being, viz.) a tortoise swimming in the middle of the water. He addressed him thus—‘you have come into being from my skin and flesh.’ ‘Not I,’ he replied, ‘I have been here *pû r v a m*, from before.’ This is the reason of the *Purusha*-hood † of *Purusha*. He

* All these are puns. The drift is that all the *Rishis* sprang forth from God.

† This is a fanciful derivation of *Purusha* from *pû r v a m*, in order to force out the meaning that *Purusha* is He who existed before the creation. The real meaning is the In-dweller, the Self in all *puras*, bodies. This also is implied from His being in the Cosmic water.

(the tortoise) became 'the Purusha of thousand heads, thousand eyes, thousand feet,'* and sprang forth. He (Prajâpati) told him—'You have indeed been from before and so You, the Before, do this (creation).' He, (the Purusha, here called) Arunah Ketuh, took up water from there in his palms and placed it in succession in different directions, saying 'O sun, come along; O fire, come along; O air, come along; O Indra, come along; O Pûshan, come along; O Devas, come along'; and from the waters, so placed, all these came forth, as well as Fathers, Gandharvas and Apsarases; and from the particles (of water) that went off (when the water was so placed) sprang forth the Asuras, Rakshas and Piçâkas; therefore, they were conquered, p a r â b h a v a n (literally, off they became,—off from the gods). Therefore, about this this (Rik) is said: 'When the Brihatî waters came by the Garbha, Embryo, bearing (Him as) Daksha and giving birth to (Him as) Svayambhu (Self-Born)'†, then all these creations (s a r g â h) were sent forth; for, from the waters, indeed, this (universe) came forth. Therefore, all this is the Self-Born Brahman [as Brahman has enselved the universe]. Therefore, [without Brahman] all this became crumbling and unstable. Prajâpati, indeed, is it (the universe): making Him-Self by Himself, he entered it (â t m a n â â t m â n a m v i d h â y a t a d e v â 'n u p r â v i s a t). About this, is said:—

'Making the worlds, making the beings, making all the directions and sub-directions, Prajâpati, the First-Born of Rîta, entered Self

* This is a verbatim quotation of the first half of the first verse of the Purusha Sûkta, Rig Veda X. 90.

† This is in very nearly the words of Rig Veda X. 121, 7, which is about Hiranagarbha, vide p. 413 ante.

by Self. *

He who knows this enters It, obtaining all this and besieging all (*sarvam avarudhya*).

Entered Self by Self. As He says 'I am all this,' so the universe, from this stand-point of view, is Himself by reason of His having entered it. He who knows this enters Brahman, obtains i.e. becomes all this by enselving himself everywhere, and becomes the besieger or conqueror of all as he leaves no second to fight with.

It will be seen that the above is a general commentary on some of the most remarkable Sūktas of the Rig Veda, viz. X. 129, about Parameshtî; X. 90, about Purusha; and X. 121, about Hiranyagarbha. The word *salilam* is taken from verse 3 of X. 129. The Retas of Mind of that hymn is described here as the Juice of Prajâpati and that Juice is clearly identified with Purusha who, again, is exhibited in the metaphor of the tortoise whose home is water and who conceals his body within his shell. Purusha, the In-dweller, is in the waters which, in the Vedic language, appear to mean the universe, and He is concealed in all phenomena. This Juice is the Son-aspect of Prajâpati as Universal Love. His birth is simply His manifestation and, therefore, it is said He existed from before. As the creation of the universe from the ethical and spiritual point of view befits this universal Love, the Father asks Him to create, and thus asked He throws up the cosmic waters as the names 'sun,' 'fire,' 'wind,' &c.; for, the uttering of the names has, it appears to me, a reference to the *nâma-rûpa* mode of creation. The waters=the names=forms, thus uttered forth, crumble to pieces unless the All-enselving Juice of Love enters them. It is thus clearly indicated that this Juice-Purusha who is the stay of the universe is the Baudhu, the Retas of Mind, of the Rig Veda.

* This is the verse referred to in the note at p. 415 *ante*. Here, instead of *paritya* there is *vidhâya* and instead of *abhisambabhâva*, there is here *abhisamvivesa*.

The story exhibits Purusha as *Rishi Aruna Ketu*, the Red flag, evidently because everything is darkness before Purusha rises like the red sun of the morning—like Agni the fire, whose color is reddish. The waters placed by Aruna are explained to be the watery bricks used by Him in constructing the altar of His sacrifice. Thus, there is the riddle of waters being used as bricks. If, as already stated, we take the waters to signify all the forms, viz. stars, sun, moon, earth, and all creatures, we get the beautiful idea of the whole universe being the altar of Purusha's Self-sacrifice. We should realize that we are all cemented together like the bricks of the altar by the Supreme Self, whom we all bear in our hearts and whom our ancients worshipped in the symbol of the sacrificial fire who is the Red *Rishi* and the Flag of Sacrifice. All sinful desires, which are the Asuras, Rakshas and Pisâkas, run away from His sacrifice.

Let us now go to the Joy of the Taitt. Upanishad which riddles with *A sat*, *Sat* and *Satyam*. It is to the following effect :—

He who knows Brahman to be *A sat* (nihil) verily becomes *A san* (nihil).

He who knows Brahman to be *A sti*, 'It is,' him they call *San* (existing and good).

He (the Self) desired (*akâmayata*), 'may I be many (i.e. may I multiply) and be born (as My children)'. He performed tapas and sent forth (*asrijata*) all, whatever there is. Having sent forth, He entered It. Having entered it, He became *Sat* and *Tyat*; defined and undefined; supported and not supported; endowed with knowledge and not endowed with knowledge; *satyam* and *anritam* (truth and falsehood): all this whatsoever, became *Satyam*.

That, they say, is *Satyam*.

About this, there is this verse :—

Asad vâ idam agra âsît,
 Tato vai Sad ajâyata;
 Tad Âtmânam svayam akuruta;
 tasmât Tat Sukritam ukryate.

This (Brahman) was Asat before. From It Sat was born. It (Sat) made itself the Self: therefore, It is called Well-made.

That which is Sukritam, Well-made, is verily Rasa, Juice. He who obtains the Juice becomes blissful. Who can live, who can breathe, if there is not this all-shining (âkâsa) Ânanda, Joy? He (Ânanda) is certainly the causer of joy.

There are here the same tapas, the same Kâma in the verb akâmayata, the same Juice, and at the outset the same kind of condemnation—a strong one—of the atheistic saying that God is A-sat, Nihil. God is and he who believes in Him is San,—exists worthily. There is here the same kind of riddling with Asat as we shall presently see, and it appears to me that Sat and Satyam are used in more senses than one.

First of all, reading Satyam as Sattya m, it is artificially divided into two words, sat and tyam, and then tyam is converted into tyat to rhyme with sat. Here sat seems to be used to mean all visible, tangible, things; and as a contrast to this sat, the artificial word tyat seems to mean all invisible things such as air and sky (cf. Br. Ar. Up. II. 3, 1). The sense is that the Self, by entering into all things, became all the visible and invisible things.

Then comes the expression that satyam as well as anritam, all this whatsoever, became satyam. In this sentence the first satyam, contrasted as it is with anritam, untrue, means 'true.' The expression amounts to—'all the true as well as untrue things whatsoever became satyam.' I think this second Satya m admits of different meanings.

(1). Reading it with double *t* as *sattya m* and inserting the vowel *i* between *t* and *y* (under a process of punning similar to that with which *Samvatsara* is dealt with, vide p. 423 *ante*), we get the artificial word *sat-ti-yam*. Indeed *Sattya m* is read as *sat-ti-yam* by no less an authority than the *Khândogya Upanishad* (VIII. 3, 5), which says (as translated by Prof. Max Müller) that “*sat* signifies the immortal, *ti* the mortal, and with *yam* He binds both.” The *Visishtâdvaitins* take the immortal to be the soul, the mortal the body, and *yam* the Supreme Self that *controls* and rules over both—over spirit and matter. We may perhaps take the sun and stars which have been existing in the sky from countless ages to be immortal, as it were, relatively to the creatures, &c., on earth, who are mortal by reason of dying or decaying soon. If so, the *yam* is the Self who by being in each one and all of them is binding them all—binding both the heavens and the earthly creatures. This ‘He who binds’ is the Mind’s *Retas* of the *Rig Veda*, the *Bandhu* or Bond of the universe. In lieu of the words immortal and mortal, the *Taitt. Upanishad* uses the words *satya m* and *anrita m*, and so the expression that *satya m* as well as *anrita m* became *sat-ti-yam* means that they have the Supreme Self as their Bond or Stay; for if He had not entered them all—if the Self of universal love had not enselved them all and said ‘I am all these’—they would have crumbled to pieces (vide p. 447 *ante* about the created things crumbling, until *Purusha* entered into them.)

(2). *Satya m* means not only true but good (being derived from *sat*, meaning both existing and good) and so *satya m* and *anrita m* mean good and bad. All creatures, good and bad, are *satya m*, true, existing by reason only of the Bond who is *Sat*, Good; and all of them, however bad (*anrita m*) they may be, have each, by the quickening force of that *Sat* in them, the potentiality of becoming *satya m*, good, as soon as they realize the Good in them. There is no everlasting hell. The worst sinners, the souls of all animals and insects, have before

them a possibility of each knowing and realizing the Loving Self in them, giving up their mutual strife, if not in this life, at least in some future life however distant it may be ; and in order that they may do so at any moment He has made a sacrifice and gift of Himself to one and all from the very beginning. In view of this great possibility, all creatures, however bad they may now appear, are *satyam*, good.

(3). As the universe is in the Infinite Sat, we may say that all creatures are *Satyam* in the sense of 'existing in Sat,' comparing *satyam* for the purpose of this pun with the word *grâmyam* (*grâme bhavam = grâmyam*).

Thus, all things, permanent and transitory, good and bad, have become *satyam* in more senses than one.

Then comes—'That, they say, is *Satyam*.' The original of this is: *Tat Satyam iti âkashate*. *Satyam* here may be taken to mean truth, goodness, the quality of *Sat*. If so, the sentence means—'That i.e. all that was said about the Sat's having entered all creatures as their Bond—as the Ideal Self of universal love—is the truth, the goodness, of *Sat*, to be learnt by us.'

Then,—to show that the speaker in the Upanishad did not find this truth newly, he introduces an old saying, a verse, which riddles with *Asat* and *Sat*. At the very outset the speaker strongly condemned the idea of Brahman, the First Cause, being Nihil, and yet he introduces a verse which says that *Asat* was before and that from it *Sat* was born. Here *Asat* can only be *As-a-t*. From It (simultaneously with the *srishti* of the universe) *Sat* who is the Good In-dweller is born. The goodness of *Sat* is clearly indicated by It's making itself the Self, the Well-made. The making the Self can only mean *Sat*'s enselving, i.e. loving all creatures as Self. We may compare this 'making the Self' with '*kritâtman*,' the epithet of the knower (*Khând. VIII. 13, 1; Mund. III. 2, 2 and 5*). It means exactly 'he who has made the Self.' The *Khând. Upanishad*

referred to says:—*Dhâtuvâ sarîram akṛitam kṛitâtâmâ Brahma lokam abhisambhavâmi*. I think *akṛitam* clearly qualifies *sarîram* and not *Brahmalokam*. The body is *akṛitam*, not made, not achieved; for it comes by nothing better than animal law. Man is born into body. What he should spiritually make or achieve is the Self. He must make his self the enlarged Self that enselfs and loves all creatures as himself. This is making the Self. No new thing is made. The fire that existed is fanned by the knowledge of Brahman and made ablaze.* *Kṛita*, the name given to the golden age, must have meant the age of spiritual achievement. There is another peculiar expression in the *Khând. Upanishad*, namely the *âdesa* of *ahaṅkāra*. That *âdesa* or teaching teaches that *Aham* 'I', synonymous with *Âtman*, 'Self', is below, above, right and left and everywhere. This means that the knower should enlarge himself by attaining the Ideal *Aham*, the Supreme Self, who is everywhere and has enselfed all. The knower *kṛitâtman* must make himself the enlarged *Aham* and therefore *ahaṅkāra* (*Aham-making*) is preached to him. There are two *ahaṅkāras*, lower and higher, the distinction between which is well drawn by *Râmânjā* in the *Jijñâsâdhikarana* of his *Sribhâshya*. The lower is that by which man says that the mortal body only is himself: thus limiting himself he becomes selfish and sinful and vain-glorious. The *Sâstras* condemn this *ahaṅkāra*. The higher one is that by which man identifies himself with his true state as the pure, all-knowing Self, which state is alike in all souls and which has always for its very soul—spiritual existence and joy—the Supreme Self.

Sat, the Son of *As-at*, is thus revealed to us as the First Perfect Knower that has achieved the Self. He is the Joy of loving all creatures as Himself. If there was

*The stand-point changes if *kṛita* is understood in the sense of 'manufactured.' It then means not permanent, and its opposite *akṛitam* would mean permanent. In this sense the phrase:—*nâsti akṛitâḥ kṛitena* (*Mund. I. 2, 12*), is used.

not this Joy as the pure Ideal to attain to, what high-souled man would consider life worth living?

After this our Upanishad (i.e. Taitt. Ânandavallî) says to this effect:

When man finds his fearless situation in This *a d r i s y a*, *a n â t m y a*, *a n i r u k t a*, *a n i l a y a n a* (Self), then he becomes fearless. But when he makes the least *a n t a r a m* in Him, then he gets fear.

The Self is fearless because He has no *a n y a t*, another, to hate. He who hates and injures is hated and injured in return. He is always in fear of the enemies he has made. The Infinite Self is *a d r i s y a*, not seen, as He has no form; *a n â t m y a*,* bodiless (?); *a n i r u k t a*, not defined as so much only (His greatness and goodness has no *i y a t t â* or limit); and *a n i l a y a n a*, houseless; for what can house the Infinite who is the house of all others? The *a n t a r a m*, screen, has already been explained in commenting on *Rig Veda* X. 82, 7 (p. 407 *ante*).

Then comes the *mîmâmsâ* or the attempt to know the *S a t* as Joy. vastness of Brahman's Joy, who is clearly declared to be One Whom 'speech united with mind cannot fathom'. It is to this effect:—

- (1). If he is a youth, a righteous youth, well read (in the Vedas), very ardent, very firm, very strong; if to him all this Earth (*i y a m P r i t h i v î S a r v â*) be full of Vittam, Wealth, † *He is One* (the) Joy of men, and of the *śrotriya* knower who is not enslaved by desire.
- (2). Those Hundred Joys of men, *He is One* (the) Joy of *Manushya*-*Gandharvas*, and of the *śrotriya* who is not enslaved by desire.

* Here *âtman* is explained to be used in the sense of body. O the Infinite Self is not enselfable—pervadable—by any other. The knower's enselfing Him by saying I am Thou is his merging himself in Him. *Ânâtmya* may be taken to mean 'unequalled.'

† *Ânanda*, joy, is a masculine word, and so the pronoun who or he is used.

- (3). Those Hundred Joys of Manushya-Gandharvas, *He is One* (the) Joy of Deva-Gandharvas, *and* of the srotriya who is not enslaved by desire.
- (4). Those Hundred Joys of Deva-Gandharvas, *He is One* (the) Joy of the Fathers of beings of eternal Worlds *and* of the srotriya who is not enslaved by desire.
- (5). Those Hundred Joys of the Fathers of beings of eternal worlds, *He is One* (the) Joy of the Devas who are Âjânajas *and* of the srotriya who is not enslaved by desire.
- (6). Those Hundred Joys of the Devas who are Âjânajas *He is One* (the) Joy of Devas who are Karma-Devas, *and* of the srotriya who is not enslaved by desire.
- (7). Those Hundred Joys of the Devas who are Karma-Devas, *He is One* (the) Joy of the Devas, *and* of the srotriya who is not enslaved by desire.
- (8). Those Hundred Joys of the Devas, *He is One* (the) Joy of Indra *and* of the srotriya who is not enslaved by desire.
- (9). Those Hundred Joys of Indra, *He is One* (the) Joy of Brihaspati *and* of the srotriya who is not enslaved by desire.
- (10). Those Hundred Joys of Brihaspati, *He is One* (the) Joy of Prajâpati, *and* of the srotriya who is not enslaved by desire.
- (11.) Those Hundred Joys of Prajâpati, *He is One* (the) Joy of Brahman, *and* of the Srotriya who is not enslaved by desire.
- (12.) This *He* who is in Purusha, that *He* who is in Âditya, *He is One*.

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- (13.) Knowing that Brahman's Joy whom speech united with mind cannot fathom, man does not fear.
- (14.) This does not scorch him, viz. 'what good I have not done,' 'what bad I have done.' Knowing

thus (the Self as Joy), he enlivens and gladdens them (i.e., good and bad) as Self; indeed he enlivens and gladdens both as Self.

The whole of the above lesson strikes me as being purposely drawn up in a riddling vein. If we read the lesson without the capital letters, and the italics and the brackets I have ventured to put, the outward meaning conveyed is that there is a gradation of worlds one above another with a corresponding ascending scale of joys, one a hundred fold greater than the other. Reading thus and arguing that the joys that are counted are limited and that therefore the only joy that can be everlasting is that infinite joy of Brahman which is not fathomable by speech, the idea has arisen that all the worlds except Brahman will perish in their respective allotted time. Taking even the joy of the Brahman of para (11) to be counted as made up of one hundred joys of Prajâpati, one school says that the genitive *B r a h m a n a h* in '*B r a h m a n a h â n a n d a h*' should be taken to be the genitive not of the neuter Brahman but of the masculine god Brahîâ, who is not eternal, as the Purânic text says: "*B r a h m a n o 'n t e **"; that this Brahîâ is different from Prajâpati who must be Virât (masculine); and that although in para (13) the same genitive is repeated in the expression, '*â n a n d a m B r a h m a n o v i d v â n*' still there the context of 'the unfathomable joy' decides the genitive to be that of the neuter Brahman. Another school (that of Râmânûja) says that as the object of the counting is to show the greatness of the highest joy and as the count stops with the Brahman of para (11), that Brahman is identical with the Brahman of para (13) as no other Brahman is indicated, that Prajâpati is identical with Brahîâ (the masculine), and that the attempt to count the countless is simply the *s a t e p a ñ k â s a t - n y â - y a* viz. that fifty is merged in hundred, that is to say, if you take Brahman's infinite joy to be one (say the algebraical *X*)

* Quoted in full at p. 154 *ante*, where I have said that this text must have arisen by misconstruing the Upanishadic text quoted at p. 153 *ante*.

all other joys are fractions of it. The srotriya who according to one school, becomes Brahman Itself, or who, according to the other, obtains Brahman as his all-in-all-joy, will count the lower joys as nothing, he has no desire for them. Any how the degradation of not only Indra and Brihaspati but also of Prajâpati is complete.

The explanation I would attempt to give is this : In the *Rig Veda* we do not find any real distinction between Indra, Brihaspati, and Prajâpati. Indeed, even in some of the Upanishads Indra occurs as the Supreme Self. Indra, from whom *in-dri-ya*, strength, is derived, is God's aspect as the strong warrior putting down the Asuras, the dark passions ; and his *Rig Vedic* name Satakratu 'he of hundred wisdoms or sacrifices' settled him down in the subsequent age into the warrior king of the Devas who performed a hundred sacrifices. To do so he must have had a Brâhman priest, and Brihaspati, the priestly aspect of God, became the priest. The priest leads to the Deity ; and that Deity, Father Prajâpati, the Lord of all peoples, worthily became. In this manner the outward gradation of disciple, priest and God arises ; but from the spiritual point of view there is no gradation ; there is oneness of spirituality. God would be no God but for His righteousness. The priest who teaches and the disciple who is taught and who both practise Brahman as their conduct would be no priest and no disciple but for their righteousness. If they are perfect there can be no distinction in quality between them. It is difficult to find perfection in men. But the perfect God can afford to be a perfect Priest, a perfect Disciple, a perfect Parent, a perfect Son, &c. as the Ideal for us all to strive to reach. What has our perfect Father Visvakarman done ? Why, He, as the First Sacrificer, has sacrificed Himself and become all of us, His children, by means of Himself as His Son Brahman or Âtman that has enselfed us all—loves us all as himself.

Here, let me digress a little and compare Prajâpati's position in certain other Upanishads.

The *Bṛihadâraṇyaka* has two long lists. The one says:—first Brahman Svayambhu (neuter, Self-born Brahman); from It Parameshthî; from him Sanaka, and so on. The other says:—first Brahman Svayambhu; from It Prajâpati; from him Kâvasheya, and so on. Parameshthî of the one and Prajâpati of the other appear to be identical.

The *Khândogya*'s list is very short: Brahmâ (masculine) taught the knowledge of Self to Prajâpati, the latter to Manu and Manu to the people. But just above that list Prajâpati teaches the Self to Indra.

We have seen that Brahmâ is identical with Brîhaspati and that even the neuter Brahman means the priest Brîhaspati. As the priest ranked the highest it was no doubt thought, in preparing the lists, that God's priestly aspect should teach His aspect of Prajâpati or Lord of people what the Self is and what He should do to deserve to be Lord of people. What He has done we know, namely Self-sacrifice. The only difference between these lists and the list of the *Ânandavalli* is that in the latter we have two renowned Sacrificers, Prajâpati and Indra, and that the priests that are put immediately above them both are one and the same High Priest, called Brîhaspati in one case and Brahman in the other. In this connection a fact worthy of notice should be stated. Just above the list in the *Khândogya* the knower says: Casting off the unachieved body and becoming one who has achieved the Self, I will be everywhere in the Brahmâloka ('Brahma-lokam-abhi-sambhavamî'); and after this he says: 'It is Brahman! It is Immortal! It is Self! I take refuge (prapadye) in Prajâpati's Hall—Home'. Thus Brahman's World and Prajâpati's Home (the Self Himself as the World and Home) are identical. No convincing reason is assigned for accepting any distinction between them.

Let us now go to the *Mundakopanishad*. It says:—'Brahmâ (masculine), the First of gods, the Maker of all, the Protector of the universe, was born (sambabhûva) or became. He taught Brahma-vidyâ to his eldest son Atharvan,' and so on. Here, 'was born' or 'became' should be

understood as *was born* or *became* Himself by Himself, the all-enselfing, all-loving Son. Thus Brahmâ is identical with Svayambhu (self-born) Brahman.

The Kaushîtaki-Upanishad I. 2, in describing the knower's journey to Heaven, says:—"Having reached the path of the gods, he comes to the world of Agni (fire), to the world of Vâyu (air), to the world of Varuna, to the world of Indra, to the world of Prajâpati, to the world of Brahman. In that world there is the lake Âra, the moments called Yashtiha, the river Vijarâ (ageless), the tree Ilya, the city Sâlajya, the palace Aparâjitâ (unconquerable), the door-keepers Indra and Prajâpati, the hall of Brahman called Vibhu, the throne Vikakshanâ (intelligence), the couch Amitaujas (endless splendour), and the beloved Mânasî (mind), and her image Kâkshushî (eye), who taking flowers, are weaving the worlds, and the Apsaras, the Ambas (scriptures?), and Ambâyavîs (understanding?), and the rivers Ambayâs. To this world he who knows this approaches. Brahman says, 'Run towards him with such worship as is due to myself. He has reached the river Vijarâ (ageless), he will never age'." Then at last to the question, "Who art thou?" put by Brahman, he replies, "Thou art the self of all that is; what thou art, that am I." I quote this from Prof. Max Müller's *Theosophy*, pp. 121—123. The last part will be quoted again more fully in another connection further on in this essay.

If the knower did not say, 'what thou art that am I', he would have divided himself from Brahman, in whose world there is no divided, dvaitic, selfish life. The whole thing is a beautiful allegory. Brahman himself is the Infinite world. If the throne is intelligence, the couch endless splendour, and the Ambâs and Ambâyavîs scriptures and understanding, as rightly guessed by Prof. Max Müller, all the other names also contain, most probably, some esoteric meanings. Be that as it may. One thing which for our present purpose is noteworthy is the fact that Indra and

Prajâpati who at first are placed in worlds lower than that of Brahman are in the same breath further on said to be door-keepers of the hall of Brahman. The thing is the Self as the Infinite World is everywhere, and the worlds of Agni, Vâyu, Varuna, Indra, and Prajâpati, are all to the knower One World, namely the Self or Purusha in Agni here on earth, the Purusha in the lightning in the atmospheric region, the Purusha in Varuna, probably the moon, the Purusha in Indra, probably meaning the sun here, the Purusha in Prajâpati, probably meaning here the starry region. Higher than it is the world of Brahman. Although the Infinite Purusha is everywhere, high and below, man's æsthetic sense and reverential spirit place Him in the highest imaginable place, to show that because He pervades everywhere enselving and loving all, He is High=Great. Simply because in one place the religious poet described the Infinite Indra and Prajâpati by the metaphors of the sun and star it does not follow that Indra and Prajâpati are nothing else but the sun and star. The Self Himself is the Door, the Bridge, the Way, to Himself; and He Himself is the pair of door-keepers as Indra and Prajâpati. The door-keepers admit only him who is fit to go to the presence of the King. Here, let us take Indra in the sense of a strong, vigorous youth—one of spiritual *indriya*, vigour—that has put down the senses and desires. In this light Indra can admit to the Presence only the man who has mastered his senses and desires. But mastering the senses and desires amounts only to the destruction of sin—to becoming a harmless creature. This much is not enough. Indra in the sense of Rainer, has rained himself as universal love (cf. 'he has become form-and-form'). But this idea of spiritual fatherhood is more directly expressed by the name Prajâpati. So, Prajâpati, the other door-keeper, who as Father has flown as Universal Love and made all creatures His *prajâ*, would ask:—'True, you have destroyed all that should be destroyed. But have you constructed the Home which you wish to enter? True, you have mastered the senses and in that shown your vigour.'

But have you flown as love—have you become Prajâpati by enselving and loving all the people among whom you were placed?’ If he has done both, he is admitted, and, becoming one with Brahman, says ‘What thou art that am I,’ or rather we should say, sings the Song of ‘Aham’ (Self), which Song occurs in the Bhrigu-vallî of the Taitt. Upanishad as sung by the knower on his going to the Self of Joy (Â n a n d a - m a y a Â t m a n). In one of the verses of the song, the knower realizing that he is one with the First-Born says: I am the First-Born of Rîta or sacrifice’.*

In all these lists the highest place occupied by Brahman seems to be due to the etymological superiority of this name of God as meaning Word=Mind=Knowledge. The preference for this name may also be due to its shade of meaning as the highest kind of priest, viz. the Brahmâ priest. The Vedic peculiarity is that when, out of several names of quality applied to God, one is taken up for praise, that name is extolled as the highest.

For instance, the Brîhadâraṇyaka V. 4, takes the name Satyam as meaning the highest Deity to be known. It says ‘Brahman should be known as the Prathamaja or First-Born Satyam. In the beginning the waters only existed; they sent forth (gave birth to) Satyam; Satyam (sent forth) Brahman; Brahman (sent forth) the gods; and the gods worship Satyam only.’ This seems to mean that the Antaryâmin aspect of God is Himself, the ever First spiritual Son placed in the womb of all phenomenal forms which are evolved from the cosmic waters and that this Satyam should be known, because, being in all, It loves all creatures as Itself. The thing to be noticed here is that in

* The original is: Aham asmi Prathamajâh Rîtasya pârvaṃ Devebhyo Amritasya nabhâ-i: ‘I am the First-Born of Rîta, the Navel of Amrita, even before the Devas’. God’s First-Born is His own all-loving Self, revealed as sprung at the very beginning from His self-sacrifice. For the sake of music nâbhîh is explained to be pronounced as nâbhâ-i. Comparing this Immortal’s Navel with the Navel mentioned in the Rig Veda X. 82, 6 (p. 411 ante), the fire altar is the navel of Immortal Yajña, Sacrifice.

taking up the name Satyam for praise, Brahman, although identical with Satyam, is placed below It even as It's offspring.

Lastly, going to the Svetâsvatara Upanishad, we find Brahmâ and Hiranyagarbha, who are both identical, described in it thus:—

Yo Devânâm prabhavas ko 'dbhavas ka
visvâdhiko Rudro Maharshiḥ,

Hiranyagarbham pasyata jâyamânam;
so no budhyâ subhayâ samyunaktu.

(O ye men!) see Hiranyagarbha *being born*, from whom the gods have sprung, who is above all, and who is Rudra, the Great *Rishi*. May He unite us with good intellect.—(IV. 12).

There can be no doubt that the Upanishad looks upon Hiranyagarbha as the highest Deity, as in the preceding verse 11 and the subsequent verse 13 it says that He is in all creatures, that in Him the universe rests and that He is the Lord of Gods and rules over all creatures. The last part of verse 13, saying: 'Kasmai Devâya havishâ vidhema', is a refrain taken from the Hiranyagarbha Sûkta X. 121 of the *Rig Veda*. It will be seen that the Upanishad takes Rudra to be identical with Hiranyagarbha—an identity which will be made clearer when dealing with the Brâhmana stories about the birth of the Son-God Rudra in the latter part of this essay and which is traceable in the Hiranyagarbha Sûkta X. 121 itself, in the first verse of which Hiranyagarbha is called Bhûtasya Pati, the Lord of beings, a well known name of Rudra as Bhûta-pati. Father Prajâpati himself is His own Son Hiranyagarbha revealed as born or rising from the womb of Self-sacrifice. We must see Hiranyagarbha *being born*. What does this mean? It seems to mean that by self-sacrifice and love of all creatures, the knower should realize Hiranyagarbha as his Self and see Him [*being born* in his heart, rising from within the depth of it like the golden sun or like the sacrificial fire that is churned out. A slightly different version

of verse IV. 12 of the *Svetâsvatara* above quoted occurs in the *Mahâ-Nârâyana Upanishad** which seems to be older than the *Svetâsvatara*. The *Svetâsvatara* has this peculiarity that it repeats the same in another part of it, viz. III. 4, where the third line *Hiranyagarbham pasyata jâyamânam*, is changed into *Hiranyagarbham janayâmâsa pûrvam*. This change makes the God Rudra the genitor of *Hiranyagarbha*. Indeed, when we go to the Purânîc story about the birth of *Kumâra* alias *Skanda*, son of *Agni* alias *Rudra*, we will see that *Skanda* is born in a golden vessel, thereby making him *Hiranyagarbha*.

Again the same *Upanishad* says :—

Brahmâ knows the Truth of the Vedas; also the gods and *Rishis* who, knowing It, attained It and became immortal (*Svet. Up. V. 6*). Brahmâ is the One God who has enveloped all like the spider with its threads, and He is beseeched to give us a *vyayam*, imperishable state . . . (VI. 10).

This description would only apply to the Supreme Being, who is the Great Knower and Teacher, and who alone can give immortality. But further on (VI. 18) in speaking of the Supreme Being, the *Upanishad* says :—‘He who establishes Brahmâ in the beginning and imparts to him all the Vedas and who enlightens my intellect, Him I approach as my refuge, wishing to be liberated.’ This does not necessarily make Brahmâ different from the Supreme Being, who viewed in the aspect of Father Sacrifice is the Cause from which He himself springs forth as the Son Brahmâ and establishes this His lovely Son as the Fountain of knowledge. It appears to me that combining the above quoted verse VI. 18 of the *Svetâsvatara* with the *Rig Veda* X. 82, 6 (p. 411 *ante*) which says that the One was placed or

* This *Upanishad* after saying *Visvâdhiko Rudro Maharshih* says :—

*Hiranyagarbham pasyata jâyamânam
sa no Devah subhayâ smṛityâ samyunaktu.*

offered up in the navel of the Unborn, whom I have identified with Sacrifice, there has arisen the Purânic idea that at the beginning of every kalpa the God Brahmâ, who is Katurmukha or 'He who has four faces', springs forth from the lotus of the navel of Vishnu (who is Sacrifice) and that Vishnu gives to Him all the Vedas to enable Him to carry on the function of Creation. Thus Brahmâ is the First-born Son of the Unborn, and, as the number of the Vedas is four, the four faces which the Purânas have given to Brahmâ seem to represent the four Vedas. But latterly a time came when the grandeur of the Vedic First-born Son of Sacrifice—a Son who is identical with the Father and without whom the innate spirituality of the Father is not revealed—was almost forgotten and He was degraded to the position of a Creator working mechanically under the orders of the Supreme God. The Vedas and Upanishads speak of the Supreme God alone as the Creator that issues forth the universe and *enters* into it: in other words, their Creator is the all-pervading lovely Antaryâmin, which the degraded Brahmâ is not.

Let us now revert to the Ânandavallî of the Taïtt. Upanishad. The several worlds of it are capable of being viewed as spheres of Vidyâs, all pointing to the One Self. There may be a gradation of worlds better than the earth. If so, it must be allowed that beings residing there achieve the same Self as ours, and by reason of their higher powers the percentage of Heaven-going beings may be higher there than here. But then, if the worlds of the Fathers and of Indra are higher and better than ours, what about the idea that souls departing from here by the Path of the Fathers or those who go to Indra's Svarga fall down back to the earth as soon as their hoarded up selfish pleasures are exhausted? This Svarga of Indra from which there is a fall is, it appears to me, the outcome of looking upon Indra as connected with indriyas in the sense of sensual pleasures or of misunderstanding the riddle of Trisanku's fall, which is really his flight. As regards the Path of the Fathers, yes,

even the Upanishads speak of the return to samsâra of those who go by it. But the reply is that the very name 'father' suggests to the riddling mind two kinds of fathers—one animal, the other spiritual. There are many in this world who are little better than animal fathers, indulging in lust and vice and selfishness. Theirs is the path from which there is a fall. There are several kinds of Fathers Urva-Pitars, Uma-Pitars, and Kavya-Pitars; Asrumukhas and Nândîmukhas. Here, the Fathers of Kiraloka-lokas are evidently an exalted kind of Fathers. The Spiritual Fathers are the holy Angirases, Atharvans, Bhrigus, Vasishthas,* &c. The Fathers who longed for the birth of

* In the *Rig Veda* mention is made both of the Path of the Gods and of the Path of the Fathers. In I. 184, 6, the Asvins are invoked to come by the Paths of the Gods. In X. 2, 3, it is said: 'We have come to the Path of the Gods'. In the same hymn, in verse 6, Agni "the leader of all our solemn rites and their brilliant banner" is praised as the Son produced by the Father, who can only be Father Prajâpati, and in the next verse he is praised as: 'Knowing the full length of Pitriyâna, the Path of the Fathers, shine with resplendent light'. Evidently the same Path of the Gods that is mentioned in verse 3 is mentioned in verse 7 as the Path of the Fathers. In X. 18, 1 Mrityu, death, is asked to pursue his path which is other than the Devayâna. As the Fathers go by the Path of the gods, that path may well be called both the Path of the gods and the Path of the Fathers. This seems to be the case so far as the *Rig Veda* is concerned.

The last two (9th and 10th) of the verses which, in the *Aitareya Brâhmana*, Nârada addresses to king Hariskandra extolling the merit of having a son, who, I have tried to show (pp. 116 and 117 *ante*), is the Self, the spiritual Son, appear to be an outward satire upon animal fatherhood while inwardly the spiritual fatherhood is concealed. In verse 4 the merit of having a son is said to excel that of asceticism and austerities. Therefore the son meant can only be the spiritual Son. Yet, verses 9 and 10 say most paradoxically thus:—

'That to an aputra 'one who has no son' there is no loka, world, is a fact which all the pasus know. Therefore the son (among the pasus) cohabits with mother and sister (9).

This is the broad well-trodden path on which those who (wish to) have sons walk free from sorrow. Pasus and pakshins know it; therefore they cohabit even with mother (10).

The outward meaning of beastly fatherhood is such a repulsive paradox as can never have been really intended by an author who composed the sublime verse 4 and who is speaking of a son by getting whom Loka or Heaven is obtained. The inward meaning seems to be that the knowers are pakshins, birds (vide p. 236 *ante*) and pasus, victims at the altar of self-sacrifice, and that Vidyâ is their sister or mother whom they love and through whom they are born as the Self, the spiritual Son, (vide pp. 218 and 401 *ante* about the riddle of Mâtardidhishu, Svasarjâra and Prajâpati).

Agastya's son (p. 123 *ante*) can never be those from whose path there is a fall. As to the Gandharvas, we have seen that they teach the churned fire, the Son, to Purûravas. The other names also, Karma-Deva, Âjânaja, &c., must have some exalted esoteric significance.

The 'ardent, firm, strong, well-read youth' means one who is in the full enjoyment of his well developed and well directed faculties. The altar Vedî is the sacrificer's wide Earth, she is his Sarvâ, All, and the Wealth with which she is full is Agni the emblem of Self—that *One* Agni who is in each and all and is therefore *Hundredfold*. Hundred here does not mean simply one hundred but many. The joys of the Self being uncountable, they are at last realized as the *One*, meaning thereby that the Self as Joy is Infinite and has no equal. Thus realizing the *One*, man offers Him up as his Manifold, to the beings of the next higher world, who too realize Him as the *One* and send Him up higher as their Manifold Joy. In this manner the *One-Manifold-Joy* is carried from one upper world to another until He reaches the Infinite Brahman. Under this view the srotîya would have the Self as his *real* Joy in all the worlds, wherever he may be. We find it said in the Upanishads that the knower moves freely in all the worlds. *

About the Purusha and Âditya of para (12), Purusha probably means the knower in whose heart the Self dwells. Âditya is the Sun, as the emblem of the Son of Aditi, altar. By specially mentioning the Self in the heart and in the sun, the Deity of the Upâsana is indicated, as one's Own and at the same time Universal Deity.

About para (14)—The knower of the Self has no need to do any act for the sake of its fruit. He works disinterestedly. He will never do a bad act. If Bad and interested Good come to oppose him, he will convert and please even them by infusing the Self into them and thus putting them into the life and joy of the Self. The moral is

* 'Tasya sarveshu lokeshu kâmakâro bhavati.'
'Kâmânni kâma-rûpi anusañkaran' (Taitt. Up).

that men are tigers, wolves, and other hurtful creatures, only so long as they do not know the Self.

The *Bṛihadāraṇyaka* Upanishad also speaks of the joys of the several worlds. In it, Yājñavalkya says to king Janaka to the following effect:—

Where there is as if an *anya t* or another, there one will see, smell, taste, address, hear, think of, touch, know, another. †

[Where he sees no *anya t*] he is *salila eko drashtâ*, the Ocean, the One Seer; he becomes Advaita ('he who has no second, no *anya t*,'). This is Brahma-loka (Brahman Itself as the Infinite World), O king! This is to him (the knower) supreme *ga ti*, destination; this is to him supreme wealth; this is to him supreme joy. All other beings partake of only a *mâ trâ* or partiele of this joy.

The supreme joy of men is of a successful wealthy king; their hundred joys are One joy of the Fathers who are Jita-lokas, living in worlds conquered by them; their hundred make One of Gandharva-loka; the hundred of it, One of Karma-Devas, who obtain Deva-hood by their acts; their hundred, One of Ajâna-Devas (who are Devas by birth), that which the Srotriya who is free from sin and who is not enslaved by desire (gets); their hundred make One of Prajâpati-loka, that which the Srotriya . . . (gets); a hundred of it, One of Brahma-loka, that which the Srotriya . . . (gets).

† The Upanishad is speaking of the One-Self-hood of the Self, that has enselved all and loves all as Himself, seeing no *anya t*; for, if He saw an *anya t*, He would, by that very fact, limit himself from it and there would be discordance between them. The sense of this sentence would be put in clear relief if it is compared with verse 7 of the *Isāvāsya*, which says:—'Wherein (in the matter of spirituality), to the knower he himself (as the enlarged Self) has become all the creatures (for he loves them all as himself), there, to one who thus sees Oneness, where is there any sorrow, any ignorance?'

This is supreme joy (parama ânanda $\hbar$).

This is Brahma-loka, O king!

Thus the context leaves no doubt whatever that Brahma-loka is Brahman Itself as the World, and that its Joy, though attempted to be enumerated, to show that it is vast, is the One matchless supreme joy.

This list divides the upper worlds into two groups of three worlds each, and, leaving the first group, apparently as being too contiguous to the earth, locates the Srotriya in the higher group so that he may move freely, not in one (that would be a poor business for him!) but in three pure worlds corresponding probably to the three vyâhritis. On the other hand, the Taitt. Upanishad divides the upper worlds into the round number of ten, and makes the Srotriya find in one and all of them the same One joy which, by his contentment and all-love, he has already found even on this earth. Each of the lists has got its own poetical beauty but that of the Taitt. Upanishad seems to be more philosophical.

The following will show the sum total of the joys in figures:—

According to the Taitt. Upanishad.

Human.	Manushya Gandharvâ.	Deva Gandharvâ.	Fathers of K. L. L.	Â. Devas.	K. Devas.	Devas.	Indra.	Bṛhaspati.	Prajâpati.	Brahman.
1,	00,	00,	00,	00,	00,	00,	00,	00,	00,	00.

According to the Bṛhadâraṇyaka.

Human.	Fathers of J. L.	Gandharva.	K. Devas.	Â. Devas.	Prajâpati.	Brahman.
1,	00,	00,	00,	00,	00,	00.

Now all these ciphers of satagunita or hundred-fold multiplication can have no value whatever without the figure 1.

The one has entered into all these ciphers and will enter into any number of ciphers that may be added ad infinitum. All the stars and all creatures and all kinds of life are so many ciphers, as it were, into each of which the All-loving-Self has entered fully by self-multiplication by means of self-sacrifice. All these live and shine by His light (y a s y a b h â s â sarvam idam vibhâti). He, the Infinite Pūrṇa or Whole can take in any number of particles. Indeed, by His love He has, from the very beginning, regarded all creatures as Himself His particles—sons and daughters. It only remains for us to realize this fact, and by practising Him, the One Self, as our conduct, to be one with Him who is our Infinite Joy, instead of separating ourselves from Him and dying over and over.

Thus, the Self is *the* Juice drunk by the knower. The Brīhadāranyaka also (II. 3), riddling with y a t, s a t, and t y a t, speaks of the Juice in this fashion:—

The sun is the Juice of all objects having forms while the Purusha in the sun is the formless Juice. Man's eye is the Juice of his form, while the Purusha in his right eye is the formless Juice. The rūpa, form, of this (formless) Purusha is like a crimson cloth, like white wool, like the light of the firefly, like the flame of fire, like lotus, like a flash of lightning. And then the Ādesa or definition (of Him) is 'N e t i, N e t i'. 'Not-thus', 'Not thus'; for there being nothing else i t i, thus, and p a r a m, greater, than Him, (it is said) 'Not thus'. And then His name is 'Truth of truth' (s a t y a s y a S a t y a m); the prānas, are truth and He is their Truth.

There is much metaphorical language in all this, the poet goes from the visible to the invisible to find out the subtle In-dweller. Looking outside of himself he takes the sun to be the juice—the eye—as it were of the universe in order to find out through that eye the real Seer, the Self, the In-dweller of it. Then, turning upon himself, he takes his own

eye to be the juice, the best of his body, selecting the right eye evidently to denote that by it he means his mental faculty of right-seeing, through which to find out the subtle Purusha or the Self in himself. Then, enraptured by the mental beauty and brilliancy of the Self, he likens Him to bright and pleasing things that are seen, and then, realizing that no similitude of seen things is sufficient to express the Infinite Beauty of the Good Self, he breaks forth—‘Not thus’, ‘Not thus’, and concludes that He is the Truth of truth. The *prânas* are the senses, the seven *Rishis* of the head. It is by the right use of his senses that man finds out the truth of things and of himself. So, they are truth metonymically and the Self of universal love they arrive at is their Truth.

The same upanishad in IV. 4, 19, says:—‘There is no *nânâ* here whatever; he who sees as if there is *nânâ* here goes from one death to another’. *Nânâ* seems to mean discordant diversity. Here, in spirituality, no such diversity is admitted. Every one should look upon others as himself; for, otherwise the mutually discordant beings would cut each other’s throat and be born in *samsâra* again and again to die over and over again. The concordant *many-ness* is not *nânâ*: it is oneness. It is in order that man may be the One and at the same time the concordant many that the One God has become himself the many. It is on account of this His glorious act the *Taittirîya* upanishad calls Him *Sat*, Good, that made Himself the Self, the Well-made. It is on account of this His glorious act the *Rig Veda* calls him *Sâdhukarman* and *Satyadharman*.

Let us now go to the *Khândogya* Upanishad about *Asat* and *Sat*. In III. 19, 1, it says: ‘This was *Asat* and *Sat* in the *Khândogya*. *Asat* only at the beginning, from It there became *Sat*’. Thus, this Upanishad also is aware of the old riddle. Here also *Asat* seems to mean *As-at*. Lest *A-sat* or *Nihil* should be taken to have been the First Cause, this Upanishad also is one with the *Taittirîya* Upanishad in its strong condemna-

tion of A-sat. In its grand Sad-vidyâ (VI. 2) which is in the form of a dialogue between Uddâlaka and his son Svetaketu and which is about the One Sat by knowing Which all is known, it says:—

Sat only, O my son! was at the beginning, without a second.* Some say A-sat only there was at the beginning without a second and from It Sat was born. How can, my son! Sat be born from A-sat? No, Sat only there was at the beginning without a second. It thought—may I be many, may I multiply. It sent forth tejas (fire or light), and from it water came and from water, food. It made all names-and-forms by entering into these three (tejas, water, and food) with the jîva-âtmān.

Food is taken by the commentators to mean the earth on which it grows.

What does jîva-âtmān mean here? One school holds that jîva-âtmān is the soul and not the Supreme Self and that Sat (the Supreme Self) evolved the names-and-forms by entering the elements along with the souls of the would-be forms. The other school, though allowing the jîva-âtmān to be the soul, holds that the soul “is only a shadow, as it were, of the Highest Self.” The original† mentions the jîva-âtmān as *this* jîva-âtmān. The word *this* denotes that the Upanishad is speaking of an important thing. The thing most important in the world of ethics and spirituality is the Self whose goodness consists in becoming Himself all creatures—a riddle which, as already explained (p. 398 *ante*) means His enselving and loving all creatures as Himself. In that world this Self only is its Jîva, Life. I would therefore take the Living

* Without any discordant thing in Its innate nature that could stand up as another and oppose Its all enselving goodness.

† “Anena jîvena âtmānâ anupravisya nâma-rûpe vyâkarot.”

Self to be S a t: itself, not by shadow but in reality.* The souls that were potentially in S a t are yet potentially in the three things given birth to by S a t. But as soon as the names are uttered, they come into being, i. e., into the state of having forms. At the very beginning of their coming into being, the Good S a t, *by means* of Itself as the Self, the Life of spirituality, enters into each and every one of them and thus entering, It is the lovely Antaryâmin and the Bandhu.

Then, at the end of thrice three lessons Uddâlaka repeats this great axiom:—

A i t a d - â t m y a m i d a m s a r v a m .

T a t S a t y a m . S a Â t m â T a t t v a m a s i .

All this is enselved by It (the animan or subtle S a t). That is Satyam. He is the Self. That thou art.

If we compare Aitad-âtmayam with Îsâ vâsyam of the Îsâvâsyopanishad, the meaning seems to be that all creatures are enselved *by* S a t, the Good, who is the Bandhu or Setu, Bond or Stay, of the universe. That, viz., the fact stated in the first sentence that all this is enselved by S a t, is Satyam, the truth or lesson of S a t or the goodness of S a t. S a t is the Self, because It has enselved all by Its universal love. That, viz. S a t thou art. When the Good Self has become thee and all creatures by His loving them all as Himself, thou *shouldst* not separate thyself from Him; thou *shouldst* not say thou art an a n y a t, another. Therefore thou art He. Such being the case thou *shouldst* love all creatures as thyself and be one with the Good S a t. By knowing the One that has enselved all, the whole ethical and

* The word jivâtman is of rare occurrence in the older Upanishads, vide the *Concordance*. In the Katha Up. IV. 5 also; the phrase 'Âtmânam Jîvam antikât' may be taken to mean the antaryâmin Self, the Life of spirituality, that is so very near, i. e., in one's own heart. Latterly, jivâtman has come to mean invariably the soul. I think the souls are jîvas, lives, not independently but only by reason of Sat, the Life, having enselved them. The lovely enselver has attached Himself to each individual soul and is always with it in all its transmigrations. By reason of the Life that has enselved the souls they too are called jîvas, lives, and will never be annihilated although their bodies may die over and over. As soon as they realize the Self, they become one with Life;

spiritual world is known. If the oneness of the Good reigns in all men as their One substance of spirituality, the outward difference due to their forms, bodies, is nominal (v â k â r a m b h a n a m).

The object of the nine lessons at the end of each of which the great axiom is repeated is to rouse men from ignorance to the knowledge of the Self. The first lesson has several parables, the first of which says that when man sleeps he has gone to his sva, own, viz., Sat; he becomes united with Sat. This strikes me as a startling riddle. If by merely sleeping all men attain Sat, then the way to heaven is open to all, however sinful they may be. That the author is riddling is patent from the meanings he imparts to asanâyâ, udanyâ and svapiti. I think he is quite aware that Sat has two meanings, one 'mere existence,' the other 'good.' The Sat which is both—Existence and Good—has lovingly enselved all creatures. If man knows and realizes It he will attain It and enjoy It as his all-joy. If he does not know It—if he sleeps in regard to It—well, as It is the Infinite Parâ-Devatâ in whom all finite things must exist, he goes to simple existence in It in Its shade of meaning as *Existence*; he is a jîva-srava, a living corpse, far, far, from Sat as the *Good*. The meaning of this riddle of sleep must be either this, or that when man sleeps in regard to all selfish dualism, he finds sleep, rest, in the Good Sat, the Self. The main ideas of the other parables of the first lesson and of the remaining eight lessons are given in the note,*

* 1. A bird tied by a string flies in every direction and finding no rest anywhere settles down at last on the very place where it is fastened. Likewise, the mind which is fastened to breath flies but finding no rest settles down on breath.

[This seems to teach this: Man does not find rest until he knows and realizes the Good Sat. He is spiritually tied to It as It is his Bandhu, Bond. He should not fly away from It but realize It as his Rest.]

The subject of hunger and thirst must be learnt. [Man is subject to hunger and thirst. The object of religion is to find that Place where there is no hunger and thirst. If he simply goes on eating, without thinking about the origin of things, he would be no better than

with their drift as I understand them, in brackets. The whole universe is in the Infinite Good Sat. Instead of sleeping away in It, men should be awake in It and know It. The whole burden of the Antaryāmi Brāhmāna of the Brīhadāraṇyaka also seems to be the cry that Brahman is in all things, so near at heart, yet alas! they do not know It.

a beast. Therefore let him think like this:—] When he is hungry water is carrying away what has been eaten by him. [Water is explained to be the blood into which the food has been converted, vide Vol. I. p. 99 of Prof. Max Müller's Sacred Books of the East.] And water is the root of body and food is the root of water. [Having thus come to food, its origin is to be the known thus:—] The root of food is water [here water is not blood but rain, without which no food grains can be grown], the root of water is tejas, heat, and the root of tejas is Sat. [If we take the rain-cloud to be a metaphor for the Good Sat, from it flashes tejas, the lightning fire, then there is water, the downpour, and then the food grains. If we take the sun to be a metaphor for Sat, from him comes heat, from it vapour, the rain cloud, and from rain the food grains. This process of reasoning from the gross on gradually to the most subtle takes the mind heavenward to find the root of one's food there, and when he knows its heavenly origin, he will give up eating for unworthy purposes. He will select such pure food as is conducive to the purity of his satva, as this Upanishad clearly says further on, 'āhāra-suddhau satva-suddhiḥ'.] When a man is thirsty tejas has carried away the water in him, and water digested is this (probably retas), and so (the rungs of the ladder are) water, tejas, and Sat. [If we thus go up from one root to another we will arrive at Sat]. So all these creatures are San-mūlāḥ, Sād-āyatanāḥ, Sat-pratishṭhāḥ i.e. they have their root in Sat, they dwell in Sat, they rest in Sat.

When a man departs from hence his vāk, speech, is merged in his mind, his mind in his breath, his breath in tejas, tejas in the Parā-Devatā, the Highest Being (Sat). [This ladder is metaphysical and is therefore most important. When man begins to think of that most wonderful thing in the world, namely his faculty of speech, he is sure to find his ultimate root in the Good Sat. Probably breath, prāṇa, is used here not simply in the sense of the air that is breathed but in the sense of the purified senses which are well known as prāṇas and rishis. Likewise, tejas here is not mere fire or light but knowledge representing the enlightened soul that has learnt to be prabuddha, awake, in the Good Sat, by departing from the selfish world and by realizing Sat as his Rest, Joy.]

II. The particles of honey collected by the bee do not know that they came from such and such a tree or plant or flower. Likewise, all these men though they are in Sat do not know they are in It and they become again and again a lion, or a wolf, or a boar, or a worm, or a midge, or a gnat, or a musquito.

III. These rivers come from the sea (i.e. sea-vapour=rain-cloud=rain=floods) and flow back to the sea, where they do not know 'I am this.' Likewise, all these men coming from Sat do not know they have come from Sat and they become again and again a lion, or a wolf, &c.

[These two illustrations II and III teach this fact: Alas! men are as ignorant as the particles of honey and the rivers that do not know their own origin. They do not know the all-loving Sat from

After preaching the animan, subtle, Sat in the Sad-vidyâ, the Khândogya preaches It next as the Bhûman Sukham, Infinite Happiness, in the Bhûmavidyâ, and then in the eighth Prapâthaka it concludes with the Dahra-vidyâ, otherwise called Hârdavidyâ, in which the knower is taught to contemplate Brahman established in the lotus of his own heart as Self and as being "free from sin, from old age, from death and grief, from hunger and thirst" and as being Satya-kâma and Satya-saṅkalpa i.e. that "which desires nothing but what it ought to desire, and imagines nothing but what it ought to imagine." This clearly establishes Brahman to be Saguna, full of good qualities.

whom they have come and who is always bearing them. The result is they are born over and over as men-tigers and other hurtful men-beasts and insects and are a pest to society. It should be noted that only hurtful beasts and insects are mentioned and not the useful domestic animals. This simile of origin from the sea and of existence in it and yet *not knowing* it should be distinguished from the simile in Mund. Up. III. 2, 8, which says that like rivers that go into the sea giving up their names and forms so does the *knower*, freed from name and form, goes to the Highest Purusha. The *knower knows* the Self to be infinite ocean, gives up the nominal and bodily distinctions of one soul from another, regards and loves them all as himself and finds the all-loving Self, who is Prâjñâ Âtman, the Knowing Self, in whose embrace he is happy.]

IV. Whatever branches the life of the tree leaves, those branches dry and die; only that which is detached from life dies; life does not die.

[This seems to teach this. Sat is the true Life. By detaching from It man dies over and over in samsâra; but if he knows Sat and is spiritually in it, he will be a majestic tree full of life and fruits.]

V. A fruit of the Nyagrodha tree is brought and broken to pieces. Nothing in it is visible to the naked eye, yet from some subtle thing in the fruit the majestic Nyagrodha tree springs up.

[This seems to teach this:—The human soul is like a seed berry having the all-enselfing Supreme Self as the germinal part of it. To serve as this germinal part He, though infinitely great (mahato mahiyan), has become the infinitely subtle (anor anyan) located in the heart. If the soul, the seed, only knows its germinal part, then it at once grows and becomes the majestic tree with its becoming all the creatures (i.e. enselfing and loving them all as itself) as its thousands of prajā, children=fruits.]

VI. When a bit of salt is dissolved in water, every part of the water tastes salt, although the salt is no longer visible; but still in every drop of the water in which it is dissolved the salt is tasted. [This probably means that the Good Sat has by sacrifice dissolved Itself as love in the universe. We ought to realize It to be in every creature.]

VII. If an intelligent man were to be blindfolded, taken to a wilderness, and left alone there, he will roam about, enquire from per-

The eighth Prapâthaka, in locating the Infinite Brahman in the heart of the knower, says that the whole universe and the sky are in the heart and that what in it is smaller than ether (the sky) that should be contemplated upon as the Brahman. 'Smaller than ether' does not appear to mean anything limited in space; it seems to mean subtler than ether. Such a subtle Spirit alone can pervade in all things, even in ether. This very Brahman of the heart is spoken of in the earlier Prapâthaka III. 14 as being Satya-saṅkalpa, as Tajjalân, 'That from which the universe is born, in which it ends and in which it breathes' and as that Self in the heart who is smaller than the 'smallest seed and "greater than the earth, greater than the sky, greater than heaven, greater than all these worlds." The Upanishads are unanimous in speaking of the Self of the heart as *a n o r a n î y â n*, *m a h a t o m a h î y â n*: smaller than

sons whom he may meet and at last find his way home. "In exactly the same manner does a man who meets with a teacher (Ākārya) to inform him, obtain the true knowledge." For him the delay (in attaining the Supreme Self) is only so long as there is no (saṅkalpa, will, on his part to the effect) that 'I shall be delivered (from the body) and I shall attain (the Supreme Self).'

[This shows that in order to find out the way, man should go to the teacher. It is not enough if he simply knew. He must practise the Self. The delay is with himself. The original is:—*Tasya tāvad eva kiram yāvat na 'vimokshye atha sampatsye' iti*. The last word *iti* explains the change from the third to the first person.]

VIII. "If a man is ill, his relatives assemble round him and ask: 'Dost thou know me? Dost thou know me'? Now as long as his speech is not merged in his mind, his mind in breath (*prāṇa*), breath in heat (fire), heat in the Highest Being (*devatā*), he knows them. But when his speech is merged in his mind, mind in breath, breath in heat (fire), heat in the Highest Being, then he knows them not."

[This implies that having gone to the teacher and learnt the Self, man should make steadfast Upāsana of Him. The relatives are probably the bad qualities. Becoming sick of them, the knower takes complete shelter in the Self, and knows them no longer. *Tejas*, heat, may be taken to mean the soul.]

IX. A man denies the theft with which he is accused. To test him by ordeal a heated hatchet is applied to him. If he is guilty—if he is "false-minded, having covered his true Self by a falsehood," he is burnt and killed. But if he is not guilty—if he is "true-minded, having covered his true Self by truth," he is not burnt, and he is delivered.

[This is the last lesson. It seems to be intended to show that he who knows the Self and is always true to Him in conduct can stand any ordeal. No lust, greediness, hatred, anger, will burn him.]

the smallest and greater than the greatest. This description can only apply to the Infinite. By realizing Him in the heart, the heart itself is expanded infinitely; all the wicked granthis, knots, of it are cut asunder. There is no indication in the *Khândogya Upanishad* that it has two Brahman in view—one lower, the *Saguna*, and the other higher, the *Nirguna*, that it means any distinction between the Deity of the *Sad-vidyâ* and the Deity of the *Dahra-vidyâ*.* .

The fact that *Sat*, the Deity of the *Sad-vidyâ* is identical with *Satyakâma*, the Deity of *Dahra-vidyâ*, seems to be clear from *Sat*'s desire of 'may I be many, may I multiply'. It is by this worthy desire that *Sat* has enselved all and therefore is the Self.

If I have rightly traced the history of *Sat*, It is *Kâma*, Love, the Retas of Mind of *As-at*. It is that *Bandhu* whom sages yearn to know in their heart (*Rig Veda* X. 129, vide p. 441 *ante*). It is the Juice of *Prajâpati*, without Which nothing will stand and Which existed even before the beginning of creation (*Taitt. Âranyaka*, vide p. 445 *ante*). It is the Self, the Juice of Infinite Joy (*Taitt. Upanishad*, vide p. 449 *ante*). Its existence even before the beginning shows that *Prajâpati* as *as-at*, 'he who existed and breathed' as in sleep, when the universe had gone to dissolution, was, as it were, outwardly the quali-

* On this point *Râmânujâ* quotes the following as the words of *Dramida-Bhâshyakâra* who seems to have lived anterior to *Saṅkara* and whose work, except the fragments quoted here and there in *Râmânujâ*'s works, seems to have been lost:—

"Yadyapi *Sat-kitto* na *nirbhugna-Daivatam* *gunaganam* *manasâ* 'nudhâvet, tathâpy *antargunâm* eva *Devatâm* *bhajate*."

"*Tatrâ* 'pi *Sagunaiva* *Devatâ* *prâpyate*."

'Although the contemplater of *Sat* may not, in his mind, drive at a Deity that is predicated and has qualities (as in the *Dahra-vidyâ*), still he is really worshipping a Deity who is pregnant with qualities.' Even there (in the *Sad-vidyâ*) the *Saguna* Deity only is obtained.

This shows that the two schools of *Saguna* and *Nirguna* existed even before *Dramida* and that he as the follower of the *Saguna* refutes the *Nirguna*. *Sudarsana* alias *Srutaprakâsikâkârya*, who has elaborately annotated *Râmânujâ*'s *Sribhâshya* says that *Dramida* begins his work with this salutation:—*Namah pravaragunaikâspa-dâya*—Salutation to that God who is the one fountain of all high qualities.

tyless Brahman but this Brahman must have been pregnant of *Sat*, the Good; otherwise the latter could not have existed before. The *Rig Veda* starts with the *A-sat* or sleeping state in order to come to the *Sat* state. This necessarily implies many successions of previous sleeping and waking states, so that the Paurāṇic idea that each cycle of Creation and dissolution is simply a point in a beginningless circle of such cycles may have originated from the time of the *Rig Veda* itself.* The sleeping state to the Creator is only for the sake of the foolish world which, dancing a mad dance of fruitless ungodly life and being tired, wants to go to dissolution in order to wake up and commence the dance again. For the godly souls and the gods, who have become one with God and who always know Him to be their Self, the lovely *Sat* that is pregnant in *A-sat* even at the time of the dissolution is always the sleepless, hungerless, thirstless, fatigueless World of Infinite Joy. Being one with God they never clash with His Oneness; and the preaching of Oneness at the beginning of the Creation, in such expressions as that God existed without an *anyat* or another and that wishing to be many He became all these creatures is for the benefit of those in the world that wish to be saved.

We have not done with the Juice. It occurs as the Retas of Creation in the *Aitareya Brâhmana* III. 33 and 34, which is to the following effect:—

Creation by
Rudra's shooting
Prajâpati.

“Prajâpati thought of cohabiting with his own daughter, whom some call *Divam*, ‘Heaven’, others *Ushas*, ‘Dawn.’ He transformed himself into a buck of a kind of deer (*risya*), whilst his daughter assumed the shape of a female

* The expression:—‘*Dhâtâ yathâ-pârvam akalpayat*’ (*Rig Veda* X. 190, 3) is rendered by native commentators to mean that the Creator made everything as before. European scholars take *yathâ-pârvam* to mean one thing after another in its order.

deer (rohit)". The Devas were scandalized at this sinful act of Prajâpati. They put the most fearful bodies of theirs in one, who became the god called Bhûtavân, the lord of pasus, cattle. This Bhûtavân attacked Prajâpati and pierced him (with an arrow). Thus pierced, he sprang up in the form of (the constellation called) *mriga*, deer, and Bhûtavân is called (the star) *mrigavyâdha*, hunter of the deer. The female deer became (the constellation) Rohinî. The arrow which was discharged and which had three parts (shaft, steel, and point) became such an arrow (in the sky). The *retas* which had been poured forth from Prajâpati, flew down on the earth and became a lake. The gods said, 'May this *retas* of Prajâpati not be spoilt (*mâdushat*). This became the *mâdusham*. This name *mâdusham* is the same as *mânusham* esoterically (*parokshena*); for the gods are fond of esotery (*paroksha-priyâiva hi Devâh*). They surrounded the *retas* with Agni and the Maruts, agitated it in order to make it flow, but to no effect. But that Agni who is called Vaisvânara, in connection with the Maruts, made it move. That spark which first blazed up from it became Âditya (the sun); the second spark became Bhrigu, whom Varuna adopted as his son; the third became the Âdityas. The live coals (*aṅgâra*) became the Aṅgiras, and blazing up again, became Bṛhaspati, and the coal dust became all sorts of animals.*

This story occurs briefly in the Satapatha Brâhmana also, which says that the shooter was the god Rudra and which concludes thus: *Sa vai Yajñah eva Prajâpatiḥ*: 'Sacrifice indeed is Prajâpati.' It refers to Rig

* Abridged almost verbatim from Dr. Haug, II. 217—220.

Veda X. 61, 7, which speaks about 'the father embracing his daughter,' vide Muir IV. p. 45.

This Vedic story may be compared with the story of the birth of the Asvins from the horse and mare forms of Vivasvân and Saranyû (vide the Essay on the Asvins). Kumârila, in explaining this story along with Indra's so called seduction of Ahalyâ, takes Prajâpati to be the sun (vide p. 216 *ante*). But it is clear that the sun is not the Creator Prajâpati himself but simply a metaphor for Him as the story clearly says that the sun and other beings sprang forth from the melted retas of Prajâpati. The Dawn, the daughter of the sun, represents Vâk, Speech, (vide p. 217, *ante*). Vâk is Sarasvatî (p. 400 *ante*).

The Bhâgavata Purâna III. 12, in narrating this story of Prajâpati's love with his own daughter, calls her Vâk. This shows that the Purâna rightly understood the Dawn of the Vedic story to be Vâk. The Matsya Purâna, in narrating this story in its own way, says that Svayambhu (one of the names of Prajâpati), "with a view to the completion of the world, placed and kept Sâvitri in his heart. Then as he was muttering prayers, he divided his spotless body and gave to the half the form of a woman, and to the half that of a male. (This female) is called Satarûpâ, Sâvitri, Sarasvatî, Gâyatri and Brahmânî. Brahmâ (Prajâpati) took her for his daughter. Beholding her, the imperishable deity, distressed, tortured with the arrows of love, exclaimed, 'O what beauty! O what beauty!'" &c. (Muir I. p. 110). We have seen that Vâk is Visvarûpâ (p. 400 *ante*). The Matsyapurâna seems to have borrowed its ideas from the Bṛihadâraṇyaka, (vide p. 399 *ante*) where the female is stated to have taken up one form after another. The Purâna, therefore, calls her Satarûpâ or 'she of hundred forms.' Her being Savitri Gâyatri shows her spiritual nature as Vidyâ. Vidyâ springs from the well cultivated mind of the knower and he loves her. This spiritual love of Knowledge as ones own offspring, prajā (vide p. 401 *ante*), can never be a sin. The so called incest of Prajâpati is simply

a riddle, and therefore the Upanishad has taken care to say that He who approached his own offspring had burnt up all sins. (vide p. 399 *ante*.) How can a being who had burnt up all sins commit a real sinful act? So, here also how can the holy Retas which is so eagerly secured and melted and utilized in the formation of the universe arise from a sinful connection? The sin is a riddle and vanishes by the splendour of the Retas. I take It to be the Visvarûpa Son that resides as the In-dweller in all creatures. It is Purusha. To conceal this meaning It is called Mânusham, which is synonymous with Paurusham and Its holy nature is indicated by Its being called Mâdusham, Spotless. This Visvarûpa Son is born from Parents who represent Sacrifice as Father and Mother. The Retas is identical with the shooter Rudra, for in the Vedic story which will be next taken up Rudra is distinctly mentioned as the Son of Prajâpati born by Prajâpati's consorting with his own daughter Ushas. Father-Sacrifice is glowing with His own fire, knowledge, personified as His daughter-wife. Any knower may perform self-sacrifice in Him and be born spiritually. Therefore, the Son-God Rudra, the First of knowers, shoots himself as the arrow into the Father and is born as the Retas, the Son that resides as Purusha in all creatures, loving them as himself. The shooting means that He offered himself as an oblation according to the ancient law of 'Yajñena Yajñam ayajanta Devâh.' Rudra's name Pasupati, the Lord of victims, should be taken to mean that He is the Lord Victim that offered himself at the altar of Self-sacrifice and thereby became the Ideal of all Self-sacrificers; and His other name is Bhûtavân or Bhûtapati, the Lord of born ones, *i. e.*, of those who are born spiritually from the fire of Self-sacrifice. This Retas whom I have identified with Rudra Bhûtapati seems to be identical with Hiranyagarbha, the Golden-Child of the Rîg Veda (X. 121, vide p. 413 *ante*), where Hiranyagarbha is clearly called Bhûtasyapati; and the idea of melting the Retas is applicable only to its concept as gold which is a metaphor for the most valuable pure Self. Rudra is Agni

and Agni is well known as Hiranya-retas. What is the use of gold if it is not melted and made into an ornament? If the knower keeps himself to himself, he will be a miser hoarding the gold selfishly, but if he melts himself and flows beyond himself all around as the all-enselving and all-loving Self he becomes an ornament: then only he is well fashioned, well-made. It is only by realizing the Son God as his Self,—as his very life and existence—that the knower can flow as love. The Son-God, the Gold, cannot be melted by any selfish fire or knowledge. Only the common fire of all peoples, namely Agni Vaisvânara who looks upon all alike and in whom there is no selfishness, can melt the Gold and as this fire also is identical with Rudra, the result is that only the Self can melt the Self. As Prajâpati has become the Son God himself by himself and is for that reason called Svayambhu, Self born, the knower must realize Him and thereby become the Self and melt himself by himself. The religious lesson taught by this riddle seems to be that the spiritual and ethical world consists of the all-loving Retas of Father Sacrifice.

Phenomenally, the story itself clearly identifies the Orion with the stag-form of Sacrifice-Prajâpati, with the Belt as the arrow discharged into him by the Dog Star Sirius Rudra. It likewise identifies Ushas with the Star Rohinî, who represents the celestial Dawn (vide the essay on the Asvins). Rohinî's position to the west of the Orion and the Orion's position to the west of Sirius have given rise to the fancy as though, in the apparent diurnal movement of the celestial sphere, the Orion is enamoured of and is running after Rohinî and as though Sirius is hunting the Orion. A line drawn from Sirius through the Orion to Rohinî would pass almost straight over the line of the three stars of the Belt, which is in the middle of the Orion. The fancy therefore is that Sirius, as though having Rohinî Vidyâ as the indicator of the aim, discharged the arrow, signifying his Self, straight into the heart of the Orion-Sacrifice.

The reason why the Dawn Ushas was transferred to the star Rohinî seems to be that in the olden time the vernal equinox which is the beginning of the year was taking place in the region of that star. As the year dawned at that star it became the yearly Dawn in the higher starry region, in contradistinction to the daily Dawn, and it was fancied that just as the rising sun runs after the dawn, the Orion stag is the starry sun running after Rohinî. If the vernal equinox is the dawn of the year, the autumnal equinox would be the sun-set of it and therefore in this day-half of the year the Rohinî and the Orion remained in the olden time from their heliacal setting to their acronycal rising. This their day-half is the metaphor for the period of Creation and life. But as soon as they go into the night by their acronycal rising the sun-set of the year takes place, dark winter, the metaphor for the period of dissolution, comes and everything is lost. It is after the autumnal equinox that the Orion and the Rohinî are seen conspicuously throughout the night as if in union for the production of the germ of the next Creation period. Time rolls on till mid-winter which is midnight and the gods, impatient for the germ, get Sirius Rudra to shoot the Sacrifice Stag and get the concealed golden germ. I here put the shooting into the lap of mid-winter, following the old German tradition and custom.* As the Europeans count their day from midnight, their year commences from the midnight of the year, viz. winter solstice. We too

* Professor Kuhn compares this Story with ancient German Mythology, vide Rājendralāla Mitra's *Indo Aryans*, Vol II. 297—306. Among other things he says:—

“Both in our ancient and modern popular traditions, there is universally spoken of the Wild Hunter, who sometimes appears under the name of Wodan or Goden, and was, in heathen times, the supreme god of the ancient German nations. This god coincides, both in character and shape, with the ancient Rudra of the Vedas. Now there is a class of traditions in which this ancient god is said to hunt a stag and shoot at it, just as Rudra in the Brāhmanas is represented as shooting at the *Risya* and *Rohit*. The stag, in German mythology, is the animal of the god Freyr, who, like Prajâpati, is a god of the sun, of fertility, &c., so that the shot at that stag is to be compared with Rudra's shooting at the *Risya*=Prajâpati. I have further endeavoured to show that some indications exist in the medieval penitentials of Germany and England, which

have got this system in our Uttara and Dakshina ayanas, side by side with commencing the year from the vernal equinox. The Dog Star who is pursuing the Orion Stag was no doubt fancied to shoot him down at midnight of mid-winter at a time when the Stag was sinking below the western horizon. From there his Retas falls and becomes the sun of the new year born at midnight. For three months more, i.e. from winter solstice to about the vernal equinox the sun is mild. But when he comes to the Krīttikās (Pleiades) which are dedicated to Agni he is melted and begins to shower his fructifying warmth, resuscitating winter-beaten earth.

Or, the shooting may be fancied to take place when the sun comes in conjunction with the Krīttikās, at which point the vernal equinox was probably taking place in the time of the Ait. Brāhmaṇa. Thus shot, the Orion Stag, which represents Sacrifice, (vide the Essay on Pravargya), is made to give birth to the Hindu new year's sun born as his Golden Retas. Although it is vernal equinox it is still cold in the northern climes, till the sun comes on a line with the Orion and the Dog star, when he is well melted. Here the oneness of Rudra would be established thus: He as the Dog star shoots his Self, the arrow-like Belt, into the Orion-Sacrifice and is born from Sacrifice as the sun Āditya, the son of the altar Aditi (the sun is one of Rudra's eight forms even in the Vedic literature as will be shown presently) and

give us to understand that at the close of the old year and at the beginning of the new one (we call that time die zivoltfen or the twelve days, the d v ā d a s ā h a of the Indians), there were mummeries performed by the country people, in which two persons seem to have been the principal performers, one of whom was disguised as a stag, while the other was disguised as a hind. Both represented a scene, which must have greatly interested and amused the people but very much offended the clergy by its sordid and hideous character; and from all the indications which are given in the texts, we may safely suppose that the chief contents of this representation was the connection of a stag and a hind (or of an old woman) which was accompanied by the singing of uenchaste songs. From English customs at the New Year's day, we may also infer that the hunter's shooting at this pair was even a few centuries ago, nay is even now, not quite forgotten." In the Brāhmaṇa story the Orion is not the hunter but the hunted, with the three Stars of the Belt as the arrow shot into it by Sirius Mrigavyādha Rudra. Rudra is well known in the Vedas as dhanvin, archer.

melts him himself by means of his heat as the Dog star in conjunction with the strong summer rays, the Maruts, and becomes the summer rain-cloud, that sacrifices itself for general good and is the cause of the summer creation.

The birth of the
Son God as the
Creation.

The Satapatha Brâhmana I. 7, 3, 8 says to
the following effect:—

The earth became *pratishtâ*, place to rest on, to Bhûtams, beings, and Bhûtânâmpati, the lord of beings. They became *dîkshitas*, i.e. consecrated themselves, for a year. The lord of beings was *grihapati*, householder, with *Ushaś*, dawn, as *patnî*, wife. The beings (became) the seasons; the lord of beings (became) the Year; and *Ushas* (became) *Aushasî*. “Then both the beings and the lord of beings, the Year, impregnated *Ushas*, and a boy (*Kumâra*) was born in a year. The boy wept. *Prajâpati* said to him, ‘Boy, why dost thou weep, since thou hast been born after toil and (*tapas*) austerity.’ The boy said, ‘My evil indeed has not been taken away, and a name has not been given to me: Give me a name (*a n a p a h a t a p â p m â v a i a s m y a h i t a n â m â , n â m a m e d h e h i*)’
* * * “*Prajâpati* said to him, ‘Thou art *Rudra*.’ Inasmuch as he gave him that name, *Agni* became his form, for *Rudra* is *Agni*. He was *Rudra* because he wept (*Y a d a r o d î t t a s m â d R u d r a h*). He said, I am greater than *Asat*; give me (another) name. He said so seven times and got seven other names, and seven other forms. Including *Rudra* his names were eight. The eighth name was *Îsâna*, with which the sun became his form. The boy said, ‘I am so much: do not give me any further name.’ “These are the eight forms of *Agni*. *Kumâra* is the ninth. This is the threefoldness (*t r i v r i t t â*) of *Agni*. Since there are, as it were, eight forms of *Agni* [and] the

Gâyatrî metre has eight syllables, men say, 'Agni pertains to the Gâyatrî (g â y a t r o 'g n i ĩ)'. This boy (Kumâra) entered into the forms. Men do not see Agni as a boy; it is these forms of his that they see; for he entered into these forms (e t â n i h i r ū p â n i p r â v i s a t)." Muir IV. p. 341.

The Sâṅkhâyana or Kaushîtakî Brâhmana says:—

"Prajâpati, being desirous of progeny (prajāti-kâma) performed austerity. From him when he had [thus] performed austerity five (children) were born, Agni, Vâyu, Âditya, Kandramas (Moon), and Ushas (dawn) the fifth. He said to them, 'Do you also perform austerity.' They consecrated themselves. Before them, when they had consecrated themselves, and had performed austerity, Ushas, the daughter of Prajâpati, assuming the form of an Apsaras (a celestial nymph), rose up. Their attention was rivetted upon her, and they discharged seed. They then came to Prajâpati their father, and said to him—'We have discharged seed, let it not lie there in vain.' Prajâpati made a golden platter of the depth of an arrow (k a m a s a m i s h u m â t r a m), and of equal breadth. In this he collected the seed, from it there arose a being with a thousand eyes, a thousand feet, and a thousand arrows on the string. He came to his Father Prajâpati, who asked him, 'Why dost thou come to me'? He answered: 'Give me a name. I shall not eat this food, so long as no name has been given to me'." He made this request eight times and got eight names and forms one after another.—Muir IV. p. 345.

The two Brâhmanas above quoted differ as to the order of the names* and forms thus:—

* Independent of these eight names, Agni has eight names used in worshipping him:—1 Agni, 2 Jâtavedas, 3 Sahojas, 4 Ajirâprabhu, 5 Vaisvânara, 6 Naryâpas, 7 Pañktirâdhas, and 8 Visarpin—vide Taitt. Aran'yaka I. 34.

Satapatha Br.		Kaushîtakî Br.	
Name.	Form.	Name.	Form.
1st Rudra	...Fire (Agni).	Bhava	...Waters(Âpah)
2nd Sarva (all)	...Waters (Âpah).	Sarva	...Agni, fire.
3rd Pasupati	...Plants (Oshadhayah).	Pasupati	...Vâyu, wind.
4th Ugra	...Vâyu, wind.	Ugra-deva	...Plants & trees, (Oshadhayo Vanaspatayah)
5th Asani	...Lightning (Vidyut).	Mahândeva	...Sun (Âdityah).
6th Bhava	...Rain (Par- janya).	Rudra	...Moon (Kan- dramas).
7th Mahândeva	..Moon (Kan- dramas).	Îsâna	...Food (Annam).
8th Îsâna	...Sun (Âditya).	Asani	...Indra.

The aim of these two Brâhmanas seems to be to show that the Son God born of Sacrifice and austerity is identical with the Bhargas, Light, of Savitar (Father Prajâpati) that is worshipped by means of Visvâmitra's Gayatrî verse (*Rig Veda*, III. 62, 10):—

We contemplate (or ponder over) that covetable Bhargas of our Father (so that) He might quicken our intellect or wisdom.

Our Father Prajâpati's Light, Wisdom, consists in His having sacrificed Himself and thereby become all the worlds and creatures, by *entering them* (vide pp. 74—76 *ante*). He has become all by enselving and loving them all as Himself. This His aspect as the loving Child in the heart's womb of all is the Son God.

Now the Gâyatrî verse has eight syllables in each of its three feet, counting *nyam* as two syllables, *ni-yam* as the Taittirîyins do;* and it appears to me that among the several names of Goddess Vâk (Speech) in *Rig Veda*

* The syllables are :—

Tat Sa-vi-tur va-re-ni-yam
Bhar-go De-va-sya dhî-ma-hi
dhi-yo yo nah pra-ko-da-yât.

I. 164, 41 (the same repeated in Taitt. Aranyaka I. 9), the name Ashtâpadî ('she of eight syllables') means her aspect as the Gâyatrî metre. Now, as pada means also a word or name, the fact that only eight names are selected for the Son God shows the intention to exhibit Him as Gâyatra alias Ashtâpada, 'He of eight names', because He as Bhargas is the Deity of that Ashtâpadî Gâyatrî which is the verse III. 62, 10 above quoted. Moreover the syllables of the eight names of the Son God according to the Satapatha Brâhmana amount to 22, but as they must be 24 in order to correspond to the 24 syllables of the Gâyatrî verse, it is noteworthy that the other Brâhmana supplies the omission by adding the two syllables de-va to Ugra. So much about the eight *names*. Now about the eight *forms*. The syllables of the words expressing the forms amount, according to Satapatha, to 21, but, according to Kaushîtakî, to 25; but if we read the latter's 'Oshadhayo Vanaspatayaḥ' as the compound word Oshadhivanaspatayaḥ, the number of the syllables of the words expressing the forms also would be exactly 24. These eight forms would represent the whole universe if the waters are taken to mean the stars, the plants and trees the earth, and the food all the creatures.

By these forms the Son God is shown to be Visvarûpa, as He is the In-dweller in them all loving them all as Himself; that is to say that in making a gift of Himself to all forms and creatures He has not given one bit of Himself to one creature and another bit to another, as in that case He would be cutting and limiting Himself; no, He as unbounded Love has given Himself *completely* and *fully* to *every one* of them and so if we count this unbounded Love by the number of the countless creatures in *each one* of whom He is *full*, He is Visvarûpa, Multiform, meaning thereby that He is the One Manifold. In the Rudra Sûkta II. 33 of the Rig Veda, Rudra is called Pururûpa and Visvarûpa. Therefore, to emphasize the fact that He is not the forms themselves but is the invisible Self in them it is said that He has entered them. He is Kumâra, the Child, by

being in the womb of all forms and creatures. This His ninth aspect which as Bhargas, Light, Self; permeates throughout all the letters of the Gâyatrî verse in question as their real meaning—throughout all the eight forms as their Self—is always the incorruptible, unchangeable One however much we may multiply Him, like the figure 9, which is the ultimate figure.* The Mahâbhârata in the story about the birth of Kumâra, in calling Him by several names, calls Him Navaka, the Darling Nine or the Darling New, as nava means both nine and new and ka, an affix often used to denote endearment (as putraka), and the child is the *new* comer. The Son God as the Self is always new, fresh, incorruptible.

The cry indicates that the Child is vigorous (vide pp. 421—423 *ante*); and the fact that the names become the forms clearly means that the Creator's mode of creating the forms is by naming them out.

In the story of the Satapatha, the seasons and the year represent religious time and the religious rites such as the *ishtis* and sacrifices performed in them. These are aspects of God, as He cannot be separated from the spirituality of religious rites and religious time. He is in the moon as the lord of the religious seasons and in the sun as the lord of the religious year personified as Prajâpati. Ushas, who is both the daily dawn in the atmosphere and the yearly dawn in the form of the Rohinî in the sky, represents Sraddhâ or Vidyâ, as her becoming Aushasî denotes. Aushasî means 'she who pertains to the dawn' and seems to me to represent the morning Sandhyâ upâsanâ, by which the knower realizes the Supreme Self in the metaphor of the rising sun as shining in the sky of his heart and removing all darkness—sin and bad desires—and as the Deity to whom he offers himself as an oblation. From the religious point of view,

* Nine is the ultimate figure, as, all figures over and above it are obtained by adding to the figures 1 to 9 a cypher or cyphers or one or other of the same figures; and it retains its character as 9 even if the figures got by multiplying any figures by 9 are added together, omitting cyphers.

Ushas the dawn would be nothing if she is not Aushasî, the Faith and Knowledge of the upâsanâ which ought to be performed at her advent. The seasons are called *Ritus*. But *Ritu* means also the woman's *ritu*; and as the plot of the story is to get the In-dweller as the Son of Religion—of Sacrifice; as according to worldly analogy there can be no conception without *ritu* and *retas* which must, unlike the worldly ones, be spiritual in order to be able to give birth to the spiritual Son; and as in the spiritual world the One that sees no any a t or another reigns, the riddle of the story seems to me to mean this: The One in order to become the Father of *prajâs*, creatures, establishes Himself on the earth, which signifies the sacrificial ground, and He loves Vidyâ who is Himself revealed as His own daughter-wife; the metaphor for all this is the rising sun who at the horizon appears as if seated on the earth and who is loving the Dawn who is nothing else but his own light. So, the dawn, the daughter as well as wife of the sun poetically, is the spiritual lady of light identical with the sun. Similarly the moon who represents self-sacrifice and who is the lord of the *Ritus* is identical with the sun from the standpoint of view of the moon being but the sun reflected. As at the end of every lunar month ending with the new moon the moon meets the dawn lady in his last act of self-sacrifice, this phenomenon is read as if the lord of *Ritus* placed the spiritual essence of self-sacrifice as *ritu* in her (taking *ritu* in the sense of seed, as the gender of the word is masculine). If he does so a couple of six times (and another time whenever there is the thirteenth month), he makes her a well-developed *Ritumatî* fully capable of conceiving the spiritual *retas* of the sun as the religious Year. This would be better illustrated by taking the dawn's celestial form, the star Rohinî. At the Conjunction the sun and moon commence their career seated on the Orion sacrificial ground. The moon meets the Rohinî star every month, and when the Conjunction comes back at the end of the last month of the year, both the moon and the sun meet her and

then the spiritual Son, the lovely enselver of all creatures, is born as Samvatsara, 'He who cries well' or 'He in whom all religious rites or spirituality resides' (vide p. 423 *ante* about these puns). The esoteric lesson taught by the Dawn, the Seasons and the Year is that God is Himself the spiritual Mother, the spiritual *Ritu*, the spiritual Retas, and the spiritual Son. Thus, He has solved the problem of spiritual life from the very beginning of creation, and it will apply to man also if he solves it thus: let him be *Âtmakrîdah* and *Âtmaratîk* (as the *Khând. Up.* VII. 25, 2; and *Mund.* III. 1, 4, say): let him become himself the same lady Faith or Knowledge and place in her the *ritu* of self-sacrifice and the holy retas of the Supreme Self whom he loves as him-Self; and he will be born as the spiritual son fit to be in the Father. True, the story is very naked but we are dealing with old poets and when the inner meaning is understood it removes all indelicacy and the spiritual procreation will put to shame the animal one.

Man must employ his time religiously and become *Ritaja*, Born of Sacrifice. One that goes to the moon by the Smoky Way is destined to be born again and so, if he wishes to become a knower, he, according to the *Kaushîtaki Upanishad* quoted at pp. 121—122 of Professor Max Müller's *Theosophy*, should desire for a birth in a good family, by praying to the moon who is the lord of the seasons thus:—
 "O seasons raise me now in a vigorous man and pour me through a vigorous man into a mother."
 "Then I am born as the twelfth or thirteenth additional month through the twelve-or thirteen-fold father (the year). I know that, I remember that. O seasons, bring me then to immortality. By this truth and by this penance I am a season, a child of seasons. I am thou," i.e. the moon of self-sacrifice. "Thereupon the moon set him free." Then the soul going to Brahman by the Path of Light is asked by Brahman: "Who art thou," and he shall answer "I am a season, and the child of seasons, sprung from the womb of endless space, the seed of the wife, the light of the

Year,* the self of all that is. Thou art the self of all that is; what thou art, that am I."

The riddle of Vidyâ being the polyandric wife of all religious rites, giving birth to their One Son and of her being the daughter of one of them, viz. Prajâpati, makes the Son an issue of sin outwardly, and this myth of sin might have remained in the minds of people if the Father himself had not proclaimed the greatness and glory of the Son by naming Him as the Universe—as the Pure Self that is in all forms.

This all-loving Son is greater than Asat. This saying seems to allude to the old riddle of Asat and Sat. The As-at is God previous to the coming of the universe. He is then ekâkî, single, as there are no creatures yet. Simultaneously with wording out the universe, He loves all creatures as Himself, as 'I am all these', multiplying Himself as the Visvarûpa or Manifold Son that has made a sacrifice or gift of Himself *fully* to *each* creature, in order to love each and all of them as Himself. This His Visvarûpa aspect as Universal Love is Sat, Good, and is greater than As-at, because the latter is single and the former manifold teaching us the good lesson of loving all as Self. The Brihadâraṇyaka (quoted at p. 228, *ante*) says that God did not find love in being ekâkî, alone, and that therefore He multiplied as (the Self of) all creatures and said 'I am all these.'

The other Brâhmana makes Prajâpati Grand Father by making the Son-God the son of His daughter who was wooed by her four heavenly brothers, thus adding the riddle of svasur jâra to that of polyandry. In both the Brâhmanas, the tapas-born Retas represents the Pure Self of spirituality, the same as is mentioned as the tapas-born Retas of Mind in Rig Veda X. 129, 3 and 4. The Taitt. Brâhmana I. 2, 1, 15 says:—*J â t a v e d o B h u v a n a s y a R e t a h , i h a s i n k a t a p a s o y a j j a n i s h y a t e .—*'O Agni Jâta-

* The wife seems to mean Mother Vidyâ, and the Year, Father Sacrifice. About "what thou art that am I," vide p. 458 *ante*.

vedas, thou who art the Retas of Being, sprinkle thou here that which is born of tapas.' The Retas is put in a golden platter to indicate that Rudra, the Son God, is identical with Hiranyagarbha. His description as a being of thousand eyes and thousand feet * identifies Him with the Purnsha of the Purusha-sûkta; and His thousand arrows indicate Him to be the Self who has penetrated all.

The Gopatha Brâhmana, commenting on the Gâyatri verse, takes Bhargas to be Anna, Food (B h a r g e Devasya kavayo 'nnam âhuh). There, food means spiritual enjoyment; so that it is evident that Bhargas, the Son God, is identical with the Ânanda, Joy, of the Taitt. Upanishad.

The Svetâsvatara Upanishad (IV. 12), quoted at p. 461 ante, identifies Hiranyagarbha with Rudra who, we saw, is the Vedic Son-God born in a golden pot. This Son God, the Self, is concealed in man's heart like the sacrificial Fire in the Arani wood. When the heart or mind is well churned (as the same Upanishad I. 14, says:—s v a d e h a m a r a n i m k r î t v â or, as another reading of it says:—â t m â n a m a r a n i m k r î t v â), the Golden Child is born, and the verse asks men to see Him when He is being born i.e. when He is flashing forth. He will not burn unless the fuel of righteousness is supplied (vide 117 ante). He is always latent in all but will not flash forth unless the soul is purified. Rudra is Agni, who is well known in the Rig Veda as Hotar, Rishi, Purohita. So Rudra is Maharshi, the Great Rishi.

Further on in the same Upanishad (V. 2), the Son-God is spoken of as Rishi Kapila who is the Born (i.e. the First-Born); who reigns in all forms; who should be borne (in mind) by knowledge; who should be seen when He is being born (j â y a m â n a m k a p a s y e t). Kapila seems to be Agni, as the name seems to mean the tawny colour of the flame of fire.

* The original is sahasrâkṣaḥ sahasrapât, so that this is clearly borrowed from verse 1 of the Purusha-sûkta.

Rudra, the crier, sounder, is, we saw, specially connected with the *nāma-rūpa* theory of creation. The idea therefore is very appropriate that all the roots of words arose from the sound of Rudra's drum, and in dividing his grammar, the science of words, into eight *Adhyāyas*, Pāṇini seems to have had our Rudra of eight names in view as the Deity to whom the work is to be understood as dedicated.

The author of the *Brahma-sūtras* has divided his work into four *Adhyāyas* of four *pādas* each or sixteen *pādas* in all. His four *adhyāyas* appear to be in imitation of Purusha of the *Purusha-sūkta* wherein Purusha is said to be a whole made of four parts and the *Purusha-sūkta* in the *Rig Veda* has sixteen verses. But the *Purusha-sūkta* of the *Yajur Veda* has eighteen verses. This number may have influenced the division of the *Mahābhārata* into eighteen *parvans* and of the *Bhagavadgītā* into eighteen *adhyāyas*.*

More anterior to these but subsequent to the *Purusha-sūkta*, we have the beautiful *Īśāvāsyā Upanishad* of eighteen verses, the Deity praised in which is *Īś*, the Lord. There can be no doubt that He is identical with our Son-God Rudra, as in verse 16 He is addressed as *Pūshan*, one who makes plenty; *Ekarshi*, the One *Rishi*, Seer; *Yama*, the controller (in the hearts of all i.e. the Deity of the *Dahra-vidyā*); *Sūrya*, the Self in the sun (i.e. the Deity of the *Antarāditya-vidyā*); and lastly *Prājāpatya*, the Son of *Prajāpati*. Verse 15 says that He is *Satya* and *Satyadharman* whose face is concealed in a golden pot. The eighteenth or last verse of this *Upanishad* is the first verse of *Rig Veda I. 189*, used in the worship of *Agni*. It says to this effect:—

O *Agni*! Lead us by good path to Wealth, (as)
Thou knowest all knowledges. Conquer our sin,
who is the crooked-goer. (So) we offer to Thee
over and over again our salutation-word (i.e.
prayer accompanied by bowing).

* The division of the *Rāmāyana* into seven *Kāṇḍas* seems to be in imitation of the *Taitt. Samhitā* which is divided into seven *Kāṇḍas*.

As Rudra is identical with Agni the selection of this verse at the end shows that Īsa, the Son God, who is the Deity of the Upanishad, was clearly meant to be Agni, who as the churned fire is the spiritual Son of the Sacrificers. The plain meaning of the verse shows that even at the time of the Rig Veda when the verse was composed the Rishi took Agni as the emblem of God; for no simple fire can lead us by the good path and conquer our sin. The wealth obtained by conquering sin is the Wealth of the Self. As the Son-God is Sat and Sukṛit and is Svishtakṛit, one who makes our rites well performed, it is well said in the Īsavâsya that man may perform karma, action, till his death, by renunciation (i.e. by renouncing the fruit of action), and by realizing the fact that all universe is enselved by the Lord, and that karma done in this manner will not put him in bondage.

This Upanishad riddles with the words Avidyâ and Vidyâ, Asambhûti and Sambhûti. Each of these words seems to be used in more than one sense. In the case of riddles like these many guesses must be applied in order to find out the hidden meanings. As a guess, the verses 9 to 14 may be rendered thus:—

Those who are attached to Avidyâ (ignorance or unprofitable works) will enter blinding darkness; but even more so will those who are attached to Vidyâ (worldly Knowledge by which worldly benefits are obtained *). (9.)

The wise who have explained this to us mean by Vidyâ and Avidyâ quite separate things (other than those which they ordinarily mean). . . (10.)

He who knows both Avidyâ and Vidyâ together (i.e. here Avidyâ as meaning the 'un-knowing' or 'un-learning' of all worldly knowledges and Vidyâ as meaning real spiritual knowledge of the Self), will cross death by Avidyâ and enjoy immortal (bliss) by Vidyâ. (11.)

* In this lower sense of worldly knowledge Vidyâ seems to be used in Brihadâraṇyaka IV. 4, 3 and 4.

Those who are attached to Asambhûti (the not becoming anything,—the being idle) will enter blinding darkness; but even more so will those who are attached to Sambhûti (to the becoming of worldly pomp or to the animal procreation). (12.)

The wise who have explained this to us mean by Asambhava and Sambhava (the non-becoming and becoming) quite separate things. . . (13.)

He who knows both Vinâsa (destruction) and Sambhûti together, will cross death by Vinâsa and enjoy immortal (bliss) by Sambhûti. . . (14.)

Vedânta-desika who has annotated Râmânûja's Gîtâ-bhâshya and who has written several independent works on the system of Visishtâdvaita says in his commentary on the Îsâvâsya that Vinâsa means the destruction of all worldly desires and sin and that Sambhûti means the upâsana of Brahman by means of which Brahman is attained, and that this Sambhûti is the same as is spoken of as:—*Ēta m ita ħ pr ety â 'bhi-sambhavitâ 's mi* (*Khând. Up. III. 14, 4*) and *Brahma-lokam abhi-sambhavâmi* (*ibid VIII. 13, 1*). Thus, Sambhûti seems to be the spiritual birth of the soul, obtained by the upâsana contemplation of the In-dweller, the Golden Son, in the heart's womb of all creatures. The teaching of this spiritual birth Sambhûti is quite appropriate in the Upanishad of Îsa, Prajâpatya, the Son of Prajâpati—that Golden Son who is Bhûtapati, the lord of those who are born spiritually.

This Son Agni Mahâ-deva is the bellowing Bull that has entered all the mortals (*Rig Veda IV. 58, 3*). He is Visvâyû that has gone into all the caves or hearts (*Rig Veda I. 67, 3, vide p. 398 ante*). In other words He is Visvarûpa, the multiform and yet the One. He is the one fire that is maintained in the houses, hearts, of all sacrificers. As Agni is identical with Rudra, one of the Rudra-sûktas of the *Rig Veda*, viz. II. 33 mentions Rudra as Îsâna, the Lord, who is Puru-rûpa and Visva-rûpa, both meaning that He is Multiform (verses 9 and 10), and as the lion-like

Youth seated in the garta (verse 11). Garta means the pit and may be taken to mean here the fire altar, representing esoterically the sacrificer's heart. He is the youth because He is the strong Son-God, able to kill all the dark passions, His youth should be taken to be a metaphorical expression denoting the spiritual vigour and strength of the formless Infinite Son that is in all forms. This Visvarûpa Rudra is identical with Indra who, according to the Rig Veda, has become multiform (p. 338 *ante*) and who is another aspect of the valiant Son of Sacrifice Prajâpati. In Rig Veda X. 99, 7, Indra is called Asmat Sujâta, 'Our lovely Son'; and the Taitt. Brâhmana III. 7, 7, 8, has a verse in which the sacrificer addresses Agni thus:—

I am thine and Thou art *this* (Wealth of) mine. Thou art my *yoni*, womb, and I am thine womb. Being mine, O Agni, carry my oblations. Thou art, O Jâtavedas, the Son that achieves the World for the father.*

O Agni, be seated in thine own place.—

'Agne svâm yonim âsîda.'

Agni is the womb in which the sacrificer is born spiritually vide p. 330 *ante*. The sacrificer is Agni's womb or place, because Agni is symbolical of the Son-God cherished in his heart's womb. As Agni represents the spiritual Son, the Self, it is this Son who is Lokakrit, the achiever of Heaven, to the father, the knower, that has kindled Him in himself. The Mantra used in making âtmasamâropana of Agni i.e., establishing Agni mentally in one's own heart (vide p. 361 *ante*) says:—

O Agni, who art the Self (of me and all)! That (spiritual) form of thine which is fit to be sacrificed, with that (form) do thou ascend (my) self (mind or heart), making for us all those Wealths in abundance which are fit for men. Becoming Sacrifice, be thou seated in (me who am)

* The original of the latter part is this:—
'Putrah pitre loka-krit Jâtavedah'

Sacrifice; in (me who am) thine own womb or place. Born (or rising) from the (sacrificial) ground, come on, O Jâtavedas, (into me) together with thine home (the altar).*

This mantra is found in the Taitt. Brâhmana II. 5, 8, 8; and the Taitt. Samhitâ also (III. 4, 10, 5) quotes it and says that by it the sacrificer places Agni in himself (âtman samârohayate) and that the sacrificer is the womb for Agni (yajamano vâ Agner yonih). Agni's yajñiya form, which is fit to be sacrificed, is identical with the primeval Purusha alias Yajña, the Victim, that was sacrificed according to the Purusha-Sûkta. The sacrificer, by realizing this Agni as his spiritual Life—the Self—and by placing Him in himself, becomes Sacrifice (self-sacrifice) and so he too calls himself Sacrifice. Thus the whole altar glowing with the sacred fire is placed in the knower's heart at the end of the rite; and when he worships the sacred fire again he says the next mantra "Upâvaroha Jâtavedah", &c., by which he beseeches Agni-Purusha in the heart to descend from there into the fire in order to carry his oblations to the gods.

Thus Agni-Rudra is the In-dweller Purusha, the formless Infinite Self in the heart's womb of the knower. *Siva-Liṅga* Vishnu, from vis, to pervade or penetrate, is One who has penetrated Himself into *and* *Sipivishṭa*. all creatures and things and Vishnu is one of the names of Agni. There are two kinds of creation, spiritual and animal. Those who are blind to the former think that creation takes place simply by animal lust and union of the sexes and that there is no higher power (Bhagavad-gîtâ XVI. 8). Their world extends from the stomach downwards, as they indulge in gluttony and lust.

* It is worth quoting the original in full:—

Yâ te Agne yajñiyâ tanûs tayehy ârohâ 'tmâ 'tmânam
akkhâ vasûni krinvann asme naryâ purâni
Yajño bhûtvâ yajñam âsîda svâm yonim
Jâtavedo bhuvah âjâyamânah sa-kshayah ehi.

To them even the holy name of Prajâpati, the Genitor, means nothing more than the *j a g h a n y a* member* and they likewise degrade Vishnu-Purusha from the lovely In-dweller to simply purusha, man, and then to man's sex. As a contrast to this purusha of animal creation and in order to entice souls to the Purusha of spiritual creation, the same names of purusha and yoni are employed but their locality is lifted up to the heart which, being alike in man and woman and therefore sexless, gives a new meaning altogether to them; namely the Self as the sexless Purusha glowing as the sacred fire in the sexless womb of the altar of Vidyâ or Sraddhâ, Knowledge or Faith. Similarly the word *retas* in the *j a g h a n y a* sense is the seed of animal creation; but lifted up to the region of the heart it means the *Rig Vedic* Mind's Retas or Supreme Self's effusion of sexless love by realizing which the knower also creates himself spiritually as the One-Manifold in order to love all creatures as himself. 'O ye men! Here is the Purusha who is the formless Self in the puras, bodies, of all creatures, who is sexless, who, nevertheless, is the most valiant youth conquering all by loving all creatures as himself and thereby leaving no second or enemy to war with, who is most manly, putting down all sins and temptations. Realize Him as your spiritual manliness and procreate yourselves in the womb of Faith or Knowledge.' It appears to me that the Liṅga symbol that is embedded in the stony seat and worshipped in Saiva temples represents esoterically the lovely Purusha established as the sacred Agni in the womb or altar of the hearts of all knowers. Even Brâhman ascetics of the great Smârta community, who have studied the Vedânta and renounced home and all worldly desires pay reverence to the Liṅga, which they would not do if there was anything sexual in it. In some temples the Liṅga is called Jyotir Liṅga, Symbol of Light, and Âkâsa-Liṅga, Symbol of Sky, meaning thereby that the God worshipped is Formless and Infinite like the sky. Phallas-worship

* The dictionaries give this meaning also of Prajâpati.

seems to have prevailed among other ancient nations also. According to Webster, the Phallas-symbol was carried in procession in the Bacchic orgies, or worshipped in various ways. I cannot bring myself to believe that a nation, which in other respects was highly civilized, worshipped the Phallas-symbol as meaning only the emblem of the generative power in nature. To worship that power no religious teaching or symbol is necessary. Even beasts know that kind of worship. At all events, so far as the ancient, riddle-loving, Sanskrit-India is concerned, the Liṅga-worship seems to me to have been invented as an etymological Vedāntic riddle by pondering over the Vedic ritual of placing Agni-Purusha in the womb of the heart. The double meaning of *purusha* and *yoni* is at the root of the riddle, which seemingly is gross and sexual but really sublime and spiritual.

Another Vedic name which is likely to have contributed to the riddle is *Sipivishṭa*. This, according to the *Rig Veda*, is one of the names of *Vishṇu*. Addressing Him as *Sipivishṭa*, verse 7 of VII. 99, says:—

“O *Vishṇu*, unto thee my lips cry *Vashat* !
Let this mine offering, O *Sipivishṭa*,
please thee.” (Griffith).

Then verse 6 of the next hymn (VII. 100) says enigmatically:—

Kim it te Vishṇo parikakhyam bhūt
pra yad vavakshe ‘Sipivishṭo asmi’.
Mā varpo asmad apagūha etad
yad anya-rūpaḥ samithē babhūtha.

“What was there to be blamed in thee, O *Vishṇu*,
when thou declaredst, ‘I am *Sipivishṭa*’?

Hide not this form from us (nor keep it secret), since
thou didst wear another shape in battle.” (*Ibid*).

Even very old authorities have differed as to what *Sipivishṭa* means. In Muir IV. pp. 87, 88, 504, 505, 506, are quoted all those authorities both Vedic and others. Of them, *Yāska* quotes the words of *Aupamanyava* to the effect

"that there are two names of Vishnu—Sipivishṭa and Vishnu: of which the former is kutsitârthīyam, i.e. it has a bad sense." Yāska tries to explain the bad sense as "sepa iva nirveshṭitaḥ," which is rendered by Muir as "enveloped like a private member." Then giving up the bad sense altogether Yāska says that *sipi* means a ray of light and *sipi-vishṭa* 'one who is enveloped by rays.' According to Amara the name means Mahādeva as well as one who is bald-headed, leprous, or having a skin-disease. According to Apte's Dictionary *sipi* means a ray of light, skin or leather, and water, and *sipi-vishṭa*—(1) pervaded by rays, (2) bald-headed, (3) leprous, (4) a man without prepuce or foreskin, (5) an epithet of Vishnu and Mahādeva.

I think the original meaning of *sipi* is skin and of *sipivishṭa* skin-covered. The two names Vishnu and Sipivishṭa should be viewed together as throwing light upon each other. Vishnu is the Purusha that has entered into all creatures as their Self—as their real Life; and as our puras, bodies, into which He has entered are of skin the riddle is that He is Sipivishṭa, skin-covered or concealed in leather bags! The Rig Veda says that Agni has gone into cave and cave, meaning thereby that He is in the heart's womb of all (vide p. 495 ante). It also says that the One is the âbhu, germ or kernel concealed in the husk (p. 441 ante). Varying the metaphor, He is the delicious fruit concealed in the outer skin and therefore Vishnu is Sipivishṭa. In calling Him so, the poet obviously aims at the pure unalloyed naked Gold, the Self that is within him, like the sword in the sheath—naked because, being the One He has no second, for He has become all. He is in the sheath, yet not confined to or limited by it, for He is anor anīyān mahato mahīyān. When ignorance limits man to his single body and makes him look upon all others as aliens and hate and despoil them, then Vishnu's true rūpa springs forth as the hero on the battle-field and demolishes man's limitedness and makes him grow beyond his body and love all creatures as himself. Vishnu's glorious rūpa in the battle-field is His

being the One-Manifold. Man should see this Visvarûpa of Vishnu by the eye of knowledge in order to enable him to conquer his internal enemies, even as Arjuna saw it by the grace of Krishna on the battlefield of Kurukshetra. Thus, the metaphorical name Sipivishta indicates Vishnu's *spiritual* nature as the lovely In-dweller, but taken literally any gross thing skin-covered, and for that matter that which is covered over by the prepuce, comes in to claim the name ; and this is evidently the vulgar sense of it which is spoken of by Aupamanyava, and which probably existed even in the days of the Rig Veda. Therefore, entering into the spirit of the poet who no doubt is aware of both the high and low sense of the name, let us say, ' O Vishnu, there is nothing in your name Sipivishta which you need be ashamed of or hide from us, for I take the name in its high sense. You are Sipivishta by being in my heart at the chest, the outer covering of which is skin. You are my Self. You are in my body like the sword in the sheath or the arrow in the quiver. Though you are in the body, still at the time of action your true rûpa is seen as killing it—that is as removing the limitedness that arises by my mis-thinking that I am no other or greater than the body in which I am.'

Such is Vishnu who, according to the Dahra or Hârda-vidyâ, is to be realized and worshipped in one's own heart. But, according to the Antarâditya-vidyâ, the same all-pervading Vishnu is placed in the grandest and brightest of our seen things, namely the sun. It is not the sun that is worshipped but the Self in the sun or in the metaphor of the sun ; and as the same Sipivishta of the heart is mentally seen in the sun, the sun's rays or light is as it were the sîpi or skin which envelopes the Self in the sun, and therefore, it appears to me, Sîpi-vishta came to mean ' one who is encased in rays or light.' The gifted Seer of the Îsâvâsya-Upanishad looking at the sun in order to see the Self in that orb says:—

The beautiful visage of (my) Truth (Self) is
concealed in (this) golden vessel, (the sun). There-

fore, O thou Pūshan ! Open thyself out, for the purpose of my seeing the Satyadharman (the Self whose quality is truth). O Pūshan ! O the One Seer ! O Yama ! O Sūrya ! O Prajāpatya ! (vide p. 493 *ante*). Withdraw thy (dazzling) rays and light, so that I may see thy glorious rūpa. He who is this Purnsha (in the sun), He I am !

Thus He is enveloped by rays or light. Even light which is the grandest seen thing becomes a husk to Him. The concluding exclamation is to be understood as having been uttered after mentally seeing and realizing the spiritual beauty and glory of the Supreme Self who by unbounded love has become all creatures in the sense that he loves them all as Himself and when thus He has become me and you and all, it would be sacrilegious to say, 'no, I am not He.' So, the sage exclaims 'He I am.' On the part of the Supreme Self it is *always* true that He by His unbounded love is you and I and all. On my part also the saying 'He I am' will be quite true when I realize Him, my Self, by loving all as myself.

As the object of the name *Sipivishṭa* was to signify the bare thing inside a covering, it came to mean one who is bald-headed, or one who is bereft of hairs and one who is a leper or has a skin disease, as the skin of such a man is not favorable to the growth of hair. As already observed, a metaphorical name invented to indicate a most beautiful spiritual thing comes to mean even an ordinary ugly thing if taken literally.

One of the names of God Siva is *Digambara*, 'He who is naked.' This name should I think be taken to indicate that He as the One Self is the unalloyed naked Truth to be learnt by all knowers and ascetics. The *Rig Veda* X. 136, 2, speaks of *Munis*, who are *vâtarasanas*, girdled with wind. Whether they were human beings or the solar rays darting to us through the atmosphere and therefore fancied to be wind-girdled, is not clear. According to the *Taittirîya Âranyaka* II. 5, the *Vâtarasanas* were certain *Rishis* who

were sramanas or those who practised mortification, and ūrdhvamanthins or those who churned their soul so as to overflow as upward love and who saw a certain Sūkta of the *Rig Veda*. 'Girdled with wind' gives the idea of having nothing but air to cover the loins with. The soul should be kept pure and transparent, unalloyed and naked, and it should clothe itself by pure, transparent, naked truth, like a ray of light and the air through which it passes, as if clothed by it, both of which are pure and transparent. As the *Khândogya* Upanishad says (vide note at p. 475 ante), if a man is "false minded having covered his true Self by a falsehood," he is burnt and killed in the fire ordeal; but if he is "true-minded, having covered his true Self by truth," he is not burnt but is delivered. There may have been naked ascetics named Sramanas even before the rise of Buddhism and Jainism, whose ascetics appear to have adopted the name, which since then came to be applied to them exclusively; and even now the Jain ascetic in southern India is quite naked. It is not by simply casting off all clothing that the soul is kept pure and naked. It is as it should be that the good sense of the Brâhmans rebelled against digambara asceticism and made their ascetics cover themselves in kâshâya or mud-coloured cloth, to show that they do not care for nicely dyed or washerman-washed cloths but are content with the colour of Mother Earth, who as kshamâ and sarvamsahâ is the emblem of patience and fortitude. The Srîvaishnava ascetic does not shave his sikhâ or lock of hair nor dispense with his sacred thread, yajñopavîta, and the Sandhyâ worship in which the Gayatrî verse is repeated. The Smârta as well as the Mâdhva ascetic gives up these and is clean-shaved, while the Jaina ascetic goes the length of getting his hairs pulled out one by one by the root from his head and face, and if I am rightly informed, his attendant keeps up saying "Parama-sukha!" or "Extreme happiness!" all the time the operation is going on. Perhaps it is etymological

justice to the epithet of *sramana* worn by him that he should regard mortification as happiness, but a head thus made bald in the most solemn manner which religious faith can dictate tempts the question, Is it a literal illustration of Vishnu *Sipivishṭa*, the Bald*? The tri-*danda* of the *Sri*vaishnava ascetic, the *ekadanda* of the *Smārta*, the *kāshāya* common to both, the partial or complete nudity, the partial or complete shaving of the head, these and many other outward marks of asceticism may have their own meanings and be useful so long as those meanings are understood and practised; but, in the words of the Buddhist ascetic in the eighth act of the *Mrikkhakatika* drama, 'Head is shaved, face is shaved, but *kittam* (mind) is not shaved, what then is shaved?'

About the meaning of *Sipivishṭa* as a leper, it seems to me to be esoterically at the root of a story found in the southern version of the *Mahābhārata*-*Adiparvāntargata*-*Vaivāhikaparva*, which *Nīlakanṭha* has omitted to comment upon, saying that it is a story of *Jaimini-Bhārata*. According to it, *Draupadī* who was born from the fire-altar was, in her former birth, *Nālayani*, the daughter of *Nala*. She married a *sthavira*, very old man, named *Maudgalya*. He was a loathsome leper, yet she loved him and ate daily the remnant of food left by him. One day his diseased *aṅguṣṭha*, thumb, dropped into the food, yet without any disgust she ate the food. *Maudgalya* was so much pleased with her that he at once changed his old form into five youths corresponding to the five flowery arrows of *Cupid* and loved her in the *Svarga* of *Indra*, in the orbs of the sun and moon, and on *Mount Meru*, going there at will. Such is the substance of the story. To love a husband however ugly he may be, and equally well in happiness and misery, is the duty of a chaste wife. So far it is plain. But the riddle comes when it is said the husband

* There are scholars who consider Jainism to be much older than Buddhism. In those ancient times Jainism may have imbibed many *Brāhmanical* ideas and developed them in its own way.

became five. In the Khândogya-upanishad (III. 13) the five prânas viz. prâna, vyâna, apâna, samâna, and udâna are respectively identified with the eye as sun, ear as moon, speech as Agni (fire), mind as parjanya, rain, and vâyu or breath as Âkâsa, and these are called the Five Brahma-Purushas, who are guarding the doors of the Svarga-loka. Now *sthavira*, the word used to denote Maudgalya's state, means not only old, aged, ancient, but also firm, fixed, the ever-existing, and is a name of the Supreme Self Brahman. The Vishnu-sûkta VII. 100, of the Rig Veda, in which Vishnu is called *Sipivishṭa* says Vishnu is *sthavira*. I take Maudgalya to be the eternal, incorruptible Self. Maudgalya is derived from *mudgala* and by dividing it as *mud-gala* it would mean the joy-drip, the Drip or Drop of Joy, which the Self as *Ânanda-Rasa* is. The drop sense of the name may be detected in the dropping of the thumb, which, in the phraseology of the Upanishads, means the Self residing in the *aṅguṣṭha-mâtra* heart. If we take the Self Vishnu as encased in an old *tapasvin* who has little flesh in his body and who presents the appearance of being a shriven skin, He is *Sipivishṭa*.* To this oldness of *Sipivishṭa* is added the leper sense of the name, in order, I think, to indicate that the worldly people shun the secondless Self as they do a leper, who thus shunned is left alone. The Self is as it were left alone, because by loving all as Self He has no second. This is a paradox meaning that He is not alone but the One in all. He is *Pūrṇa*, Whole. On the contrary it is the worldly man who is really alone by limiting himself from others whom he hates and robs and by whom he is hated and robbed; he is alone and in fear as *against* so many, whereas the Self is full and fearless. But so long as man is not enlightened he shuns the Self. But there is one Lady who always loves the Self and she is *Vidyâ*, Knowledge. He is the Ancient and therefore Old.

* At p. 506, Muir quotes Satap. Br. XI. 1, 4, 4, where *sipitam* is used in respect of an offering made otherwise than in its prescribed time. Such an offering becomes in its effect withered, shriven, mere skin without kernel.

but at the same time He is New or Incorruptible as the Rig Veda I. 156, 2, says that Vishnu is Pūrvya and Navīyas. When Vidyā loves Him so well He must love her in return, and His love is so full that He becomes fivefold. We have our eyes and ears, &c. located in parts of the body. Not so He : He is all-eye, all-ear, all-speech, all-mind, all-breath, seeing, hearing, speaking, minding, and breathing none but her ; in short He is She.

About the Vedic explanation of Sipivishṭa, the Taitt. Samhitā II. 5, 5, 2 (quoted in Muir's work, IV. p. 504) explains the name thus:—Yajño vai Vishnuh, pasavah sipih, Yajña eva pasushu pratishṭhati. This means:—Vishnu is Sacrifice, the victims are sipi, Sacrifice stands in victims. The Vâjasaneyā Samhitā speaks of Rudra as:—Sipivishṭāya Vishnu-rûpāya, that is 'saluation to him who is Sipivishṭa in the form of Vishnu,' and the commentator Mahîdhara explains that Sipivishṭa means 'One who is the Antaryāmî in all creatures' (*ibid* p. 505). The Tândya Brâhmana says:—Eshâ vai Prajâpateh pasusṭhâ tanûr yat Sipivishṭah (*ibid* p. 506). This means that Sipivishṭa is that (spiritual) form of Prajâpati which is in victims. These Vedic texts taken together establish the identity of Vishnu, Rudra, and Prajâpati. We are all pasus, victims, at the altar of Self-Sacrifice. Vishnu is Sacrifice, the Victim, because He was sacrificed according to the Purusha-Sûkta Prajâpati is Sacrifice because He sacrificed Himself. Therefore as Sacrifice He resides in the hearts of all. So we may say Sipi-visṭa is Pasu-visṭa. To indicate that the Antaryāmî is Sacrifice and that man should become an oblation at the altar of Self-Sacrifice the word pasu seems to be selected as synonym for sipi. Moreover pasu as contrasted with sipi has the advantage of the pun derived by the transposition of s and p, like the name Pasyaka for Kasyapa. Rudra alias Siva is well known as Pasupati, and as sipi is pasu and as the Satarudriya popularized Sipivishṭa as one of his names, so much so that Amara applies it to Him and not to Vishnu, it seems to have contributed its quota of

riddle about Siva-Liṅga.

About the sense of sipi as water, Bhatta Bhâskara Misra (Muir *ibid*, p. 505) quotes a text from the Skandapurâna to the effect that sipi means both water and rays and that as Savitâ (Father Prajâpati) has entered into them He is called Sipivishṭa.* The derivation made in the text is fanciful. The aim is to force sipi to mean not only rays in order to grasp the Self in the sun but also water in order to show that the Self Sipivishṭa is Nârâyana, 'one whose abode is the waters'. All the heavenly bodies as well as all the creatures are drops of our Father and He is in them all.

Now it may be asked, where is there any authority to show that the Liṅga-symbol means what I have taken it to mean? I shall quote two authorities, which themselves are riddles to be unriddled.

The Vâmanapurâna quoted under the word Siva-Liṅga in the Vâkaspatya says to the following effect:—

Pursued by Cupid, Siva ran to the forest where the (Seven) *Rishis* and their wives lived. He begged food of them (this shows that Siva went there as an ascetic). In consequence of Cupid's action, as soon as the wives saw Siva, they, excepting Arundhatî and Anasūyâ, ran after him mad with love. The *Rishis* said, may his Liṅga fall down. It fell, becoming so great that neither Brahmâ nor Vishnu was able to find its limit. The gods agreed to worship it, and it assumed the form of a golden Liṅga of a small size. Since then Liṅga-worship was adopted by all the castes.

The Liṅga which is small and at the same time infinitely great can only be the Purusha of the heart who is anor-
anîyân mahato mahîyân. He is the Self identical with Brahmâ or Vishnu and so they know Him to be limitless, infinite. Asceticism that has renounced home and all worldly

* Saityât sayanayogâd vâ sipi vâri prakakshyate; tatpânâd rakshanâd vâ 'pi sipayo rasmayo matâh, teshu pravishtah Savitâ Sipivishṭa ihokyate.

desires is sexless and its *liṅga*, sign, of vigour is the Self. We have seen that Agni is *Kâma* (p. 442 *ante*). He as the Son God in the heart of the knower is the most beautiful Cupid that makes His votary *Satya-kâma*. The *Rishis* are the purified senses (vide the essay on the Seven *Rishis*). In the essay on *Arundhatî* we will see why she is always represented to be firm in her chastity. So is another paragon of chastity, *Anastâyâ* (about whom vide the essay on *Atri*). So, not liking to take poetical liberties with these hallowed names, the poet makes the other wives to fall in love with *Siva*. I take them to be the *Rishis* themselves as females in order to fall in love with *Purusha*, the Man outwardly, but the formless In-dweller esoterically. *Purusha* is the Truth of the *prânas*, senses (vide p. 468 *ante*). Outwardly the *Purusha* in the sense of the male sex falls but esoterically the *fall* is a pun upon *pat* and signifies the Infinite Self's *flight* everywhere as a free bird. Thus the story indicates *Siva* to be sexless and the *Liṅga* to be a symbol of the Infinite *Purusha*, whom the purified senses of the knower realize as their Truth.

In the concluding part of the *Sauptika-parva* of the *Mahâbhârata*, *Vâsudeva* says to *Yudhishtira* to the following effect :—

Mahâdeva (*Siva*) is the beginning, middle, and end of all. By his power the whole universe acts. I know him intrinsically (*tatvena*). *Pitâ-maha* (the Great Father *Brahmâ*) wishing to see beings created asked *Prathama*, the First (i.e. *Siva* as the First-Born of *Brahmâ*), to create them soon. But *Mahâdeva* seeing the sinfulness of beings (i.e. not liking to create them as sinful beings) performed *tapas* in water for a long time and did not come out although *Pitâ-maha* waited long. So the latter created from his mind another (son) as the creator, who told him 'I shall create if there is no elder brother to me'. *Pitâ-maha* said 'There is none, for *Sthânû* (a name of *Mahâdeva*) is immersed

in water. So you do create.' Accordingly he (the second) created the seven patriarchs, Daksha and others, and other beings. As soon as they were created they went to eat him as they were so very hungry. He ran to Pitāmaha for protection and for food to them. He gave them food consisting of non-moving things (vegetables, fruits, corns, &c.) and moving creatures, the weak for the strong (durbalāni balīyasām), and they multiplied. Then the First came out from water and seeing the different kinds of creatures and their multiplication by their own (animal) vigour, he got angry, removed his liṅga and placed it on earth. Pitāmaha asked him why he did so. He replied, 'The beings having been created by another what is the use of this to me?

Tapasâ 'dhigatam kâ 'mnam
prajārtham me Pitāmaha!

Oshadhyah parivarteran
yathaivam satatam prajāh.

By my austerity (in water) food has been obtained for the beings, (so that with it) they may rotate like the plants for ever (i.e. from plant the seed and then from seed the plant and so on).'

So saying he went away to Mount Mūjavân.

The translation of the verse above quoted is in accordance with the commentator Nīlakantha, who explains that Pitāmaha is Īsvara (the saguna aspect of Brahman as understood by the Advaitins), that his second son is Katurmukha-Brahmā; that it was really by Mahādeva's austerity that the food obtained by the creatures arose; that he put down his Liṅga in order that people might worship it and obtain siddhi; but that as they disregarded it saying 'the rotation goes on by one thing producing another and such being the case what have we to do with (the idea of there being at all any) God?' he went away from them.

It appears to me that Pitāmaha is identical with the Vedic Father Prajâpati and that Mahâdeva is the Vedic Son God, the First-Born of *Rita* or Sacrifice. Mahâdeva as the First or Number One Son should be viewed in this story in the light of the Vedântic Advaitam or Ekam—that One Self who by loving all creatures as Himself has no dvitîya, second. The other son being Dvitîya or the Second signifies the Vedântic Dvaitam, who therefore is the root of the dvaitic state in which the creatures look upon each other as ‘not I’ but as anyat, another, that is to say they selfishly exclude each other and thereby limit themselves and go on despoiling and eating each other under the rule of might is right. This kind of food, selfish enjoyment, the weak for the strong, could never have originated from Mahâdeva’s tapas. Anything born from austerity can only be holy and good and not the beastly food described. What then is the food got by His tapas? He Himself. His going into the waters indicates that He is Nârâyana in the deep depth of man’s heart and from that depth He reveals Himself to the knower as his spiritual Food. The knower’s enjoying Brahman is called his eating Brahman (“atra Brahma samasnute,” *Katha*, Up. VI. 14; and *Brih.* Up. IV. 4, 7). We have seen that Agni-Rudra is identical with the Bhargas praised by the sacred Gayatrî; that as such a Gâyatra He is the Son God praised by the Satapatha and Kaushîtakî Brâhmanas and that according to the Gopatha Brâhmana sages say that the Bhargas is food. So many attempts have been made by the old sages in order to force the etymology of the hallowed name Purusha to mean all what the Self is. He is Purusha because He has been from before (p. 445 *ante*). He is Purusha because being the Before (i.e. the Ancient) he burnt up all sin (p. 399 *ante*). He is Purusha because He is in all puras, bodies, which is the ultimate settled meaning of the name. Now by making another fanciful derivation as puru or pûr, much or full, and a sa, eating, the Purusha would be Abundant Food. That is the Food thrown down. Outwardly it is purusha in the vulgar sense for the ungodly

people whose food, enjoyment, is in sexual pleasures and in things that are conducive to them. But to the knower it is sexless, pure, spiritual Food. I would translate the verse thus :—

By my austerity (in water) Food (the Self) has been obtained for the purpose of (spiritual) issue [thinking that otherwise] the people might rotate like the plants for ever.

But there is one plant by drinking the juice of which in the Soma sacrifice immortality is obtained and there is no more rotation. The fact that Siva goes to Mount Mûjavân should, I think, be taken to indicate that He is in the form of the Soma plant there. Siva is well known as Soma. In the *Rig Veda* X. 34, 1, Mount Mûjavân is celebrated for the finest Soma plants grown there (vide Mr. Griffith's note at p. 169 of his *Rig Veda* Vol. IV.) Thus the story seems to indicate that Siva is Food in the shape of the Soma to the sacrificers and Food in the shape of Purusha to the knowers. The former is Vedic Food confined to the priestly class, and the latter, symbolized by the Liṅga, is Tânttric Food, available to all classes.

I have elsewhere (p. 362 *ante*) said that the Liṅga, taken together with the Bull placed before it, is simply the meaning of Puruṣhottama.

There is nothing objectionable in the shape of the Liṅga as it is worshipped in India. It is a cylindrical stone, without the shape of any living thing carved on it, and so, it may be taken to symbolize the One eternal Life, having no form or shape and yet being Purusha or In-dweller in all forms. We may metaphorically say that He is this or that; but at last we have to confess that He is *Neti Neti*, 'Not thus', 'Not thus'.

Thus in this essay on Creation I found it necessary to say all about what in my opinion is the meaning of Siva-Liṅga so strangely connected with a story about creation which has just been explained. In the *Rig Veda* each of

the deities that are praised is more or less supreme and it is said in I. 164, 46, that sages call the One Sat many ways as Indra, Mitra, Varuna, Agni, the heavenly bird Suparna, Yama, Mâtarisvâ, &c. Thus philosophically all the deities are but so many names of the only One God. But still as they are worshipped with distinct offering to each in the Vedic rituals they are popularly distinct deities with some sort of gradation among them. Of all the Vedic deities only two, Vishnu and Rudra in his mild aspect as Siva, have survived as being each to his respective votaries the Supreme God or, as the majority of the Hindus hold, the two are really One—a fact which is proved by there being so much of Vishnu in Siva-Liṅga. These two are Vedic gods and the reason why the Paurāṇics have glorified their pre-eminence is that it has its basis in the Vedas. The Vedic Creator would be nothing if He is not at the same time One who has *entered* into all (*tat srishtvâ tad evâ 'nuprâvisat*) and this aspect of Him no name other than Vishnu expressed so well. Therefore this etymological force of Vishnu as One who has *entered* into all seems to be the cause of His eminence coupled with the fact that He is very clearly identified with Purusha alias Yajña or Sacrifice. The Vedic texts which have contributed to the idea of Vishnu's supremacy will be brought together in another place. It came to be thought that Rudra cannot be the Supreme God, as the Vedas speak of his having been anapahatapâpmâ (not freed from sin) until eight names were given to him by his father Prajâpati (vide Satp. Br. quoted at p. 484 *ante*). But those eight names, comprising as they do the whole universe, coupled with the explicit statement that Rudra's ninth aspect as Kumâra, Son, is invisible, by reason of His having *entered* into all the forms, prove His supremacy and the idea of 'not freed from sin' is simply a paradox (p. 491 *ante*), though it must be confessed that unless the existence of paradoxes in our old works is admitted such expressions as that Rudra was anapahatapâpmâ are difficult to get over.

I have tried to show that Rudra is the Bhargas contemplated upon by the sacred Gâyatrî (p. 486 *ante*). Bhargas is a sakârânta neuter word. In the classical Sanscrit one of the names of Rudra is Bharga—an akârânta masculine word. It appears to me that the Vedic Bhargas was purposely changed into the masculine Bharga in order to show that Bhargas should be viewed as Purusha, outwardly man, but esoterically the formless In-dweller.

For the same reason the Vedic sakârânta neuter Haras seems to have been changed into the akârânta masculine Hara which is one of the well known classical names of Rudra. The Taitt. Brâhmana II. 2, 10, 2, says that there was this Haras, valour, in Prajâpati which is in this Âditya (sun),* and that obtaining it from Prajâpati Indra became the adhipati or lord of the Devas. It appears to me that the same Bhargas of the Gâyatrî verse is spoken of here as Haras. That which is in the sun is the Purusha in the sun. Obtaining Him as his Valourous Self, Indra becomes great.

I shall next say a few words regarding the symbols worshipped in Vishnu temples premising that Vishnu-worship. in all cases of symbolism whether connected with Siva or Vishnu the knower has to go from the outer aspect of the symbols, which sometimes are strikingly paradoxical, into the real meanings which they were designed to suggest to his mind.

It is not a tortoise that is worshipped as Vishnu. The tortoise Kûrma is also called Kasyapa which name, construed as 'one who drinks kasyam', would mean Sacrifice Vishnu as the drinker of the sacred Soma juice. Vishnu is not only Father Prajâpati as Sacrifice Kasyapa but is Himself the Self-Born Son as Prajâpati's Juice. With a pun upon kârma, He is Visva-kârma, the *maker* of the universe, who by means of His grand Arunaketuka sacrifice creates the universe and sustains it by *entering* into

* "Atha vâ idam tarhi Prajâpatau hara âsit yad asmin Âditye".

every creature or object as Purusha—that Purusha who, like the tortoise in its shell, is concealed in all puras, bodies, creatures (pp. 446 and 447 *ante*). Kasyapa's wife is Aditi, who is the altar Vedî, and as the altar is the only portion of Mother Earth cared for by the sacrificer for his spiritual birth she is his whole earth called Kâsyapî. This is how I would account for this name of the earth and also for the idea that the earth is Vishnu's wife. And when it is said that from Father Kasyapa and Mother Aditi Vishnu was born as Son Vâmana who as Trivikrama measured the whole universe by His three strides, we have the beautiful Son aspect of Vishnu, Born from Sacrifice and pervading as the In-dweller throughout the universe. Likewise I would account for the earth's another name Vasudhâ or Vasum-dharâ by suggesting that it was originally intended to be applicable to the altar Vedî which contains the sacred fire Agni, the sacrificer's Vasu, Wealth (p. 158 *ante*). And as Vasu means also Sacrifice,* we have it that Aditi and Kasyapa became Devakî and Vasu-deva and obtained Vishnu-Krishna as their Son. More will be said about this in dealing with Vishnu's Vâmana and Krishna incarnations.

It is not a wild boar that is worshipped as Vishnu; but with a pun upon Varâha, that word is applied to Sacrifice-Vishnu as meaning the âhartâ, bringer, of vara, the sacrificial ground Vedî (p. 352 *ante*). More will be said about the paradoxical Boar when dealing with the Purânic story about His bringing up the Ocean-submerged earth for Creation to take place on her—esoterically the altar Vedî (Vedirûpâ bhûmih) for the purpose of spiritual Creation.

It is not a half-man and half-lion that is worshipped as Vishnu; but this strange combination denotes Vishnu to be Purushottama, the Great Indweller in all creatures

* Vide Sukla Yajur-veda I. 2 :—"Vasoh pavitram asi", under which the commentator quotes this Sruti:—"Yajño vai Vasur Yajñasya pavitram asi" iti Sruteh.

(p. 362 *ante*). More will be said about this when dealing with the Purânic stories about Nârasihma.

And lastly coming to the man-form in which Vishnu is worshipped in many temples either in a standing or sitting or sleeping posture, it is not Purusha in the sense of man that is worshipped but Purusha in the sense of the formless In-dweller. An old Stotra repeated daily in worshipping Vishnu has a stanza to this effect:—To Thee there is no form, no feature, no weapons, no place (limited space such as a temple); and yet Thou appearest to (Thy) devotees in the form of Purusha (wearing weapons and established in temples).” * Sañkarâkârya, in the concluding portion of his Vishnu-sahasranâma-bhâshya, gives esoterical meanings to Vishnu’s weapons. The Srîvaishnavas also do so. In doing so they all follow the Vishnu-purâna and other old works.

The innermost shrine of a temple in which the symbol is established is called garbha-grîha and it appears to me to represent the womb of the heart, so that it is the Upanishadic Deity of the heart that is worshipped. Whenever a new temple is built it is always customary to say that the Deity established in it had been existing there always and that the temple built is simply a jîrnoddhâra or repair of an ancient one. This may look like a pious fraud; but as the Deity worshipped is not merely the stone that was dressed or chiselled and brought in from outside but [the Omnipresent All-lover denoted by symbols, how can it be said that He did not exist there before or that anybody could manufacture Him?

In many Vishnu temples in Southern India, notably the famous temple of Srîraṅgam, Vishnu is in *sayana* or *resting* posture i.e. a posture in which a man is when in bed measuring his full length upon it. This posture seems to me to have been invented to symbolize Vishnu’s identity with the Mahân Aja Âtmâ, the Jyotishâm Jyotiḥ (Light of

* Na te rūpam na kâ ’kâro nâ ’yudhâni na kâ ’spadam.
Tathâpi Purushâkâro bhaktânâm tvam prakâsase.

lights), of the *Bṛihadâraṇyaka Upanishad* IV. 4, which speaks of that Great Âtman as resting in the âkâsa within the heart. The verb used for *resting* is *sete*. The same Upanishad in II. 5, 18 says about Purusha thus:—‘*Ayam Purushah sarvâsu pûrshu purisayah*’. The *Prasna Upanishad* V. 5, also says that Purusha is *purisaya*. He *rests* in all bodies. He is therefore outwardly exhibited in the *sayana* posture in order to suggest that He has *comfortably* stationed Himself in the hearts of all, His comfort consisting in His loving all the creatures as Himself. Vishnu’s Purânic name *Pundarikâksha* is simply the paraphrase of the description, found in the *Khând. Upanishad* I. 6, 7, of the Purusha in the sun as “*kapyâsam pundarikam evam akshinî*”.* Vishnu’s another Purânic name, *Padmanâbha*, in the lotus of whose navel the god *Hiranyagarbha* is placed, seems to be derived from “*Ajasya nâbhan adhy ekam arpitam*” of *Rig Veda* X. 82, 6 (vide p. 411 *ante*).

Another famous temple in southern India is the one on the hill of Tirupati. The *Sthala-purâna* says that Vishnu under the name of *Srînivâsa*, the Abode of Light, rose from an anthill there and married *Lakshmî* under the name of *Padmâ* or *Padmâvatî* born as the daughter of *Âkâsa-râja*. If *valmîka*, the anthill, is a name of the sun (vide note at p. 121 *ante*), He who rises from it can only be the Purusha in the sun. Or as the anthill is called the ear of earth (*bhûsravas* or *vasudhâyah srotram*)—an idea which seems to be expressed in the *Taitt. Samhitâ* V. 1, 2, 5, when it says: ‘she indeed is *Prajâpati*, her ear is the anthill’; by varying the fancy a little the anthill tapering up conically might well be fancied to be as it were the flame of earth; and as the latter is the altar *Vedî*, He who rises from the flame of the altar is Purusha as *Ritaja*, Born of Sacrifice. The Dawn to the apparent view tapers up as if she is the flame

* The idea of beauty meant by His having lotus-like eyes should not be taken as referring to any material form but to the formless Infinite Self who is the Beauty seen by the mind’s eye of the knower; cf. corresponding passage of *Bṛih. Up.* quoted and explained at p. 468 *ante*.

of the earth at the point of the horizon, and the Boy Sun, that is the Purusha in the sun, rises up from that flame. Śrīnivāsa is known as Bâlāji, the Young God, the Boy God. Ākāsa-rāja or the king in the sky is phenomenally the moon, who is well known as king. His daughter is his Vidyâ or Sraddhâ or Bhakti offered up and wedded to Purusha. She is metaphorically either the moonlight offered up to the sun on every new moon day or the star Rohinî offered up to the sun when he is in the region of the Orion and Aldebaran. This kind of celestial wedding is fittingly poetical considering the position of the temple on a high hill top as if it is in the celestial region. In order to suit that idea, Lakshmî becomes the daughter of the king of the sky—the same Lakshmî who is Vârunî Vidyâ, the daughter of king Varuna who is the lord of samudra, ocean, but samudra means not only the sea or ocean but also the sky (p. 374 *ante*). Esoterically there is the ākasa or sky in the heart of the knower and by his churning it well there comes up the butter of his knowledgeable Sraddhâ, Faith, who removes his samsâric darkness and whom he weds to the Supreme Self, the Light of lights, that reveals Himself in the vast sky of his enlarged mind or heart, becoming at once his Son-in-law or, we should say, Son-in-religion—that Son who alone is competent to rescue man from the hell of 'Put'. The knower who gets such a Daughter and such a Son-in-religion is not an ordinary man. He is Svarât, Self king, giving up selfishness and the loneliness or separateness of it and reigning as the enlarged Self in the kingdom consisting of all creatures whom he loves as himself.* This is his svârājya or 'own kingdom,' in which he himself becomes all creatures as his own prajā, people.

About this idea of God being the Son-in-religion of the knower, it is said of the great Śrīvaishnava saint, Vishṇukitta (who seems to have lived some centuries before Rāmānuja), that he cultivated a garden of Tulasî and

* Vide p. 230 *ante* about Svarât.

flowers and used to offer a garland of them daily to Vishnu in the temple of his village; that a beautiful virgin named Godâ was born miraculously as his daughter from the garden, and that by marrying her to Vishnu Raṅganâtha, the God of the temple at Srîraṅgam, he became His Svasura, father-in-law, on which account Raṅganâtha is called in Tamil Manavâla, Sanskrit Jâmâtâ, Son-in-law. The knower should be a good horticulturist growing in the garden of his heart all noble qualities as the only flowers fit to be offered to Vishnu daily and by this constant practice of the heart there rises in the fullness of time the well-developed blooming daughter Akalâ-Bhakti, Fixed Knowledgeful Loveful Faith, fit to be wedded to Raṅganâtha, which name means 'the Lord of the Arena', the arena being evidently what the Upanishads call the dahra gagana in the sky of the heart.

Turning now to another great temple, the one at Kânkîpuram, the Belt-town (so named is it after the celestial Orion-town having the Belt?) it is said that Vishnu who is worshipped under the name of Varada in that temple rose up from the sacred fire of god Brahmâ's sacrificial ground as soon as Brahmâ offered the vapâ oblation. This shows that the Deity worshipped is the Vedic and Upanishadic Self-Born Son of Sacrifice. Born from the sacrifice of Brahmâ alias Prajâpati (i.e. Father Prajâpati as the Primeval Brahmâ Priest), the Son is Prâjâpatya—the same as is praised in the the Îsâvâsya Upanishad.

CONCLUSION.

To Father Prajâpati, the Universe Visvam including all the creatures stands in the relationship of prajā, issue, child—a collective noun for children; and as He has enselved us all, it is said that He has multiplied Himself as children and is therefore the collective Child, complete and the same in every one of us and therefore the One Manifold. Previous to the creation the universe is potentially in Him, so that He alone exists then, and when He words it out He

simultaneously multiplies His True Self (i.e. Himself) by Self-Sacrifice and thus multiplied He is the Infinite Child in every one of us, children, and loves every one of us as Himself, saying 'thou art I' or 'I am thou.' Otherwise the whole universe would have crumbled down. This is His Glorious Creation or multiplication of Himself. In thus becoming the One Manifold Child, it should not be supposed that the Father was ever wanting in that Child, for the Taitt. Âranyaka distinctly says that the Juice, the Child, of Prajâpati existed even before the Universe (p. 445 *ante*). The becoming is manifesting. For It's part the Child has no want and loves all creatures as Itself for love's sake, because It's very nature is unselfish love, just as a child loves play for play's sake. Therefore, the Infinite Child's becoming the universe in the sense of enselving and loving all creatures is said to be It's *svabhâva*, nature, or *lîlâ*, or *krîdâ*, play. Man as the child of God is intrinsically pure, and when he removes the covering of *Avidyâ* he sees his pure state as the Self risen like the boy-sun from the morning mist. Thus risen, he is truly Gods' child with the Supreme Self as the Lovely Child in his heart as his constant playmate (*sayuj* and *sakhâ*). With Him he always cheerfully plays His play of universal love. If he does so, he, though a child, becomes an old sage—old in knowledge and wisdom; and as such an old sage should have a son as the joy of his house and the support of his old age, the same Lovely Child, borne in his heart's womb is his Son under the name of *Nârâyana*, meaning 'the Son of Man'.* We may say 'the Son of heroic Man,' for *nara* means hero, and he who conquers all bad desires and realizes the Son in himself is the real hero—the real manly man. When man realizes

* At p. 435 *ante*, it will be seen that the name *Nârâyana* as meaning the son of Purusha alias *Nara* arose from the *Purusha-Sûkta* and existed at the time of the *Satap. Brâhmana* as the name of the *Rishi* or Seer of the *Purusha-sûkta*—a *Rishi* who is identical with the Deity of it. The *Satap. Brâhmana* (p. 436 *ante*) says that *Rishi Nârâyana* surpassed all. The original of 'surpassed' is '*atyatishthat*', which is the very verb used in respect of the Deity of the *Purusha-sûkta* as '*atyatishthat dasâṅgulam*.'

that Son by self-sacrifice and universal love he truly becomes Father in the spiritual sense, for he effuses himself as all the prajā or creatures whom he loves as himself. This is his true genesis by self-sacrifice, exactly similar to the genesis of Father Prajāpati, only with this difference, that whereas the ever pure God is Self-Sacrifice from the very beginning of the universe and even from before, man was in ignorance and sin all these countless ages and did not get the Son of Sacrifice until he became Kṛitātman i.e., made his soul the all-loving enlarged Self, and offered that Self unto the Infinite Son in the heart, loving Him as the very Self, the very Life, of his enlarged Self. Thus, the knower also is the Creator or Genitor inasmuch as he becomes all the creatures in the sense of entering them by soul's love and loving them as himself. This kind of creatorship seems to be clearly promised to the knower when the Satap. Brāhmaṇa says that he who performs the Puruṣamedha sacrifice "surpasses all beings and *becomes all this*" (p. 436 *ante*) and when the Taitt. Āraṇyaka says: "Prajāpati indeed is it (the universe): making Him-Self by Himself, he *entered* it. . . . He who knows this *enters* it, obtaining all this and besieging all." (p. 447 *ante*). Man is divided from God so long as he thinks that he is separate from Him; but the separation vanishes and the self-sacrifice becomes complete when, realizing the Infinite All-loving God who is in all and everywhere to be the very Self or the I or Life of his spiritual state as the enlarged Self or I or Life, he says that he is God and God is he:—

'Tvam vâ aham asmi Bhagavo ! Devate !

Aham vâ tvam asi Bhagavo ! Devate ! (p. 345 *ante*).

Or:—'Yo 'sau so 'ham, yo 'ham so 'sau.'*

If as I think the Vedic saying that God has become all this universe is a riddle meaning that He is the Pure, Absolutely Good Self that has enselved all creatures, it can

* Rāmānuja quotes this under Brahma Sūtra I. 1, 2, in his abridged Sūtra-bhāṣya called Vedānta-sāra. I have not been able to find in what work this beautiful saying is.

only be as a paradox that it is said that the two opposite sets, Asuras and Devas, are both Prâjâpatyas, children of Prajâpati (*Khând. Up. I. 2, 1* and *Brîh. Âr. Up. I. 3, 1*); or that He has two wives Kadiû and Vinatâ (Avidyâ and Vidyâ), the one the mother of the poisonous snakes or sin, the other the mother of the pure high-soaring Sacrifice-Bird Suparna, (p. 257 *ante*); or that He has two sons of whom the Second created the sinful world (p. 510 *ante*).* All noble, godly qualities are the bright Devas, who are amaras, immortal. Though man's soul is intrinsically pure, still it has been in contact with sin, and the consolation is that to man individually it is an impermanent appendage which he can remove. So the Asuras are conquered and killed by means of the immortal godly qualities. About the soul's intrinsic goodness we can say nothing more than that "the Aham is essentially ethical; otherwise he could not have any conception of right and wrong: the essence of the Aham as good is revealed by the fact of man's experiencing self-reproach when he does wrong and self-approbation when he does right" (p. 394 *ante*). Likewise the impermanency of sin is inferred from the fact that even the most wretched sinner can reform himself and feels happy in his pure state. If sin attached to him permanently as part of his nature reformation would be impossible. There are two worlds to man, the one Advaitic and permanent, the other Dvaitic and impermanent. He becomes the creator of the former for himself when he realizes the ever Pure Creator as his true Self's Self, the Unity and Harmony of the whole world, and effuses himself as all the creatures whom he loves as himself. He is the creator of the latter so long as there is sin or selfishness in him as the parent of the

* The *Brîh. Âr. Up. I. 3, 1*, mentions the Asuras to have been the elder sons and the Devas the younger sons. Man is born in sin, the result of his accumulated Karma and has to pass from sin to righteousness. Therefore from this standpoint of view the Asuras are elder and the Devas younger, ever fresh and vigorous to put down the Asuras. From another standpoint of view, Number One son represents the Advaitic World, the One Self, while son Number Two is the Dvaitic world.

Dvaitic world consisting of seeing creatures as anyats, others. Thus the Brahmâ-hood or authorship of the Dvaitic world really belongs to man, who therefore is the Brahmâ of it with his body called Brahmapura or Brahmaçakra but who at the same time is the would-be Brahman, for the Upanishadic saying is, he who knows Brahman becomes Brahman. For the sake of riddle evidently, this would-be Brahman is grandiloquently described, and is apparently so mixed up with Brahman, in parts of the Brîhadâraṇyaka, as to lead to the supposition that there is only one Self as the author of both the Dvaitic and Advaitic worlds. The Dvaitic world seems to be attributed to the Pure Creator Brahmâ or Prajâpati, by pushing the meaning of the sayings that the Supreme Self has become the universe and that 'He is I and I am He' to the extreme, only as a paradox, having in mind the would-be Brahman. To attribute the Dvaitic creatorship to the Pure Creator is like putting darkness on light to get it annihilated at once. Taking man's pâpman, sin, as either Father Dvaitic Brahmâ or Mother Avidyâ, the killing of either of them puts an end to the Dvaitic world; and so man, in order to be born in his true state as the Self, the vigorous ever young Son, loves the Glorious Son of Sacrifice as his very strength=Life=Self, and kills the Dvaitic world even as that Glorious Son, our Ideal, is variously sung to have already done either as Rudra Kumâra or Râma Jâmâdagnya or Râma-Dâsarathi or Krishna Vâsudeva, thus :—

(1) There is a Purânic story to the effect that the god Brahmâ had five faces and that as Rudra also was Pañkânana, having five faces, he cut off Brahmâ's fifth face and made him Katurânana, 'he who has four faces.' This riddle may be solved thus: Pañkânana means also the lion, in the sense that he has a wide face, wide with the mane. Rudra as Purusha-sihma, meaning Purushottama, is the spiritual Lion, metaphorically the brilliant sun Hari-kesa of golden mane. Although the god Brahmâ is known as Katurmukha, still strangely a *fifth* face is attributed

to him in this story. That face Number Five seems to represent the seed or Brahmâ of the Dvaitic Prapañka, world, a name derived from pañka, five,—the five bhûtas, elements, in the case of the physical world; but in the case of the Dvaitic world the Pañka-bhûtas would be some five mental devils (as bhûta means also devil), probably the five senses in their untamed state. By killing the Dvaitic Brahmâ or the head Number Five, Rudra is revealed as Prapañkopasama, Sânta, Siva, Advaita; and the four heads left are the four Vedas necessary for the Father of the Son of Sacrifice. (2) Râma Jâmadagnya when a mere boy was ordered by his father to kill his mother and he killed her at once. The father was highly pleased with him and told him to ask for a boon and he said he wanted his mother, and she rose up at once. There can be no real patricide or matricide in any sacred literature. If Rudra's patricide means his killing the Dvaitic father, Râma's matricide can only mean his killing the Dvaitic mother Avidyâ, and the Mother that rises as soon as Avidyâ is killed can only be Vidyâ. (3) Râma Dâsarathi when a mere boy killed the Râkshasî woman Tâtakâ; and Krîṣṇa when a mere child killed the demoness Pûtanâ when she came as mother in disguise with poison in her breasts. In our sacred literature woman-killing is condemned as a heinous crime and so the paradox of Râma and Krîṣṇa killing a woman can only mean their killing Avidyâ.*

Thus the Supreme Self is Apahatapâpmâ, the killer of sin. No Avidyâ or bad qualities can ever taint Him. He is always Satyadharmâ, Satyakâma, Satyasankalpa, nay, in one short word, He is Sat, the Absolute Good. But is it not said that Brahman is Nirguna, without quality? So, how can you attribute quality to It and say that It is

* In the 8th Act of the *Mrikhakatika* drama the Buddhist ascetic says:—'He who kills the five Janas, and, killing the woman, guards the village, and kills also the Kândâla, will get heaven.' The commentator explains the Pañka-janas to be the five senses that must be conquered, the woman to be Avidyâ, the grâma or village to be the body, and the Kândâla to be Ahankâra, Pride, or he may be selfish desire Kâma.

Good instead of taking Sat to mean simply pure existence? It is admitted by the Nārguna school that the Deity of the heart, described in the eighth Prapâthaka of the *Khândogya* by eight names as Apahatapâpman (sinless or killer of sin), Vijara (ageless), Vimrityu (deathless), Visoka (griefless), Vijighitsa (hunger-less), Apipâsa (thirst-less), Satyakâma (having true desires), and Satya-saṅkalpa (having true deeds?)*, is the Saguna Brahman, but it is said that to mandabuddhis or ordinary people, who cannot conceive the *real* secondless Sat or Brahman “as out of space and time, as free from all qualities”, that Brahman looks as if It is a s a t., nihil, and that therefore (in teaching the Saguna Brahman in the eighth Prapâthaka) the Upanishad means, ‘Let them just become sanmârgathas, those who walk in the path of the good (people of good qualities), and I shall gradually lead them on to an understanding of the *real* Sat’.† This is very candid; but the Saguna School does not see its way to accept what the Upanishad is taken to have meant. Evidently it is the highest real Deity that is spoken of as sinless, ageless, griefless, &c. There seems to be no distinction between the Brahman of the heart and the Brahman of the Sad-vidyâ; and the Deity of the heart is not limited but Infinite (vide p. 474—476 *ante*). The Infinite Brahman is, according to the Saguna school, self-conscious and knows all things exactly as they are, and as It is infinite in svarûpa and knowledge and goodness, It knows Itself to be infinite and does not thereby limit Itself. The *Bṛhadâraṇyaka* I. 4, 10 says that Brahman *knew* It-Self as ‘I am Brahman’ and that therefore It as Self became all this. The same idea is expressed in 1—5 of the same chapter (I. 4) where it is said that Brahman’s name is Aham, ‘I’. I may

* Satyakâma. Whatever He desires is real and true and is therefore actually fulfilled. Saṅkalpa, contrasted as it is with kâma, may mean here deed well-done (sam-kalpa). Kalpana means performing, doing; Saṅkalpa even when understood as meaning a mental act, means the *doing* or *constructing* in mind. In ethics that which is true is truth. It is only truth that can be fulfilled. Falsehood is never fulfilled in the true sense of fulfilment. It dies as soon as it is exposed.

† Vide *Sri Saṅkara-bhâṣya*.

repeat here what has been stated over and over again that because Brahman has enselved all, loving all as It-Self, It is without second. The Supreme Self who is thus All-lover is the Absolute Good in ethics. There seems to be no *limiting*, in all these sayings about the *knowing*, of Self. Such riddle-like, short, curt sayings about the One Secondless Knower abound in our Upanishads. The same One matchless Vijñātri, Knower, is preached, riddle-like, in II. 4, 14; III. 4, 2; 7, 23; 8, 11; IV. 3, 30. of the same Upanishad. 'By what can one know the Knower by Whom one knows all this?' Where is there any creature left outside His love or anything by which, using it as a simile or comparison, we can know Him? The Great Sarvântara Âtman, who is in all, loving all as Himself, is the real Knower; our Highest Ideal; anyat is ârtam, i.e. that which is other than or opposite to This is grief. Because there is no comparison to Him it is said He is 'not thus, not thus.' The name 'Âtman' 'Self.' or Ahim, 'I', seems to apply only to a self-conscious Knower. No body can say 'I am' unless he feels that he is. It is said that the Nirguna Brahman is (1) Satyam Jñānam Anantam (Existence* Knowledge Infinite) or (2) Sat Kit Ânanda (Existence Knowledge Bliss). The first set of names occurs in the Ânandavallî of the Taitt. Upanishad, which says:—

He who knows Brahman (Which is) Satyam Jñānam Anantam (Truth, Knowledge, Infinite) to be in the parama, high or deep, vyoman, sky, in the cave (of his heart) will enjoy sarvân kāmân, all desires [i.e. pure spiritual ones that are fulfilled], [in unity] with Brahman, (Who is) Vipaskit.

Vipaskit means 'He who sees well' or the All-Seer or All-Knower. Realizing this All-Lover in the heart, from Whom man had hitherto separated himself though He never left him but with Whom he learns to be in unity, he enjoys His spiritual joys of universal love. If the Deity of the

* Taking Satyam to mean existence. Satyam means also Truth.

heart is, as admitted, Saguna, then Satyam Jñānam Anantam cannot be Nirguna, for the text just quoted clearly speaks of the Deity of the heart. It must be Saguna, for the *all desires* it speaks of appear to be identical with the satya-kāmas of the eighth Prapāṭhaka of the *Khândogya*. Likewise the same Ânandavallî which says that Brahman is Ânanda—that Glorious Brahman which, at the very beginning of the issuing out of the universe, made itself the Self (the Sarvântara Self) and is therefore Sukrît, the Good-doer • (a saguna name)—says clearly further on of the same Ânanda as Brahman's Ânanda, thus:—

He who *knows* Brahman's Ânanda, from which words with mind [going to grasp it in its îyattâ as if it were a finite thing] come back without reaching [the limit of] it, will not fear from any thing whatever.*

Therefore the expression that Brahman is Knowledge and Bliss seems to mean really that Brahman is full of knowledge and bliss. The Infinite Supreme Self is therefore held to be self-conscious with infinite knowledge and infinite moral bliss as His attribute. It seems to be difficult to separate knowledge from morality. By being moral man has been able to know all he has known till now beyond the bare necessities of life which are common to animals. It is by the labour and devotion of self-sacrifice that he has found out one thing after another in all branches of science. No doubt the fruits of his labour for common good, in being participated by common humanity and also domestic animals, are enjoyed by him also, but it would not be correct to say that it is all self-interest that makes him work and know. It is by self-sacrifice that he works and knows best. From the remotest historic time man has found out his soul to be moral and when even he, however

* Yâmunâkârya, the Parama-guru of Râmânuja salutes Vishnu thus:—

Namo namo vâṇmanasâtibhūmaye.

Namo namo Vâṇmanasaikabhūmaye.

Salutation! Salutation! to Him who surpasses mind and speech.

Salutation! Salutation! to Him who is the One (matchless) subject (or theme) of mind and speech.

erring, is such, what must be the All-Knower, All-Lover, in Whom he is an atom as it were: He is faultlessly moral, absolutely moral, and therefore His is infinite truth knowledge bliss. By knowing Him and practising His self-sacrifice and all-love, man will have no fear. Fear from what? Obviously from his internal enemies, the bad qualities, who are the wolves and tigers to kill whom the Saguna Brahman of pure qualities is the proper arrow. The true kâmas the Upanishads speak of as pertaining to the hungerless and thirstless (i.e. to one who has no hunger and thirst for selfish, sinful pleasures) are true unselfish love for Love's sake. This is clear from the Brîhadâraṇyaka IV. 4, 6 which says that the knower of Brahman is Akâma, Nishkâma, Âptakâma and Âtmakâma. The one generic term Sat, Good, as applied to the Supreme Self would include all aspects of moral goodness, perfect in Him, and as we cannot measure the greatness of the Infinite in its îyattâ, for it has no limit, all that can be said is that He is infinitely good.* Owing to our imperfection our notions of what is right and wrong may change now and then but there will always be the notion of right, and such laws as—'Do not steal, do not murder, do not tell a lie,' &c. are our sanâtana dharmas, eternal laws. Right knowledge is positive and eternal. As soon as it comes the mist of wrong knowledge vanishes, and the Supreme Self is the basis of our right knowledge. The Saguna Brahman being the perfect Ideal of righteousness, the Upanishads and the Bhagavadgîtâ are unanimous in laying down sinless, unselfish, righteous conduct for the mumukshu. All acts, however good, done for the sake of self-benefit will only gain impermanent Svarga, and as the Infinite Bliss is too valuable to be bought by any amount

* Yâmunâkârya, in his Sî-*stotra*, addresses Sî to this effect:— 'Knowing Thy dayâ, mercy or kindness, and falling at Thy feet fearlessly, I praise Thee whose Greatness (mahimâ) even Thy Husband (Valkabha) cannot measure in îyattâ or so-much-ness like His own (immeasurable mahimâ).' Viewing Sî and Vishnu as our Parents, both are equal, He being the fatherly aspect, and She the motherly aspect, of God.

of good which man can do and as only the Supreme Self is the judge of the disinterestedness and genuine faith and love of His upāsaka, there comes the doctrine of grace, which, in the opinion of the Visishtādvaitin, is clearly preached in the Vedānta (Kathā. Up. II. 23; Mund. Up. III. 2, 3) to the effect that 'the Self is not to be obtained by teaching, nor by intellectual cleverness, nor by being much informed, but is to be obtained by him only whom He selects (as being fit).' This grace can only come from the Saguna Brahman. Wherever Brahman is said to be both Saguna and Nirguna, the Visishtādvaitin takes the former to mean 'one who has immeasurable good qualities' and the latter 'one who is free from bad qualities'. In fact, in substance the former is taken to mean the Satya-kāma and the latter the Apahatapāpmā of the Khândogya.

In the three qualities of satva, rajas and tamās, satva seems to mean interested goodness and not pure goodness. The Visishtādvaitins keep their Saguna Brahman free from all taint with this Gunamayī or Trigunātmikā Mâyā and so their saying that He is Good, amounts to His being Good Absolute. In the Bhagavadgītā, mâyā is called Daivī Mâyā. Daivī should not, I think, be construed as pertaining to god. The senses are, as a riddle, called devas, and the Mâyā pertaining to them is Daivī, delusion of the senses. In the same verse Kṛṣṇa calls it 'mama mâyā duratyayā', 'my Mâyā difficult to get over'. It is His Mâyā in the sense that it stands in the relationship of the subdued to Him. Moreover there being two Aham, the Supreme Self, and the human soul when in bondage, the word mama, the genitive of aham, may really mean here the latter—a verbal puzzle to be got over by one who is to get over daivīmâyā. The two words daivī and mama may have been purposely used for the sake of that puzzle. But when the Rig Veda quoted in the Brīhadāraṇyaka says that the Creator as Indra became multiform by His Mâyās, Rāmānuja strongly contests the idea of this Mâyā being illusion. He says that Mâyā here means the Creator's true wonderful creative power. I have already tried to show

that Mâyâ is used in a good sense not only there but also in other parts of the *Rig Veda*, and that at the same time there are parts where it is used in the sense of the deceitful doings of the *Asuras* (p. 339 *ante*). A doing by which He, desiring His Glorious Satyakâma desire of 'may I become all this,' became all this, entering all as the All-Lover, cannot be illusion. As Mâyâ has thus two opposite meanings, the *Svetâsvatara* seems to be riddling when it says:—Mâyâ is *prakṛiti* and the Great Lord is Mâyin (he who plays or acts with Mâyâ). Mâyin has created or issued out all this universe; in it the *other* (the soul when in bondage) is pent up by Mâyâ (IV. 9—11); by realizing the Lord and by union (with Him) at last, all Mâyâ will go away (I. 10). 'Prakṛiti means 'doing'. The Lord's glorious doing is to issue out the universe with Himself multiplied into as many *Antaryamins* as there are creatures. The *other's* doing is that by which he becomes the selfish creature birth after birth, so that if those births are counted what a big count he makes! Only there are counts and counts.

The words *guna*, *saguna*, and *nirguna* are not met with in *Upanishads* older than the *Svetâsvatara*. The idea of *Nirguna Brahman* may have arisen by pondering over *Rig Veda* X. 129, which says that at the beginning there was One which was not *Asat* and *Sat*. I have tried to explain what this riddle means (p. 440—444). But a saying like this is capable of yielding other shades of meaning. Taking *Sat* and *Asat* as existence and non-existence, the One that was neither non-existence nor yet existence would be the *Avyakta* or unmanifested *Brahman*. Taking *Sat* and *Asat* as meaning good and bad, the One that was neither good nor bad would be *Nirguna*, without any quality; and when this shade of meaning strikes the reverent mind believing in the infallibility of the *Vedas*, logic will adjust itself and arrange all things, defining the words in such a manner as to harmonise with that meaning—namely that there is only One Self and It is *Nirguna*, without quality and all else is unreal.

In this manner the different schools of the Vedânta appear to have arisen, each trying to harmonise everything from its stand-point and fancying flaws in the other's interpretation and reasoning.

Taking his stand upon several Upanishadic texts the Visishtâdvaitin accepts the many-ness of the individual souls; but he says that only the Supreme Self is vibhu or infinitely great and that the soul is anu, infinitely small. The anu soul is not a material object. It is spirit and immortal. If the soul was vibhu, Mâyâ or Avidyâ could not have covered it. So covered, the anu soul identifies itself with sarîra, the mortal body, in which it is sarîrin. By nature it is pure and jñânânandagunaka, with knowledge and bliss as its dharma or quality. In its case knowledge is like the light of the flame of a lamp but Avidyâ covers it and prevents it from seeing far, hence its errors and wrong-doing. But the Infinite Sarvântara Self, whom no Avidyâ can obstruct and who is anor anîyân mahato mahîyân, subtler than the smallest material object and greater than the greatest, is always with each soul, and it is the latter's fault if it does not realize Him. To remove its ignorance He is preached as the Great Sarîrin or Purusha, one who is the Antaryâmî in all creatures and yet not bound by the bodies. Instead of identifying itself with the mortal body, let the immortal soul consider that it is, so to say, body to Him, with Him as its inseparable Self or Life of Infinite Bliss, and it will have immortal body and Life together. In other words this figure of speech seems to mean that the soul instead of hugging the mortal body should hug the All-loving Supreme Self who is always hugging it. It may be asked—Why should not the omnipotent God tear the soul's veil asunder for it and make it happy at once. The reply is, no one can become moral and good by proxy. If he wishes another to become so for him, it is wishing for moral suicide or self-extinction or for becoming a stone to be chiselled into a statue, beautiful no doubt to look at but withal lifeless. So the mumukshu himself must make the effort, and when Guru's teaching

and God's grace are ready to help him it is absurd to desire for more. Therefore Krishna says to Arjuna :— 'nimitamâtram bhava Savyasâkin!' According as the soul realizes the Antaryâmî, its knowledge extends its horizon by pushing the veil farther and farther till at last the veil disappears altogether and the knowledge becomes vibhu, infinite, for this school holds that the soul's knowledge is a dravya capable of grasping, according as the veil of Avidyâ is removed, any number of finite things however huge they may be, and yet going beyond, until it becomes co-extensive with infinity itself, so that man also cannot know the limit of his knowledge. But it is held that infinite knowledge comes only when his embodied state ends finally and that no jivanmukti is possible.* All souls are *alike* in their true state of purity and when their veil of Avidyâ vanishes and they become mûktas it is not possible for word to find any distinction between one soul and

* For mukti, asarîratva is necessary, vide Khând. Up. VIII. 12. Therefore, Râmânja, under Brahma Sûtra I. 1, 4, refutes the doctrine of Jivanmukti. He quotes also Âpastamba thus :—“Saishâ Jivanmuktih Âpastambenâpi nirastâ :—‘Vedân imam lokam amum ka parityajyâ ’tmânânam anvikkhet; buddhe kshemaprâpanam takkhâstrair vipratishid-dam; buddhe ket kshemaprâpanam ihaiva na dukkham upalabheta,’ iti.” The meaning of this as explained in the Srutaprakâsikâ is this :— ‘Giving up the Vedas [so far as they pertain only to the Trivargas of dharma, artha, and kâma which are short of the fourth object, moksha] and also this world and the other [i.e. the impermanent pleasures of this world and of the impermanent Svarga] he should search for the Self. If [it is said that] there is beatitude by [simply] knowing [the meaning of the words as to what the Self is], that [doctrine] is contrary to the Sâstras. If there is beatitude by [simply] knowing, one ought not to get any misery even in this world.’ The thing is that to know the Âtman is not simply to know Him but practise Him; and the upâsanâ or the daily practice should continue up to death; for at any moment the temptation of flesh may overpower and hurl one down however godly he was hitherto. So when there is a possibility of fall till death, there can be no moksha and no omniscience. It all depends how jivanmukti is defined. If it means the leading of a perfectly pure life free from all taint of selfishness, whatever may be the ailings to which flesh is heir, there is no reason why it should not be granted. I remember having read somewhere in the Vedas the expression :—sa jivann eva Devân apyeti :—‘He (who does a particular sacrificial rite) goes to the gods even living (i.e. without dying).’ Trisaikun goes to the gods even living and his fall is his flight. The life with which the knower goes to the gods is himself as the enlightened Self. If he becomes the unselfish Self he is jivanmukta.

another: each soul's individuality is to be felt only by itself * With knowledge become infinite the mukta, though *anu*, becomes *sarvajña*, all-knowing, † and feels infinite bliss, as infinite as the bliss of Brahman; for Brahman Itself is as infinite bliss to every one of the muktas as It is to Itself ‡ Such Vedic expressions as "There is that Vishnu's highest Padam, Place, which Sûrins, knowers, see always ('Tad Vishnoh paramam padam sadâ pasyanti sûrayah'—Rig Veda I. 22, 20), have compelled this school to say that there is a particular locality called *Vaikuntha* (the undestroyable) to which the muktas only can go§ and in which Vishnu, without giving up his infinite nature, shines in a most beautiful spiritual form as *Param Jyotiḥ* for their spiritual joy. That form is not *mâyâ* or unreal phantom but real. Likewise the mukta soul though becoming *asarîra* or without body can call forth real spiritual form or many forms simultaneously and travel anywhere outside *Vaikuntha*, enjoying everywhere the *Sarvântara* Self in all creatures and things. His journey is instantaneous and by means of his liberated infinite knowledge he can enter any number of objects simultaneously without being caught in matter any more. The main point is that in purity, infinite knowledge and bliss one mukta soul is exactly like another and has attained to *paramam sâmyam*, extreme similarity, with Brahman, except in respect of the function of *srishti* or creation which, according to the decision recorded in the *Brahma-sûtras*, belongs to the Infinite Brahman only, who has been *always* pure. This seems to be reasonable, for the *srishti* of the universe could not wait till this soul or that soul became

* 'Karmakṛita-devîdi-bhede apadhvaste svarûpa-bhede vâkâm agorah, svasamvedyah, jñânasvarûpam ityetâvad eva nirdesyam tat ka sarvesham âtmanâm samânam'—Râmânûja in his *Vedârthasaṅgraha*.

† 'Sarvam ha pasyah pasyati'—*Khând. Up. VII. 26, 2.*

‡ 'Brahma hi svasya parasyakâ 'nubhūyamânam avishesheṇâ 'navadhikâtisayânam bhavati, ânandasvarûpâviseshât'—Râmânûja in his *Vedânta-dîpa* under *Brahma-sûtra IV. 4, 17.*

§ The *Katha Upanishad I. 3, 9*, repeats the *Rig Vedic* 'Tad Vishnoh paramam padam' and says that it is the final destination of the knower.

mukta—nay it is for the souls' becoming mukta by realizing His *śrīṣṭi* of Himself as All-Love that the *śrīṣṭi* has taken place. The Mukti of this school is *Sâyujya*, unity with the Supreme Self.

That the souls are all alike in their true *svarûpa* is the basis for the knower's regarding and loving all creatures as himself. This is called *‘samam* or *sama-buddhi*, *âtma-dṛṣṭi* or *âtmaupamya-dṛṣṭi*, *‘sarvabhûtahita-rati*, *nirvān-dva*, *advaita*, &c. But how can society stand if one person was all-love, while another was quite the reverse to him? The reply is that in not liking my bad neighbour I should not hate his soul. I only do not like the *avidyâ* by which his soul is veiled and punishment for the sake of correction is as necessary to him as to me when I do wrong. In the case of big offences the king is the punisher. In small matters the sinner was expected in the olden days to confess to his *Âkârya* or the local Parishad or assembly and seek *prâyaṣ-kitta* and undergo it. All this should be regarded as aids to self-correction. The Greatest Corrector, the Fountain Head of ethics, is the Supreme Self, who is to be realized by each soul to be its True spiritual Life or Self and when the *Âkârya* corrects and the king punishes, they do so on behalf of the Supreme Self, whom the soul ought to love as its Self, and by being above the narrow partiality of selfishness. Here let me quote a story from the *Mahâbhârata Sântiparva*, 23:—

A *Brâhman* named *Saṅkha* had a younger brother named *Likhita*. One day *Saṅkha* found *Likhita* in the act of eating fruits plucked in his (*Saṅkha*'s) garden without his knowledge and consent. *Saṅkha* told him that he had committed theft and must go to the king for punishment. Accordingly *Likhita* went to king *Sudyumna*, who got his hands cut off. Thus punished he ran back to his brother and begged his forgiveness also. *Saṅkha* said:—‘I am not at all angry with thee; justice has been done; now go at

once and bathe in yonder river and offer water as tarpana to the Devas, Rishis and Fathers [which consists in taking up water in joined palms and pouring it as an offering].’ Likhita bathed and willed to offer the water, when to his surprise he found that his hands had sprouted up again by the power of Saṅkha’s tapas. Likhita offered water to them with those hands and then questioned Saṅkha why, with such power of tapas, he himself did not cleanse him but referred him to the king. The reply was that the function of awarding punishment devolved upon the king. As Likhita got back his hands by bathing in that river, she got the name of Bāhudā “she who gives arms.’

This parable seems to mean this:—The brothers are Paramātmā and Jīvātmā, the Supreme Self and the soul—the same that are described in *Rig Veda* I. 164, 20 and the *Mundakopanishad* III. 1, as:—‘Two companion birds have embraced the same tree. One of them eats the sweet fruit; the other, without eating, looks on.’ In the essay on *Suparna*, I have tried to show that the original meaning of the verse must have been that the bird that eats the *sweet* fruit is the Supreme Self and that the other bird is Jīvātmā (pp. 267, 268, and 269 *ante*). But the commentators take the eating bird to be Jīvātmā and the other the Supreme Self. They must have inherited this interpretation from more ancient teachers, and it appears to me that the younger brother of our story that eats the fruit is the Jīvātmā. From this it does not follow that the Supreme Self is not eater or enjoyer of Joy. The whole universe is as it were God’s orchard and the manner of eating is either good or bad—good if all the creatures are regarded and loved as one’s own self even as the Supreme Self that has enselved all does, bad if they are made the objects of fulfilling one’s own selfish ends. The eater in the selfish manner is under the delusion that what he eats is sweet, though really it is not sweet. Selfish

eaters are thieves as it were. Let us suppose that Likhita had been eating in the selfish manner for countless ages. At last by the awakening of his mind, the Supreme Self who is Preritâ, the (Good) Councillor (Svetâsvatara Up. I. 6), becomes seen by his mind's eye as the Teacher of *Knowledge* and therefore Brâhman, and refers him first to the king who seems to be the same Supreme Self in the aspect of spiritual *Power* for cutting off the hands. Kara, the hand, from the root *kri* to make or cut, represents one's own karma, act, technically the seed of the soul's accumulated selfish acts. Man is *kratu-maya*; whatever he wills and does, that he becomes, and such being the case, instead of willing to become bad, he must will to become the enlarged Self (*Khând. Up. III. 14, 1*). So, the Supreme Self realized as the soul's true Regal Power or Strength, cuts off the selfish karma. The river in which Likhita is told to bathe seems to be the river of Brahmic knowledge. The Harivamsa 12 says that Bâhudâ was formerly Gaurî, the wife of Prasenajit, and became the river by the curse of her husband. The name Gaurî takes us to Siva's spouse Gaurî alias Umâ, who is Vidyâ (vide p. 370 *ante*); and Prasenajit, literally the conqueror of the army, seems to be Siva himself in disguise. Siva alias Rudra is well known in the Vedas as the great archer and, in the Satarudriya, as Senânya, the Head of the army. The army is evidently the collection of all good qualities, and he conquers the army of the Asuras, the bad qualities. The curse is not curse but truism, as Vidyâ as Vâk is Sarasvatî the running river, the beneficent irrigator of the field of the heart when it is parched up by selfish desires. A commentary on Amara says that there is a story to the effect that king Arjuna Kârtavîrya was called Bahuda, because he gave bahu, much, wealth in charity and brought down the river from heaven and that therefore she was named after him by the patronymic Bâhudâ. A river that comes from heaven can only be the flow of Tyâga, Charity or Renunciation, or the flow of universal Love. So

Likhita bathes in this river and the hands he gets again are the true Kratu, Sacrificial Act, of the enlightened man, for henceforward he does godly acts and becomes Self-Sacrifice, symbolized by the pure water offered up to the Fathers, *Rishis* and Gods. The *Sâstraic* idea is that by offering the tarpana water to them, man discharges his debt to them. The debt due to them is nothing else but man's becoming the enlightened Self, poured and offered as Kratu, Self-Sacrifice. By doing so he becomes Kratu-maya in the higher sense. The will itself becomes the means, for the hands sprout by the will to offer the water; and the Supreme Self's tapas also makes the hands to sprout, for the will of the knower can never be other than the will of the Supreme Self—can never be in discordance with it. Or, the tapas is His grace.*

Therefore the Brâhman and Kshatriya, Priest and King as representing Brahmaic Knowledge and Power, are essential and should go hand in hand. In the Jayâdihoma mantras of the *Taittirîya Samhitâ*, these two are happily expressed by one compound word as Brahma-Kshatram, which all the gods and goddesses as Gandharvas and Apsarases are besought to protect.† But there comes a strange saying, which I view as a paradox, when the *Katha Upanishad* (II. 25) says about the Supreme Self

*A treatise on Dharma-sâstra is attributed to Saṅkha and Likhita. In our story these names seem to have been utilized esoterically with a play upon them. Likhita means 'engraved' or 'written,' for writing on palm leaves with steel nail is engraving. It is derived from *likh* to scratch, scrape, furrow, tear up. Man's selfish karma must be Likhita, scraped out from him by means of the Supreme Self realized as the Kshatram, Regal Power or Strength, of his soul. When this is done and when he writes himself in Brahmaic character by means of the same Supreme Self realized as his Brâhman, true Brâhmanical Knowledge, he fulfils his true destiny. Among other things, saṅkha means the bone of the forehead. The idea is that the God Brahmâ writes man's destiny on his forehead bone according to his previous karma and this writing is called Brahma-lipi. Man's true destiny is to become a victim at the altar of self-sacrifice. This, he must know, has been written on his forehead—on the highest part of his ethical nature, and the Writer is Our Father who has created the universe by His self-sacrifice and Who is the Self of all.

† "Sa idam Brahma-Kshatram pâtu, tâh idam Brahma-kshatram pâtu."

that to Him both Brahma and Kshatram are odana, food, and Mrityu (Death) npasekana, drink. It is explained that this refers to the time of pralaya or dissolution of the universe and that although only the two classes of Brahma and Kshatram are mentioned, they are intended to include all other classes and creatures who are all destroyed by God at that time. It appears to me, however, that to the Supreme Self Brahmaic Knowledge and Brahmaic Power are food or joy, and that His drink of Death is the same Knowledge and Power as death to selfishness and sin. This heroic Brahma-Kshatram is necessary to one and all, be he by birth a Brâhman or Kshatriya or Vaisya or Sûdra or Kândâla. In India caste is a peculiar social growth; it cannot be denied that the rigorous discipline enforced in respect of conduct, food and drink is to some extent a help to mental and moral culture among the superior classes; but any false pride which the superior classes may wrongly derive from caste is curbed by the Vedânta, and in consonance with the Sâstras the Visishtâdvaitin holds that it is not a Brâhman by birth that goes to Heaven but a Brâhman in mind and conduct; that this true Brâhmanism is open to all castes—that even a Sûdra or a Kândâla, if only pure in conduct and offers himself in prapatti unto Vishnu, will obtain Heaven, without any necessity for becoming a Brâhman by birth.

Thus the Visishtâdvaita is Saguna-Advaita, its Advaita consisting in the *sameness* of the true nature of all the souls in Moksha in perfect harmony with each other, and of the nature of the Supreme Self, the Harmony of harmonies, with whom they are in inseparable bliss-unity, and who is their One Self. To the question, how can there be infinitely-great Brahman's infinite joy to the infinitely-small soul, the reply is, there is the text:—'he (the knower or obtainer of the infinite Brahman) enjoys all joys in unity with Brahman.' (Taitt. Up. Ânandavallî). The soul makes an oblation of itself unto God and prays to Him (in the words

of Yâmunâkârya):—‘Kripayâ kevalam âtmasât kuru’—‘Out of mercy make me one with Thyself.’ Without Him it is little; but when it becomes one with Him, He is the Vaibhava or Infinite Wealth of joy of every one of the mukta souls.

Now, the fact that the Sâṅkhya system represents a phase of thought by which our ancients conceived the possibility of the existence of the mukta souls as so many co-infinities but without god, emboldens me to speculate upon what may have been an orthodox Sesvara Sâṅkhya or God-full Sâṅkhya. If I have correctly grasped the idea of Our Father’s creation by His Sacrifice, He has offered Himself up as Antaryâmî to each soul, with the object evidently of making it assimilate Him. It assimilates Him as soon as it offers itself to Him and the result is that it becomes Infinite, in fulfilment of the saying that the knower or obtainer of Brahman becomes Brahman. I have been harping upon the idea that Our Father’s Son Antaryâmî is infinite in respect of each soul, so that according to the count of the innumerable eternal souls He is so many infinities. He is Visvarûpa or Manifold.

This seems to be metaphorically illustrated in stories relating to Krishna. In his Râsa dance with the Gopikâ girls the Boy Krishna becomes many Krishnas at the rate of one to each girl; these Krishnas and girls form into a ring, standing hand in hand alternately so that the multiplied Krishna is by each of them; and this ring of Krishnas and Gopikâs dances merrily round another Krishna in the middle who plays on his flute. We are simply to take the girls to be the souls whose husbands were hitherto the selfish desires that had enslaved them but who at last heard the music of divine harmony and flocked to the woods to love the Para-Purusha, the Great Purusha (vide p. 370 ante). The Krishna in the middle represents the Supreme Self and the Krishnas by the side of each the Antaryâmî. All this is said to have taken place when Krishna was a boy of about 7 or 8 years

of age,—an age in which there is an impossibility of sensual love. From this fact at least we ought to understand the riddle as referring to spiritual love. There, having in view His name as Jagat-pati, it is said that when Krishna became a youth he killed demon Naraka, liberated 16,000 maidens from his prison and married them all himself as they would not select any other as their husband. He built 16,000 houses for them and multiplying himself he was a complete Krishna in each house. Here also the maidens seem to be the souls. Naraka is hell and means 'that which pertains to man' and seems to be one's own selfishness as his misery. From this Naraka, Krishna liberates the souls and weds them spiritually. From these concrete illustrations of an *entire* Krishna for each soul, we are simply to go to His spiritual nature as Infinite, in order to find out *entire* Infinites at the rate of one for each soul.

The Sâynjya is mentioned along with Salokatâ and Sârshvitâ, co-world-ness and co-bliss-ness with God (Khand. Up. II. 20, 2; and Mahânâr. Up. XII). These do not appear to me to be separate states but qualifications of Sâynjya itself. In Sâynjya, Brahman Itself is the Infinite World and Infinite Bliss to the mukta soul. The Purânas speak of another kind of mukti called Sârûpya, in which the mukta is said to get a form exactly similar to that of God Vishnu; only Vishnu has the mark called Sîvatsa on His chest, one of the names of Vishnu being Sîvatsa-lâṅkhana. That mark is said to be a kind of româvarta or curl of hair found only on the chest of great men indicating their uncommon greatness. But I think this name of Vishnu must have arisen in this manner. Vishnu is Yajña, Sacrifice, having the sacred fire Agni glowing as Sî-Vatsa, Son of Light, at the breast of Himself as Mother Vedî or Altar. Sî, represents Vedic knowledge as the Vedic saying is that the Knowledge of the Vedas, Rig, Sâman, and Yajush, is the immortal Sî, Light or

Wealth, of the good.* Agni represents Kâma, Love, the Retas of Mind, the all-loving Son aspect of our Father, and Sî-putra, Son of Light, is one of the names of Cupid, as Pradyumna, the first son of Vishnu-Krishna is said to be an incarnation of Kâma, who is not to be confounded with Evil Desire. He is Satya-Kâma. Therefore Sîvatsa-lâñkha-na seems to be a metaphorical name depicting Vishnu as Father Sacrifice with Himself as the One-Manifold Son of universal love; and that man who has such love as his mark would be truly great. Whatever may be the sense in which Sârûpya has come to be interpreted, I should think that the name originated in a metaphorical sense. Taken literally, the muktas having sameness of form with each other and with God would be like so many Krishnas undistinguishable from one another; but taken spiritually, the rûpa is not any material form but sva-rûpa, true state, and as God's sva-rûpa is Infinite, the soul's obtaining sameness or similarity with Him should mean its becoming Infinite, which it does by assimilating its Antaryâmî. O Lord, without Thee I am little; with Thee I am infinite; it is Thou O Infinite Father! that hast become Thyself as innumerable Infinite Sons, welded as Self to each of us, Thy sons, who therefore are expected by Thee, Who hast no jealousy, to become so many inter-penetrating, mutually-loving Co-Infinities of truth knowledge bliss, for the Like can only beget the Likes; and what Thou hast become no body can destroy.†

Thus he who assimilates Brahman in himself becomes

* The Ekâgni-Kânda says :—‘*Rikah Sâmanî Yajûmshi; Sâ hi Sîc amritâ satâm.*’

† It is said by some that there can only be one Infinite and not many infinities. But all idea of the impossibility of two or more objects being in one and the same space is derived from gross material objects. One gross material object does not yield its place to another. Man in his samsâric state mistakes his material body to be all that he is and thus limiting himself he becomes self-aggrandizing, ousting and killing others and ousted and killed in his turn. To remove his ignorance he is taught to be the soul whose nature is lit, knowledge, and therefore the enlightened souls should each become all-pervading, entering into each other without thereby annihilating each other.

on his part the same Brahman who on His part has already become one and all; and when this harmonious One-Manifold Brahman is reached, it is Brahma-loka, in which the same One as the Manifold Infinites is loka, collective body, of Brahmans. An outsider standing at the threshold of this Brahma-loka exhibited to him in the concrete form might question them :—‘Muktas ! which is the King here ? He seems to be lost among you !’ To which the reply : ‘How can you see Him when you bring an outward eye addicted to see differences ? Find him out in yourself and then see how He swells you out as Himself.’

If this was the Sesvara or God-full Sâṅkhya of the olden days teaching the sâṅkhyâ or count of the glorious, all loving One-Manifold God, the word sâṅkhya has worthily retained its meaning as Brahmaic knowledge. We may count the twenty five tatvas of the Sâṅkhyas, the soul being the twenty fifth ; but what is the use of counting them if the Glorious One Manifold Antaryâmî is not counted on the top of them all as Shādvimsaka, the Twenty-sixth ? Counting is no mean thing. It distinguishes man from animal. The counting of dissimilar things in the physical world is also knowledge very interesting and very useful in its own way ; there too scientists arrive at some principle of unity underlying all things, which we say is the all-pervading and all-sustaining God ; but above all if men and women should learn to become fit to count themselves as harmonious co-equal infinites of mutual love, even as the true children of the One Harmony, then the faculty to count would be well used and there would be no more barbaric counting of the skulls of fellow beings murdered.

The count *one* is correlative of *many* and there ought to be concord between them, if the idea of either should exist and that Concord is our One-Manifold. He is One without a second, without another as enemy, for He loves all as Himself, and as His oneness is not the loneliness or separateness of the selfish man, He the One has, out of His

unbounded love, become the Manifold Antaryâmî and is therefore Brahman, 'One who has *grown*' or multiplied.

For aught we know, the epithets of Saguna and Nirguna as applied to the Supreme Self may contain a riddle. The primary meaning of guna is count. In a secondary sense the qualities are gunas by their being *counted* as kindness, charity, justice &c. God's goodness is His counting or multiplying Himself as the One-Manifold Antaryamî and so He is Saguna, one who has counts. Yet as He is the same fully in one and all; as there is no limit to His counts, He is Nirguna, Countless. Thus, the two names outwardly paradoxical to each other would make a riddle giving one and the same meaning. The true Victor is not one who annihilates but who, out of unbounded love, has become all. That Victor is our Glorious Visvarûpa, One-Manifold, the upholder of the universe, which He could not be if He annihilated any creatures. No, He purifies them, if they only realize Him as Bhagavân, One who is Wealthy by the Wealth of Himself as the One-Manifold, and, utilizing a well-known verse, let us sing His Victory with acclamation thus:—

Jitam!!! Bhagavatâ tena

Harinâ loka-dhârinâ

Ajena Visvarupena

Nirgunena gunâtmanâ.

Conquered!!! by Hari (Vishnu as the Lion of spiritual valour), Who is the Unborn i.e. Eternal One, the Manifold, the Nirguna as well as Saguna, the Upholder of the universe.

We may now I think freely use both the singular and plural number to our God, as God and Gods, and also use the dual number in respect of His hallowed name, Father, as the Sanskrit dual of this word, Pitarau, has the advantage of meaning both Mother and Father.

The Sâyujya of the infinitely *anu*, small, souls with the Infinitely Great Brahman with Whom they are in inseparable bliss may be put thus: for the sake of con-

creteness suppose the Infinite Brahman to be in the form of a Man with the *Śrīvatsa* sign on His chest; all the *muktas* are in Him, and if they are drawn out one after another by grasping them at that sign, they come out in endless numbers from the One Man, each one of them as complete as He, for they cannot be separated from Him; and He ever remains the inexhaustible One Whole. In this manner the Infinite *Pūrṇa*, Whole, is united to every thing. The *Bṛihadâraṇyaka* (V. 1, 1) says:—‘That (every thing in the sky) is *Pūrṇa*; this (every thing on the earth) is *Pūrṇa*; *Pūrṇa* is taken out from *Pūrṇa*; taking out *Pūrṇa*’s *Pūrṇa*, *Pūrṇa* itself (ever) remains (without diminution).’ *

There are many beautiful *Stotras* attributed to the great *Saṅkai-âkârya* praising *Vishnu*, such as:—

“*Bhaja Govindam, bhaja Govindam, mûdhamate.*”

“*Lakshmînr̥isihna ! mama deli karâvalambam.*”

Another *Stotra*, attributed to him, addresses *Vishnu* thus:—

“*Satyapi bhedâpagame nâtha tavâ ’ham,*
na māmakînas tvam.

Sâmuḍro hi taraṅgaḥ,
kvaṇa samuḍro na târaṅgaḥ.”

Although distinction (between Thou and me) has vanished, I am of Thee, O Lord ! not Thou from me ; for the wave is of the Sea and nowhere is the Sea from the wave.

Yâmunâkârya says in his *Vishnu-stotra* to this effect:—

I offer myself unto Thee, or O Lord ! what have I to offer unto Thee when whatever is, what I am, all that exists, is ever Thine by fixed right !

The whole thing in which ethics and prose and poetry, head and heart, seem to meet happily, is stated by the *Rig Veda* in short pithy sentences, such as:—‘*Indra* has become multiform’, ‘the One has become all this’, ‘O

* *Pūrṇam adaḥ Pūrṇam idam Pūrṇât Pūrṇam uḍaṣkyate*
Pūrṇasya Pūrṇam âdâya Pūrṇam evâ ’vasishyate.

Visvakarman! Vâkaspati! Prajâpati! Our Father! no one else but Thou hast become or pervaded all these creatures.' We are told by some that the Upanishadic religion had its origin subsequent to the period of the Rig Veda. But the Brihadâraṇyaka and other Upanishads quote verses from the Rig Veda as if deriving their inspiration from it and it would be needless repetition to say here all that I have already said about the grand idea of Sacrifice contained in the Rig Veda. It is true that in the *Khândogya* VII. 1, Nârada asks Sanatkumâra to teach him the Self, saying that he had got by heart the four Vedas and all the Sâstras, but did not know the Self. But if a book is learnt only literally nothing is learnt and Nârada's saying amounts simply to this: 'The truth is diffused in old works; I do not understand them; be so kind as to tell me every thing in a few words.' Likewise the word Vedânta should not be construed as meaning exclusively the end portion of the Vedic literature, viz. the Upanishads. Vedânta means the nirṇaya, decision or settled truth of the Vedas and that truth should be gathered from the whole Vedic literature. The word anta, end, in Vedânta means the end, aim, decision, of the Vedas. Anta occurs in the sense of nirṇaya or settled truth or object in many places.* Instead of using the single word anta for decision, the compound word siddhânta (siddha-anta), the decision come to, came to be in vogue latterly. If we do not pay heed to the metaphorical language of the Rig Veda, we will only see the praises of the sun, dawn, moon, stars, fire, &c., but the poetical Rishis seem to have exhausted all the brilliant objects of earth

* "Hanta te 'nayâ Kâtyâyanyâ 'ntam karavâni." Br. Ar. Up. II. 4, 1, and IV. 5, 2. The commentator Ranga-ramânuja explains this as:—"Antam=niskayam, yuvahoh kalaha-sântaye dravya-vibhâga-nirṇayam karavâni."

"Yam yam antam abhikâmâ bhavanti":—"Whatever object they desire."—*Khând. Up.* VIII. 1, 5; 2, 10.

"Svapnântam . . . vijânihi":—"Learn the truth or subject of sleep".—*ibid* VI. 8, 1.

"Drishto 'ntah."—*Gîtâ* II. 16 :—"Antah=nirṇayah."—commentary.

and heaven to serve as glowing words, and symbols of worship, by which to express the Light, the Retas of Mind, which they found in their heart. We should not forget the verse I. 164, 46 :—‘*Ekam Sat viprâ bahudliâ vadanti.*’ The *Rig Veda* concludes with a beautiful hymn preaching unity, concord, harmony to this effect:—

O noble Agni! thou art shining in libation’s place, showering together all or universal riches for one who is in friendship or unity (yuvase) [with thee]; bring us all those riches. (1).

O ye knowing men! walk together, speak together, let your minds be of one accord, like our ancient gods, who with unanimity sat to their Share. (2).

Same or even (samâna) is their thought, same their council, same their mind. So, O gods! do I approach you with even thought and worship you with your even oblation.* (3).

And the last verse with which the Poet concludes his sermon to the people is translated by Mr. Griffith thus:—

“One and the same be your resolve, and be your minds of one accord.

United be the thoughts of all that all may happily agree.”

This is beautiful practical Advaita of sameness. This is Vedânta, the aim and end of the Veda, even put at the end of the *Rig Veda*. The *Anukramani* of this hymn puts the subject-matter of it as sam-jñânânam, which may well be translated as unity-knowledge; and the *Rîshi* or Seer of it is put down as Sam-vanana, which name may well be rendered as unity-showerer; and as we have become familiar with the fact of the Deity of the *Rig Vedic* hymns having, in many instances, been put down as the *Rîshi*,

* The concord of the gods is an idea well-known in the *Rig Veda*. In VI. 9, 5 the *Rîshi* says—

“All gods of one accord, with one intention, move unobstructed to a single purpose.”—GRIFFITH.

our Poet Sam-vanana seems to me to be Agni Himself who is praised in the first verse of the hymn as *vrishan*, 'showering'; so it is this *Vrisha* that seems to be put down synonymously as *Vanana*. Thus, whoever was the poet, he has been made to merge in the Divine Poet, the Light of lights, whose libation's place is our heart.

OM TAT SAT.



ADDENDA and CORRIGENDA.

Page 16, lines 13—16. This verse occurs also in the Taitt. Sam. I. 1, 9, where for 'jîvadânum' the reading is 'jîradânuh,' and in the place of 'anudisya' we find 'anudrisya.' The fact that this verse is found in both the branches of the Yajur Veda indicates that the idea contained in it, was wide spread in Vedic times.

Page 26, the first nine lines about the derivation of *Vasishtha*. In Taitt. Sam. III. 2, 7 the word *vasîyân* is contrasted with *pâpiyân* by saying that the doer of a certain rite without knowing a certain mode becomes *pâpiyân* while the doer of it knowing the proper mode becomes *vasîyân*. These two words seem to mean low and high, bad and good. Is *Vasishtha* the superlative of *vasîyân*? The expression quoted at p. 25 that Agni is *Vasishtha* of the Devas seems to mean that he is the best of them. The 'best' or 'greatest' seems to be the sense of *Vasishtha* when the *Khândogya* (V. 1, 2) and *Bṛihadâraṇyaka* (VI. 1, 2) say that he who knows the knowledge mentioned there becomes *Vasishtha* among his own people (" *Vasishthah svânâm bhavati.*" *Sâyaṇa* construes *Vasishtha* as 'samânânâm madhye atisayena vâsayitâ,' p. 10. The Taitt. Samhitâ III. 4, 8, 1 says that by performing a certain rite one becomes *Vasishtha* among his commons:—" *Vasishthah samânânâm bhavati.*" There *Bhattacharya* construes *Vasishtha* as 'Vasumattamah.'

Page 33, line 1. The *Pitritarpana*-mantras referred to are to be found in Taitt. Sam. III. 2, 5.

Page 41. About the paragraph commencing with:—"It is surprising how this simple verse", further consideration leads me to think that when the *Rishi* of the *Rig Vedic* verse quoted says:—*Jyotir asîmahî*:—"May we enjoy

Light', he does not simply mean the sun's light but God as mind's Light. It is this Light which the famous hymn X. 129, 4, calls the Retas of Mind. In another hymn (VI. 9) the *Rishi* speaks of that Firm Light, which is placed inside (the heart) and which is swifter than mind (verse 5). I think that it is this Light regularly inherited from the *Rig Veda* that the Upanishads speak of in raptures as their Great Light. Therefore the succeeding paragraph should be read as not that the Brahmvâdins imported into the pragâtha a new meaning but that it is really the source of the milk drawn.

Page 42. Sakti, thrown into the fire by the Sandâsas, was there supposed by me to be Vasishtha's selfishness. But as Vasishtha is Agni there could be no selfishness in him. As Vasishtha is the divine Brahmâ priest, the son Sakti seems to be Vasishtha himself as the Son, the churned out fire, which is offered as an oblation into the Âhavanîya fire. This is the ancient Kratu or Sacrifice spoken of in the verse 'Yajñena Yajñam ayajanta Devâh', (*Rig Veda* I. 164, 50 and X. 90, 16). The Sandâsas who put Sakti into the fire may be compared to the Devas of the Purusha Sûkta who sacrificed Purusha's Virât-born Son Purusha, about whom vide pp. 427—433.

Page 45. See page 126 where passages are quoted from the *Rig Veda* about the Soma-drinking Brâhmans.

Page 52, line 8. Although kalmâsha means black, it has since struck me that there is a concealed meaning in it quite the reverse of 'black.' vide addendum in respect of page 54.

Page 54, lines 12—16. It has since struck me that although 'black' is the outward meaning of the riddle of the king's feet becoming of kalmâsha colour, still kîtravarna or beautiful colour is the real meaning intended.

We have seen that Vasishtha's curse to the king is really a blessing, and so there can be no real intention on the part of the king to return the curse and blacken himself. By putting water on ones feet, one can only wash and cleanse, and not dirty, them. Now, pāda, foot, is synonymous with *karana*, and *karana* means not only foot but conduct in the sense of man's good or bad 'walk'. In the *Khândogya Upanishad* (V. 10, 7) the word *ramanīya-karanâh* occurs in the sense of 'men of approved good conduct', as contrasted with '*kapūya-karanâh*', 'men of sinful conduct'. The meaning therefore seems to be that the king had an ethical and religious wash and became *kitra* or *ramanīya*, beautiful or lovely, in conduct. Phenomenally *Kandrapāda*, moon beams, are lovely, being milky white.

Pages 56, 57, and 58, about deriving a moral from the story by looking upon Vasishtha's sons Sakti and others as egotism, &c. This may be as the outward meaning. But as no bad qualities can be attributed to the great *Rishi Vasishtha* who is Agni, there must be another meaning. The selfish *ahaṅkāra* is egotism. But there is the unselfish *ahaṅkāra* (vide p 452) by which the knower becomes the secondless Aham or Self by loving all creatures as himself. Therefore Vasishtha's 100 sons may be viewed as himself the unselfish Self that has become Manifold by loving all creatures as himself. As *Âkârya* he represents the Supreme Self, Who is known by man to any good purpose morally and spiritually, only when His Love-Manifold is known, practised and enjoyed. As the king is Soma, he too must be taken to be good in spite of his apparent *Rākshasa*-hood. I have tried to show that the Vedic king *Sudâs* is identical with *Divodâsa*, though *Rig Veda* VII. 18, 25 was susceptible of being construed to mean that *Sudâs* is the son of *Divodâsa* (p. 36 ante). King *Saudâsa* of our story who by his *might* pushes Sakti and makes his way may be

compared to king Divodāsa's son Pratardana, who according to the Kaushîtakî Brâhmana went to the dear home of Indra, the Supreme Self, *by war and might* (yuddhena ka paurushena ka) and learnt the knowledge of Self from Him (vide addendum to p. 237). The panrusa, might or valour, of Pratardana seems to be the strength of mind by which the knower subdues the indriyas, senses, and thereby conquers, that is obtains, Indra the most valorous Supreme Self. The Mundaka Upanishad III. 4, says that the Self cannot be had by one who is balahîna, without strength. Therefore the king who is Kalmâshapâda, pure in conduct (vide addendum to p. 54), conquers, that is obtains, Brahmaic valour in the form of Sakti. The path on which they meet is the Vedântic path of the secondless Self. There can be no idea of there being an anyat or *another* on it. So the King as Svarât, Self-King, does not give way to *another* but pushes the way of the Self through and eat's Sakti and the other 99 sons, that is he realizes the universe as the Supreme Self's Love-Manifold. He makes them âtmasât, one with himself, as he loves all creatures as himself. Moreover, as king he protects them, and so with a play upon the word Rakshas, he is a Rakshas in the sense of raksh, to protect. The knower is a pâradoxical Rakshas or Purushâda, cannibal, by regarding all creatures as himself and thus leaving none out of his all-grasping love. The lover Brâhman who is ultimately eaten may be taken to be the Supreme Self who is *the* Purusha, the In-dweller, by eating Whom above all, as the Food of Infinite Bliss, the knower's spiritual cannibalism becomes complete. Under this view the Brâhmanî woman seems to be Vidyâ, and not Avidyâ, and her curse a blessing. Likewise Vasishtha's soka, sorrow, is his intense spiritual brightness, as in the Veda soka means light, vide note at p. 112. Thus, the whole story seems to be full of double meanings.

Page 84 about the meaning of Dushyanta. I stated there

that the author of the story utilized this old name in the sense of 'one who was faithless.' Sakuntalâ as Gâyatrî is Vidushî, the Lady of Knowledge. It may be that the poet had this word 'Vidushî' and a pun connected with it in view. The word is derived from vid, to know, but if for the sake of pun it is read as Vi-dushî it may be *forced* to mean 'she who censures much', as the root 'dush' means not only to be faithless but also to censure or blame; and this shade of meaning may be clearly detected in Sakuntalâ's censuring Dushyanta for his faithlessness. I say *forced* because in making puns of words poets both Vedic and Purânic have cared more for similarity of sound than for strict grammar. The moment Dushyanta knows Sakuntalâ to be his wife Vidushî, in the sense of 'the Lady of Knowledge', he thereby reveals himself to be Vidvân, knower, grammatically the masculine or husband of Vidushî.

Page 85, about the river Mâlinî being japa-mâlâ or rosary. The Mahâbhârata, Udyoga-parva 117 (stanzas 8—17) says that king Divodâsa loved Mâdhavî in the same manner as certain other great personages of old loved their wives. Among those names is mentioned Vasisht^ha as the husband of Aksha-mâlâ. Aksha-mâlâ means a rosary. So, Vasisht^ha's loving her means his loving his prayer. If one poet took the rosary to be the spiritual wife of the knower, another poet was free to depict her as the running stream of knowledge.

Page 101, about Nishâda Mahodaya being really the Brahmâ priest in Trisaṅku's sacrifice. I have since come across a Vedic expression which seems to have suggested the riddle. The Brahmâ priest is seated to the south of the sacrificial fire, as the Vedic saying is:—'Brâhmanam dakshinato nishâdya':—'seating the Brâhmana (i.e. the Brahmâ priest) to the south' (Taitt. Sam. VI. 4, 9, 2; also Taitt. Br. II. 2, 1, 4). The riddle of Mahodaya's

change into a Nishâda seems to have arisen by the similarity in sound of nishâdya to nishâda.

Page 103, about the riddle of the Soma creeper of the drink of immortality being *mrita*, in the sense of 'that which is beaten and squeezed.' I may quote *Rig Veda* I. 164, 30, which says :—"The Living (*Jivah*) moves by the powers of the Dead (*Mritah*); the Immortal is the brother of the Mortal." That there is some paradox in this is evident from the fact that this verse is found in the *Vâmana Sûkta* (I. 164), which seems to be a collection of riddle-like verses throughout. Mr. Griffith takes the Living and the Immortal to be Agni. So, Agni's brother, who gives power to him, must be Soma, the exhilarating drink. He is *mrita*, by being the extract squeezed out. The *Taitt. Br.* II. 7, 4, 1, says about Soma : 'Hato hyeshaḥ abhishuto hyeshaḥ' :—"beaten or killed is he, pressed is he."

Page 107, line 27. The essay mentioned is not in this volume. It will be printed in the second volume under the name 'Arundhatî.'

Page 198, Line 17. Omit the words "in subsequent time." Even in the *Rig Veda* quoted at p. 194, Saranyû seems to mean 'she who ran away', leaving the Two, the twin Asvins.

Page 201, lines 34—36. See page 296 about the reason for Saturn becoming the son of the sun.

Page 203, line 32. *Kavya* seems to mean 'worthy of praise by poetry'. The *dîrgha* form *Kâvya-pitarah* occurs in *Ai. Br.* VII. 34.

Page 207, lines 1.—9. The leg or foot becoming mere bleached bone whose colour is white, may be taken to

indicate that Yama, the moral governor, is white, pure, in *karana*, conduct, vide Addendum to p. 54 about Kalmâsha-pâda. Also, as already stated, the long enduring fleshless bone indicates immortality.

Page 236. Add to the second para, which is above the phenomenal explanation, these words:—The Brâhman ascetic seems to represent the pure nature of the soul, and the robbers the evil desires that offend against the laws of God and conceal themselves in the hut—the soul's body. The soul by intense contemplation realizes God as its Kshatram, strong Regal Power in the shape of the King, and gets the robbers killed and itself firmly fixed to Brahman as its Knowledge. See the concluding portion of the essay on Creation about the knower's Brahma-kshatram.

Poges 237—239. The story of Mândhâtâ occurs also in Mahâbhârata Vanaparva, 126. There Yuvanâsva has the patronymic of Saudyumni (son of Sudyumna). Being childless he placed his kingdom in charge of ministers and retired to the forest becoming Âtmavân, fixing his mind on the Self according to the Sâstras. There *Rishi* Bhrigu and other Brâhmans performed an *ishti* for getting an Indra-like son for him and kept sanctified water. He felt very thirsty and drank it in the night when the Brâhmans were all asleep. He thereby became pregnant and carried for 100 years, at the completion of which a child of solar splendour burst forth from his left side, and it was marvellous he did not die by the bursting of the side. Indra came to see the child and put his *pra-desinî* finger in the child's mouth, saying to the gods '*mâm dhâsyati*':—'he will suck me'. So the child became Mândhâtâ.

The explanation of this is the same as at pp. 238 and 239. As the object is to get an Indra-like son, the period of 100 years is probably an allusion to Indra's name

Satakratu. Supposing Indra performed his *ikratus* at the rate of one per year, the full essence of his Satakratutva comes at the end of 100 years. I have quoted the texts of the Khândogya about the Âdesa of Self. But I have since come across an Âdesa, taught by Indra himself to king Divodâsa's son Pratardana in the Kaushîtakî Brâhmana, where Indra says:—Prâno 'smi prajñâtma tam mâm âyur amṛitam ityupâsva:—'I am life, the Knowing Self. Study and attain Me as Immortal Life.' It appears to me that the Purânic story has taken the 'mâm' for its Mâm-dhâtâ from this Âdesa or Upadesa of Indra, who thus, in the Kaushîtakî Brâhmana, occurs as the Supreme Self, whom the knower is to realize as his Life, Self. As the left is the side of the heart, the Self as Son of the purified heart bursts forth from the left side.

Page 257, about the two wives of Kasyapa. Vide the concluding part of the essay on Creation about the paradox of attributing man's karma to the Creator.

Page 259, note, last sentence:—"In the stories about Rudra, it will be seen he cuts off his Lînga." About cutting off the Lînga vide p. 510, where I have explained Siva-Lînga to mean the Self. No Samsaric lînga can be attributed to Siva. In his case the *fall* of the Lînga is the free *flight* of the Self. In the case of man, if he makes his selfish self to fall down from him, he would make his true Self, the unselfish Self, to fly as the high soaring Bird of Sacrifice.

Page 269, lines 19 and 20. The sentence to be altered thus: The sweet fruit which the Supreme Self eats is His enjoining Himself as Joy, which is His own aspect as the all-loving Self that has made a bhâga, distribution, of Himself, *completely* to every soul.

Page 271, lines 14—18. The rendering of the verse may be corrected thus:—

He who knows his Self to be separate (from the *Brahmakakra* or phenomenal world spoken of in the first half of this verse) and also (knows) the Counsellor (the Supreme Self), will get immortality, being made happy by Him.

Page 296 about the planets. In the Preface to his first edition of *Rig Veda*, Vol. IV. Prof. Max Müller says:—

“The next calculation of Bentley’s shows his ingenuity as much as his want of critical caution. The names of the planets on which he builds his theory are believed to be of very modern origin, or, at all events, they have never been met with as yet either in the Vedas, or in any of the early productions of Sanskrit literature. Nevertheless, if the calculations are right, the coincidence between these modern names and the ancient astronomical facts to which they owe their origin, is all the more interesting and requires an explanation at the hands of experienced astronomers. Daksha, says the legend, gave his twenty-seven daughters, the lunar asterisms, to the moon. From the union of the daughters of Daksha with the moon, the ancient (?) astronomers feigned the birth of four of the planets, that is to say—Mercury from *Rohini*; hence he is called *Rohineya* after his mother. *Maghâ* brought forth the beautiful planet Venus; hence one of the names of that planet is *Maghâbhû*. The lunar mansion *Ashâdhâ* brought forth the martial planet Mars; who was thence called *Ashâdhâbhava*; and *Pûrvâ-phalgunî* brought forth Jupiter, the largest of all the planets and the tutor of the gods; hence he is called *Pûrvâphalgunîbhava*: the moon, the father, being present at the birth of each. The observations here alluded to are supposed by Bentley to have been occultations, because they are not made in the time of a single revolution of the moon, but take place in the space of about sixteen months, from 19th August 1425, to 19th April 1424 B. C.; and this idea of the observation being confined to occultations is supported by Saturn not being included, because that planet was then out of the moon’s course. These occultations would refer us to the years 1424—5 B. C., thus corroborating the result of the observation of the colures.”

It is not clear from what *Purâna* or work the legend was taken. Excepting the name of *Rohineya* for Mercury, a name the probable origin of which I have explained

in another manner (p. 211 *ante*), the names of Venus, Mars and Jupiter as Maghabhû,³ Ashâd/hâbhava and Pûrvâphalgunîbhava respectively are not mentioned in Amara. They are mentioned in subsequent lexicons and incorporated in Âpte's Dictionary. What Amara says about Venus and Mars viz., that they are respectively Bhârgava, son of Bhrigu, and Mahîsuta, son of the earth, clashes with the legend in question.

About Venus being a Bhârgava, his name does not occur in the geneology mentioned in Mahâbhârata I. Adhyâyas 5—8, where we find that Bhrigu who is the son of Brahmâ and is born from the fire of Varuna's sacrifice, has Kyavana as his son, Pramati as grandson, and Ruru as great-grandson, whose son is Sunaka. But further on in Mahâbhârata I. Adhyâya 66, commencing with stanza 24, the geneology is given in another manner, with Venus prominently mentioned thus:—'Bhrigu sprang forth from the heart of Brahmâ. Bhrigu's son is Kavi, also called Sukra and Kavisuta (son of Kavi or poet, equal to the name Kâvya), who is the Graha, planet, coursing in the world (in the sky), being appointed by Brahmâ, to indicate (by his movement) the coming or not coming of rain and the happening of calamity or happiness, and who is Yogâkârya, the teacher of Yoga, and a very learned Brahmakârî that became Guru to the Daityas and also to the Suras (Devas). He being so appointed, Bhrigu begat another son named Kyavana, whose son was Aurva, and Aurva's son was Rishîka, his grandson Jamadagni and great grandsons Parasu-Râma and others'.

The idea expressed here that Venus Sukra, the guru of Asuras, was also the Guru of the Devas whose Guru is Brîhaspati, is a strange one. The commentator explains it by saying that Sukra, the Guru of the Asuras, by the power of his Yoga, doubled his body and became Guru of the Devas also, and that it is said so in the Maitrâyaṇiya (Brâhmana ?), the text of which as quoted by him is:—

“Br̥haspatirhi Sukro-bhūtvē 'ndrasyā 'bhayāyā
'surebhyaḥ kshayāye 'mām Avidyām asṛijāt.”

‘Br̥haspati, for the protection of Indra and the destruction of the Asuras, became Sukra and and created i.e. sent forth this Avidyā.’

This identity of Br̥haspati with Sukra or the latter's being another form, as it were, of the former, may be due to both Br̥haspati and Usanas (Sukra) being called Kavi in the *Rig Veda* (II. 23, 1, and I. 130, 9, quoted at p. 276 *ante*), and also to the fancy of the moon who shines with reflected sunlight being as it were another form of the sun; and since, as I fancy, Venus Usanas and Jupiter Br̥haspati were looked upon as respectively moon and sun in miniature, the idea derived from the originals accompanies their miniatures also, viz., that the one is an image of the other—a fancy the force of which may also be derived by the two bright planets being so similar to each other in apparent magnitude as the one might be mistaken for the other. The idea expressed in the text that Sukra supports the cause of Indra seems to be derived from the *Rig Veda* I. 51, 10 and 11, and I. 121, 12, quoted at p. 275. The further idea that he created or sent forth Avidyā for the destruction of the Asuras may be explained thus:—Sukra is one of the names of Agni, whose light is seen well in Night, who is called Āgneyī. As fire Agni sends forth smoke away from him when he begins to blaze well, the nightly darkness, the metaphor for Avidyā, ignorance and sin, is as it were the smoke that was driven forth far all round when he blazes, and this her being driven forth is the riddle or paradox of her issuing from him, vide the riddle of the Asuras springing forth and thereby becoming parābhavan (p. 446). In other words what is outwardly put as Avidyā's sṛishti or prabhava, issue or birth, from Sukra, is really her parābhava, the being driven out and defeat, from him. Then, we are simply to metamorphose Agni as the moon, to whom the nightly darkness is as it were

smoke, but who really is the cause of its parābhava, defeat. And then we are to transfer all this trait to Venus, the miniature moon. The lesson taught is that the godly Sukra drives out Avidyâ and thereby makes Indra the fearless conqueror and that the Asuras who are the powers of darkness and sin and who take up the cause of the driven out Avidyâ are destroyed by the Devas. This text, which I had not seen when explaining Sukra and Devayâni of the story of the Mahābhārata, goes to support my theory that Sukra's daughter Devayâni is Avidyâ in the second part of her story as explained at pages 297 and 298. As a paradox she has her prabhava, issue, from him, but really it is not prabhava but parābhava, defeat, vide p. 297, about his nīti by which she is out-witted.

So much about the strange idea of Sukra being the guru of the Devas also. According to the Aitareya Brāhmaṇa III. 34, quoted at p. 478, by offering Prajāpati's Retas (the holy Retas of Mind) into the sacrificial fire there sprang forth Âditya (the sun), Bhrigu, the Âdityas, Âṅgiras and Bṛhaspati. In describing the same sacrifice as Varuna's sacrifice, the Mahābhārata, Anusāsanaparva, Adh. 85, says that when the Retas of Brahmā (Prajāpati) was put into the fire three persons sprang forth from it viz., Bhrigu, Âṅgiras and Kavi and were adopted by Varuna, Agni and Brahmanā respectively; that Bhrigu had seven sons including Kyavana, Aurva and Sukra; that Âṅgiras had eight sons including Bṛhaspati; and that Kavi had eight sons including Kavi, Kāvya and Usanas. This account seems to make the synonyms Kavi, Usanas and Kāvya as distinct personages. However varying these accounts are, in none of them do we find that Sukra and Bṛhaspati are the sons of the moon, and moreover the idea of Bṛhaspati being the son of the moon is against the popular legend found in many Purāṇas (p. 210) to the effect that the planet Budha was born by the union of the moon with Bṛhaspati's wife Tārā.

The Vedic idea is that the universe was *srishta*, sent forth, from the sacrifice of *Visvakarman* when He offered Himself into the fire (p. 408) and the same mode of creation is indicated in *Purusha's* Sacrifice according to the *Purusha-sûkta* (pp. 427—432). The springing up of the sun, &c., by the sacrifice of *Prajapati's* *Retas* in *Varuna's* sacrifice illustrates the same idea. As the *Orion* represents the sacrificial ground of the *Devas*, with *Aldebaran* *Rohinî* as their *Vidyâ*, it is ablaze with celestial sacred fire, the sun, when the latter comes in conjunction with it; and so, taking *Jupiter* and *Venus* to be the sun and moon in miniature, the heliacal rise of each of the other planets *Mercury*, *Saturn* and *Mars* at a time when the sun is in conjunction with *Orion* is its rise or birth from sacrifice, and this idea may be detected in the *Purânic* stories about their birth, thus :—

(1) The autumnal full moon comes in conjunction with *Rohinî* as if loving her, and she is fancied to conceive of him. She goes back to the sun *Brîhaspati*; and the planet *Budha* *Mercury* is there given birth to and rises heliacally as if he is the son of both—of the moon in point of swiftness, of the sun by being always near him (pp. 211 and 296.)

(2) The same *Rohinî* as *Samjñâ* leaves the Dawn *Savarnâ* with the sun, and *Sani* *Saturn* is one of the sons born from her heliacally (p. 199); and the reason of his being the son of the sun is that he is slow (p. 296).

(3) The reddish colour of *Ângâraka* *Mars* having led to the fancy of his being the son of the earth, it was easy to find for the latter a husband in *Vishnu*; for the *Bhû-sûkta* calls the earth *Vishnu-patnî*—an idea due I think to the earth being meant for mother altar while *Vishnu* as Sacrifice is her husband (p. 514). I have heard a legend to the effect that when *Vishnu* as *Yajña-Varâha* or the Boar of Sacrifice came in contact with the earth in bringing her up from the *Pâtâla*, she conceived of *Vishnu's*

tejas, light, and brought forth the planet Mars. Vishnu's bringing up the earth is a very ancient idea alluded to in Vedic literature and elaborated in all the popular Purânas, in none of which, so far as I know, the birth of Mars is mentioned. But the legend must be in some Purâna, making the old story of Vishnu and the earth to accommodate for the birth of Mars, in the same manner in which Saturn, not mentioned in the *Bṛihaddevatâ*, is accommodated by the *Harivamsa* in the story of the birth of the *Asvins* (pp. 198 and 199). Now, the sun is one of the forms of Vishnu, and Orion is the celestial earth or altar, with which he comes in conjunction and the heliacally risen Mars is their son.

The heliacal rise of these planets is a familiar phenomenon. The heliacal rise of each of them at a time when the sun is in conjunction with *Rohinî* or Orion need not have been witnessed in a single lifetime but might well be presumed to have occurred at one time or other; and the object of selecting *Rohinî* or Orion seems to be to teach the idea that shining heavenly objects like the planets doing their unerring circuits should be looked upon as children of *Vidyâ* or Sacrifice. So, man should be a child of Sacrifice and shine in conduct by steadfastly doing his duty.

Poets are free to fancy the planets to be the children of either the sun or the moon. The moon, though really very small, is, by his apparent size, the lord of stars. The occultation mentioned is not simply the moon's conjunction with any planet by coming alongside of it. It means the complete hiding of a planet from sight by the intervention of the moon in the course of the latter's passing under the former. This is a rare phenomenon, and when the planet, hidden for a few hours, emerges from the moon, the poetical fancy is as though the planet by so emerging from the moon became the moon's *aṅgaja*, son, at a time when the moon had for his wife that asterism with which he then happened to be in

conjunction. If the legend about the four planets Mercury, Venus, Mars, and Jupiter arose so far back as 1424 B. C., when the occultations are stated to have taken place, the question is why it did not find a place in our popular Purânas. May it be that a clever Indian astronomer of, say, the sixth or seventh century A. C., calculated the movements of the planets backwards and found out the occurrence of so many occultations that took place within a single year and that then the legend in question arose?

But if we take Kaka to be the planet Budha Mercury in disguise, the popular story (p. 285) of his going into Sukra's belly is capable of being so read, as to mean Mercury's occultation by the moon, in illustration of a Vedântic esotery underlying the story. The reason for conjecturing Kaka to be identical with Budha is that Budha is claimed by the sun Brîhaspati and the moon each as his own son, and that likewise Kaka, the son of Brîhaspati, becomes the son as well of Sukra, the moon. Solar light is poetically the son of the sun, and of the moon also as the moonlight is solar light reflected. Being near the sun and for the most part merged in solar light as if being one with it, Budha is as it were the nâkshatra or permanent form of solar light. As the sun is the emblem of God as Father, so, taking his son Budha to represent His glorious Antaryâmî Son, Who loves all creatures as Himself, the moon is made to take him in by occultation as if He is the richest spiritual food. By reason of Budha's nearness to the sun, that planet's occultation by the moon can only take place either towards the *end* of the dark fortnight or the *beginning* of the bright. To suit the idea of death by the bursting of the belly, which in the case of the moon would denote the new-moon-day phenomenon, the occultation must be put towards the *end*, say the 14th day, of the dark fortnight, at a time when the planet Budha is in the region of the moon's own asterism, Orion Mrigasîrsha, which represents

the celestial Soma drink. Thus the Antaryâmî is mixed in the sacred drink and taken in on the 14th day of the dark fortnight and on the next day the moon Sukra dies but his soul is fancied to have risen heliacally in the form of the brilliant planet Venus-Usanas, the moon in miniature. It is for astronomers to find out whether such an occultation of Mercury by the moon in conjunction with the asterism *Mrigasîrsha*, at a time when the heliacal rise of Venus nearly coincided, ever took place. Even if there was no such occultation, still that new-moon day which takes place when the sun is in the region of *Aldebaran* and *Orion*, with the planet Mercury in the embrace of solar light, is quite sufficient to give rise to the fancy that the moon drank the drink *Budha*, the Enlightened, and became the bright planet Venus.

Page 298, line 29. About *Visvâkî*, the *Taitt. Mahânârâyana Upanishad* (Anuvâka 37 in the *Drâvida-pâtha*) addresses *Medhâ Devî*, the goddess of intellect, as being *Visvâkî*, who lovingly comes to the knowers (*jushamânâ nah âgât*) and loved by whom one becomes a *Rishi* and *Brahmâ* and obtains Wealth.

Pages 320 and 321, about the Seven *Rishis* being the two eyes, two ears, two nostrils and the mouth, all in the head and called *Prânas*, *Bhatta Bhâskara* also attaches the same significance to the Seven *Rishis* that are mentioned in the expression:—"Sivo me *Sapta Rishîn upatishthasva*"—(*Taitt. Sam. III. 2, 5, 3*):—"O (*Indra*)! Being propitious, attend upon my Seven *Rishis*.' He says:—"Madiyân *Sapta Rishîn arishitrîn prânân sirshanyân, dve dve kakshushî srotre nâsike ekam âsyam iti, tân upatishthasva*". See also. p. 249 about the seven *Sirshanya-prânas*.

Page 373, lines 19—26. *Hari* means many things—tawny colour, lion, monkey, &c. *Haryaksha* is lion, having eyes

of tawny colour, and Hari means monkey also; the verbal puzzle is that Markatalokana is Haryaksha.

Page 507, about Siva's Liṅga, which I have identified with the Supreme Self Purusha and which becomes so great as to be limitless.

The *Katha Upanishad* II. 6, 8 says:—

Avyaktât tu paraḥ Purusho

vyâpako 'liṅga eva ka;

Yad jñâtvâ mukyate jantur

amṛitatvam ka gakkhati.

Purusha is higher than Avyakta. He is all-pervading and has no liṅga, symbol. Knowing Him, man will be liberated and get immortality.

This verse seems to have contributed to the making of the story of the Vâmana-purâna. The second word in the second line can be read either as aliṅga or liṅga. Saṅkara, in his commentary, reads it as aliṅga and there can be no doubt that it is the correct reading, though there may be a difference of opinion as to what aliṅga means here, whether entirely nirguna, without quality, or saguna, having infinite goodness, incapable of being described as *so much* by any symbol or metaphor. Our story indicates that the author of it reads the word in both ways, with his own meaning of it. Siva who is Purusha is aliṅga, without sex, taking it to symbolize man's Karmaic selfish and beastly nature. The pure Purusha is without it, as is clear from its fall—from the Rishis' realizing Him to be without it. But is not this a contradiction, for He had it before it fell, and therefore He is not aliṅga but Liṅga? Thus questioned, the reply is:—Very well, take Him to be a Liṅga whose *fall* is *flight* and whose vyâpti, pervasion, is limitless and infinite; if you realize Him to be such a Liṅga, you at once distinguish Him from the sex and say He is 'Neti Neti', 'not so, not so' i.e. He is not the sex liṅga: He is aliṅga, without the so called manliness of the

beastly world and yet He is Līnga, infinite spiritual manliness.

The *Rishis* of the story, taken as the senses, are the means by which the soul *jīvâtman* draws knowledge or ideas of things (p. 263). In bringing in the ideas of things, the senses should be so educated as to bring in always the idea of the Infinite Supreme Self immanent in all things, the Formless in all forms, the spiritual Beauty which the knower sees in them. It is in this higher sense that the Self is the Truth of the senses, the Truth they ought to find in all things. The Supreme Self in the heart is the Great Sannyâsin or Ascetic who has made a *tyâga* or gift of Himself to each and all of us. His *Satyakâma* desire and *bhikshâ* or begging of alms is this: 'O Soul! do not keep thyself away from Me; realize Me as thy true Life, Self, and make a gift of thyself to Me.' When this realization becomes complete, which will be when the *jīvâtman* renounces all selfishness and loves all creatures as himself, the Supreme Self reveals Himself, gets his *bhikshâ* or alms and is shown to be the Infinite Food or Joy of the *jīvâtman*.



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Roman and Italic letters, long and short vowels, are classed together;
and for want of sufficient types of the long vowels *Ā ā, Ī ī, Ū ū*,
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ON

INDO-ARYAN MYTHOLOGY

BY

NÂRÂYAN AIYANGÂR,

Retired Assistant Commissioner in the State of Mysore.

PART II.

“Parokshapriyâ iva hi Devâh pratyakshadvishah.”

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PREFACE.

THE first part or volume of these Essays, though printed in the latter part of 1898, was not given out to the public pending the completion of this second part. In the interim I have received, with great thankfulness, criticisms on the first part couched in terms of great kindness from the late lamented Professor Max Müller of world-wide fame, and the great French savant Monsieur A. Barth; also expressions of warm sympathy and encouragement from the learned author of *The Orion*, Mr. Bâl Gangâdhar Tilak. The criticisms being very instructive will be noted here.

Professor Max Müller, writing in February 1899, said that he read a good deal of the book and read much of it with great interest, that the knowledge of Sanskrit literature displayed in it was very considerable, but that although what I had done in it had several times been very useful to him, I was "on the wrong path in treating of mythology." "Mythology," he observes, "is very different from philosophy. Myths spring up at a very early time and their object is not truth, but fancy. They generally contain thoughts about the more important phenomena of nature, and some of them are so old that they are found in India and in Greece, and must therefore have existed before these two nations and the two languages separated. I know quite well that at a later time some of these myths were interpreted as if they contained philosophical truths, but that is the work of a much later age. Therefore I think that to try to discover a deep philosophical meaning in the ancient mythology is a mistake. . . . You must work *historically*, and follow the growth of thought step by step, but not mix up different periods of literature. For instance, if you were to put together all that occurs about Aditi in the hymns, then in the Brâhmanas and the Sûtras, and in the Mahâbhârata, you would do a really useful work and

“help others by your labours.” But though there are “sparks of philosophical thought in the hymns and Brâhmanas, the real philosophical work begins in the Upanishads only, and has to be followed up in the six “systems of philosophy.”

Monsieur Barth says that my interpretations seem to him much too complicated, and observes: “They imply a “far reaching language of symbols and riddles knowingly “elaborated and admitting of explanation in all its par- “ticulars. Now it seems to me that true myths—and “excepting the numerous and arbitrary identifications “given in the Brâhmanas, most of Vedic myths are true “myths—are quite of another sort. They start from “a single and simple fact, clothing it in a fancy dress, “sometimes as a riddle, more often as a little story, which, “when once set up, grows and buds forth on its own “account and behalf, the original fact being soon lost “sight of. Hence the character somewhat spontaneous, “fantastical and irrational of all true myths; in a certain “sense they are self-made, not intentionally composed, “and do not admit of a full explanation of all the par- “ticulars. . . . Your system indeed reminds one of that “of Dupuis and Volney, who in the first quarter of the pres- “ent century reduced to a kind of stellar drama all the “ancient myths of the Western world. . . . But “I am glad to add that if the system seems to me open “to many objections, the book is an interesting one, testi- “fying of much reading and learning, and of an unre- “strained power of thinking, which command the sincerest “admiration. Such studies are very young amongst “Indian Pandits, and it is no wonder that entering untrod- “den paths, you have sometimes missed the way. The “wonder is rather that at your first stroke you succeeded “so well. The explanations of Dupuis and Volney are no “longer held as true; but their ingenuity is still “admired, and your work is fully worthy to be compared “with theirs.”

About the real philosophical work beginning in the Upanishads only and about there being only sparks of

philosophical thought in the hymns of the *Rig-veda* and in the *Brâhmanas*,—I would here invite attention to the magnitude of those sparks as seen in Professor Max Müller's well-known work on *The Six Systems of Indian Philosophy*. Chapter II. of that work establishes "the philosophical basis of the Vedic gods" themselves. Speaking of the Babylonian civilization, the learned author makes this general remark: "I do not speak here of philosophical ideas, for we have learnt by this time that they are of no age and of any age" (*ibid.*, p. 45). What he has said about the highly philosophical thoughts on *nâmarûpa* which are found in the *Brâhmanas* and must have come down to them from the prior Vedic generations, and which are similar to the Logos philosophy of the Alexandrian school, is quoted and dwelt upon on pp. 270—273 of this work. He has pointed out that the *Rig-veda* has its philosophical *Tad Ekam* or That One of Which the gods are but various names, and that this *Ekam* occurs in diverse places, viz., I. 164, 6 and 46; III. 54, 8; X. 129, 2. It occurs also in VIII. 58, 2, which says that the *Ekam* has become all this (universe). "Whatever is the age," he says, "when the collection of our *Rig-veda-samhitâ* was finished, it was before that age that the conviction had been formed that there is but One, One Being, neither male nor female, a Being raised high above all the conditions and limitations of personality and of human nature, and nevertheless the Being that was really meant by all such names as Indra, Agni, *Mâtarisvan*, nay even by the name of *Prajâpati*, lord of creatures. In fact the Vedic poets had arrived at a conception of the Godhead which was reached once more by some of the Christian philosophers of Alexandria, but which even at present is beyond the reach of many who call themselves Christians" (*Ind. Ph.*, p. 68). One of the names adopted by the Upanishads for Brahman is *Purusha*, whose history goes back to the *Purusha-sûkta* which is so old as to be incorporated in the *Rig-veda* itself, and which presents the philosophical idea that the primal *Purusha* that was offered up as an oblation in the beginning by the *Devas* has become the whole universe. The *Brâhmanas* say that the

Creator Prajâpati *alias* Visvakarman, or the Sacrifice Deity Purusha Nârâyana, has, by performing sacrifice, become all this and surpassed all, and that he who performs sacrifice becomes all this and surpasses all. Sacrifice Vishnu of three strides which denote his all-pervasion obtains for the sacrificer the same all-pervading power (Satap.-br., trans., I. p. 268; also II. p. 155); and we also meet with sayings to the effect that the sacrificer becomes Prajâpati or Vishnu himself. All this may be compared with the Upanishadic idea that Brahman, wishing to become many, performed tapas and has become all this universe and entered into it, and that he who knows Brahman becomes Brahman or quite similar to Brahman.

As regards the question whether the object of myths is not truth, but fancy,—Ruskin defines a myth thus: “A myth in its simplest definition is a story with a meaning attached to it other than that it seems to have at first; and the fact that it has such a meaning is generally marked by some of its circumstances being extraordinary, or, in the common use of the word, unnatural.”* Prof. Max Müller says: “If all myths are irrational, how could rational beings have invented them? We may admit an *infantia* of our race, we cannot admit a period of *dementia* at the beginning of an evolutionary process of which we ourselves are integral links, if not the last results” (*Sci. Myth.*, p. 72). And he lays down this axiom: “The first principle is that there must be reason in mythology, and this principle, even where it cannot yet be substantiated in every case, should be retained as a postulate for the guidance of all students of Comparative Mythology” (*Ibid.*, p. 830). Thus there must be some hidden meanings in myths as in riddles. The Vedic literature discloses a great fondness for myths, riddles and enigmatic sayings, and “we learn from the Brâhmanas that at certain sacrifices riddles formed a recognised amusement of the priests” (*Ibid.*, p. 82). The *Rig-veda* in the main and the Brâhmanas are the literature of persons who worshipped the gods by means of sacrifices;

* *Vide* the article on “Greek Myths,” reprinted in the International Library of Famous Literature, p. 430.

and if “we must remember that the sacrifice on earth is often an imitation of phenomena in the sky and *vice versâ*” (*Ibid.*, p. 582), it cannot be wrong altogether, historically, to try to show that many of our ancient myths connected with the sun, moon and certain important stars have sacrificial and therefore old religious truths for their hidden meanings; that the riddling and myth-making trait of the Vedic period came down to the later period also; and that as the age of the stories found in the epics and Purânas is subsequent to the age of the principal Upanishads, it is not strange that many of those stories have Upanishadic truths also in them. Some of those stories are amplifications of Vedic myths, or new ones built upon Vedic names and Vedic enigmatic sayings. Not any elaborate philosophy, but the elementary truths of religion—such as the conquering of the senses and Avidyâ, right conduct, devotion to and spiritual regeneration through Vidyâ, worship and realization of the Infinite Self conceived as always present in man, concealed in the heart inside, and seen in the symbol of light, such as fire and sun, outside—have been sufficient to explain the esoteric meanings of these stories; while, generally speaking, their language of symbols and riddles is limited to puns and puzzles of a kind that may naturally be expected in a flexible language like the Sanskrit, to the use of the names of Devas and Asuras, the powers of light and darkness, for the personified good and bad inclinations of man, and to the riddles arising from the senses being distinctly called Devas, Visve Devas, Seven Rishis, &c., in the Brâhmanas and Upanishads, and from the double meanings which the names of Asura, Dâna, Daitya, &c., were capable of assuming in the hands of the myth-makers; so that many a Purânic character who is outwardly a demon conquering the Devas is inwardly a good being subduing the senses.

These stories must have assumed their present forms long after they had been in currency as marvellous legends, believed in by the credulous populace literally, and undergoing a process of additions and amplifications in their outward aspects without always an inner meaning

in all their particulars. This process is more marked in stories which have grown into epics. Therefore, all that has been attempted in respect of them is to find the probable esoteric meanings of their salient features. As myths and riddles contain veiled thoughts, one cannot help being ingenious and also a little imaginative in trying to unravel them. Some of them appear to be sufficiently transparent.

In treating of the Purânic myths and the characters figuring in them, I have tried to collect and put together Vedic references about them as far as books were available to me, and draw conclusions or inferences to the best of my lights, showing where the Vedic myths are reproduced, or amplified, or modified.

Among Western scholars themselves who are fully alive to the importance of working historically there seems to be as yet much diversity of opinion about the age of the *Rig-veda* and the real nature of the Vedic gods, religion, and mythology. They view things from different standpoints and interpret and theorize accordingly. Professor Max Müller's *Science of Mythology* speaks of the existence in the West of different rival schools of mythology, one of which was so antagonistic to him as to say that 'the number of his victorious adversaries was legion.' This shows how difficult the subject of mythology is, and how knight-erratic the attempt of one like me to grapple with it must look. Nevertheless, as it does not appear that the last word has been said on the subject by any of the schools, I have ventured to submit my views for investigation and scrutiny. As much as one wrong system after another that crops up is discussed and demolished, so much the better for future workers. This second part of the work taken together with the first will better enable the formation of an opinion on it finally, whether favorable or otherwise.

BANGALORE,
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}

NÂRÂYAN AIYANGÂR.

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DHRUVA, SISUMÂRA AND STARRY PRAJÂPATI.

DHRUVA.

DHRUVA means the Firm, Stable, Permanent, and is the name of the North Pole Star. In the wedding ceremony, the bridegroom shows to the bride the North Pole Star Dhruva, addressing to it this mantra :—

Dhruva-kshitir dhruva-yonir
dhruvam asi dhruvatah sthitam
Tvam nakshatrânâm medhy asi
sa mâ pâhi pritanyatah.

(Ekâgnikânda I. 9, 6.)

Thou art established in firmness, hast got a firm place, dost stand by firmness and art the Firm. Thou art the pole* of stars. Protect me from him who wars with me.

Although the stars in the ecliptic are fixed, yet they are subject to the apparent diurnal rotation round the Pole Star, which has no such motion, and is therefore Firm. When man passes from student-life to married life he enters the world in which he, as the head of his house, has many duties to perform ; and his success depends upon his firmness of character, unyielding to the earthly temptations that come to war with him ; and as the quality of firmness, like all other good qualities, is Heavenly, *i.e.*, morally high, man looks up to the sky on high religiously, and finds in it the firm Pole Star, and uses it as the emblem of that Firmness or Stability by which the moral world is sustained ; and that Stability is the All-loving Supreme Self, Who is to be realised as the soul's true Self, Life, and without Whom everything would be sithila, crumbling, and a-dhruva, not firm (*vide* Taitt. Âr. I. 23 quoted in Vol. I., p. 446).

* Medhî is the pole in the threshing floor round which the bullocks turn.

The Vishnu-purâna (I. 11 and 12) says that King Uttânapâda, son of Manu, had two wives, one named Sunîti, Wisdom, the other Suruki, Good Taste. The former gave birth to Dhruva, and the latter to Uttama. One day, Dhruva went to sit on the lap of his father, but was prevented by Suruki, who said that only her own son Uttama should sit there. Thus repulsed, Dhruva left home and performed severe tapas in a forest called Madhuvana, the same where the town of Madhurâ was afterwards built on the Yamunâ river. Vishnu, Yajña-pati, lord of sacrifice, was pleased with the boy's devotion and established him in a Loka, world, the best in the three worlds. Even the Seven Rishis (the stars of the Great Bear) stand placing him in front, and his mother became a star residing in a vimâna in the sky.

In order to explain how this story about the Pole Star Dhruva arose, we must take notice of another Dhruva. The Taitt. Samhitâ I. 4, 13, addresses the Soma juice, held up in the Upayâma vessel for being offered to Agni Vaisvânara, as being Dhruva, thus—

Dhruvo 'si dhruva-kshitir dhruvânâm
dhruvatamo 'kyutânâm akyutakshittama/b.

Thou art Firm, art established in firmness, art the great Firmness among those that are firm, the great Imperishable among imperishables.

This high praise of Soma is quite appropriate of the sacred juice which is the Light and Self of sacrifice, and by drinking which man becomes immortal (*vide* Vol. I., p. 132). I take Prince Dhruva to be the moon, and his father Uttânapâda to be Sacrifice glowing with uttâna, upward, pâda, rays, as the flame of fire goes upwards. Sacrifice is, as it were, a sisu, child, lying on his back with feet thrown up, and fed by the oblations thrown into his mouth, the firepit. The Orion is the emblem of Sacrifice. The other prince Uttama, the exalted, may be Agni Vaisvânara, belonging to all men, in the form of the sun, as the sun is the common fire of all. When the sun comes to the lap of the Orion-Sacrifice in the month of

Jyeshtha, the moon Soma is repulsed, as it were, as the moon's period has then ended. Thus repulsed, the moon, six months afterwards in the month of Mârgasîrsha when his period begins again; performs tapas as *full* moon on the lap of the same Orion, now metamorphosed as Madhuvana.* After this, the northernmost point of the *full* moon is reached in the month of the winter solstice, which is the beginning of the holy Uttarâyana time; and seeing the star Sravana, whose regent is Vishnu, on the new-moon day at the beginning of the Uttarâyana, the moon's soul soars to the North Pole Star, and finds a fixed, immovable world in that star, to show that the moon Soma is Dhruva.

Outwardly Suruki is exhibited as showing the spirit of sâpatnya or enmity to Dhruva; but inwardly, as she is Good Taste, she compels Dhruva, the deity of the sacred Soma drink of immortality, to show to the world how he is all that is denoted by the metaphor of a changeless, immovable, permanent star in Uttara, the north, meaning the high region, and how as such he is a fit drink to his Uttama or Exalted brother, Agni Vaisvânara, to whom the dhruva cup is offered.

To persons residing in the north of the equator all the stars, the sun, moon and the planets appear to go round and round with the north pole star as their pivot. This is exactly the idea found in the Purânas about Dhruva. The religious poet appears to have utilized this phenomenon as a metaphor to illustrate Vedântic truth. Vishnu, from vis to pervade, is all-pervading, *i.e.*, He is Infinite. He is Akyuta, Firm, Decayless, Changeless. He is Purusha, the In-dweller in all creatures, loving them all as himself. The sky is called Vishnu-pada, Vishnu's footing, place or situation. This seems to indicate that His situation is Infinite, like the sky. And as pada also means *karana*, which means

* Soma is madhu, and the Orion is the place of the celestial soma, as the moon Soma is the regent of the Orion's head or belt. Therefore, the Orion is the forest of honey, Madhuvana, metamorphosed as the forest in order to be a fit place for the soma which is a forest produce. But as according to another fancy, the Orion is pura, town, it becomes Madhurâ, Honey-town. Our earthly town Madhurâ seems to be named after the heavenly Orion town.

not only foot but also conduct or walk, it is by His *karana*, walk or conduct, of universal love as Purusha, that He has measured the three worlds—the universe. Vishnu is identical with Brahman. To the upâsaka of Brahman the Infinite Brahman Itself is the true World, as the saying is:—*Brahmaiva loko Brahma-lokah*. Therefore Vishnu *alias* Akyuta Himself is the Firm world in the metaphor of the Firm Pole Star obtained by the Moon, the man in the sky—in the high moral region of Vishnu-pada of universal love, in which man, like the moon, should shine and put down the darkness of ignorance and sin, perform self-sacrifice, and become Firm and Immortal. Thus the realization of Vishnu as universal love, by man's regarding all creatures as himself is the firm, bright world, like the pivot Star Dhruva, on which all bright qualities, like the stars of the ecliptic, turn.

SISUMÂRA.

There is a mantra in the Taitt. Âranyaka II. 5, 13, which is about a Deity called Sisumâra, whom it addresses as Dhruva. Sâyana in his commentary thereon says that it should be uttered, facing the north, when seeing the North Pole Star, though it is not clear that the Dhruva of this mantra meant originally the Pole Star. It is to this effect:—

Covered and protected am I by Brahman (Vedic literature or knowledge?) as my armour, and by the *tejas*, power, of Kasyapa. I salute Him who is the head (of this Sisumâra); Dharma (Law or right conduct or act) is (Sisumâra's) forehead, Brahman and Yajña (sacrificial laudation and performance) the upper and lower jaws, Vishnu the heart, the Year (as representing all the rites performed in it) *prajanana* (the means of spiritual birth), the (two) Asvins the two front feet, Atri the middle, Mitra and Varuna, the two hind feet, Agni the first part of the tail, Indra further on, Prajâpati still further on, and Abhayam (the Fearless) the fourth (the last part of the tail). This indeed is the Divya, Heavenly, Sâkvara, Mighty, Sisumâra. He who knows Him conquers recurring death, and conquers (*i.e.* obtains) Svarga-loka. . . . (O Sisumâra!) Thou art Dhruva, Firm, Thou art the Abode of Firmness, Thou art the lord of all bhûtas (born and living things), Thee (all) the bhûtas

surround (and respect). Salutation to Thee ! Salutation, Salutation all to Thee ! Salutation to Sisukumâra !

Sisumâra is {the Gangetic porpoise, also called sisuka, child, and jala-kapi, water-monkey. There must be some etymological riddles underlying the fact of the Deity being exhibited as the purpose, called not only Sisumâra, but Sisu-kumâra, and also as a quadruped. Sisu-kumâra is the compound of two child-names, for both sisu and kumâra mean the child, the former 'the grower,' the latter 'one who dies easily,' as although all men are called martas or martyas, mortals, mortality is greater among infants. Who then is this Child ? I would identify Him with that Purusha of the Purusha-sûkta (Rv. X. 90) who is the Virât-born Child of Purusha—that Child who is Yajña, Sacrifice, who, sacrificed as He is as the primeval pasu or victim, may well be called kumâra, one who died easily, and whose parts became all the Vedas, gods, sun, moon, earth and sky, and all kinds of life. In other words, He is Brahman, the One grown into Many, the Antaryâmî in one and all. In the Purusha-sûkta, Purusha's four feet seem to be referred to in the expression 'pado 'sya visvâ bhûtâni tripâd asyâmr̥itam divi,' while in the *Khând.-up.* III. 18, 2, Brahman is distinctly called *Katushpad*, quadruped, this metaphor denoting His footing or pervasion everywhere. Our Deity also has the sacrificial mantras, rites, and the gods as parts of His body. Sacrifice Purusha is as it were a Child lying on His back and fed by oblations to all the gods being thrown into his fire as if they are all in Him. Abhayam seems to be the same secondless and therefore fearless Self as is spoken of in the Upanishads. The Uttara-Nârâyana portion of the Purusha-sûkta describes Purusha as 'adbhyaḥ sambhûtaḥ,' born from the waters. Our Deity is the lord of bhûtas, beings, just like *Hiranyagarbha*, the Golden Child, who is

bhûtasya pati, and whom the waters bear as Garbha, Child (Rv. X. 121). The dark blue sky Dyauh is as it were the beneficent rain-cloud symbolizing Our Father on high that has showered Himself as *kandrâh âpah*, brilliant waters or drops, in the shape of the sun, moon, planets, and all the stars, and He is in them all as the Child Antaryâmî. The Taitt. Âranyaka is quite alive to the glory of the Antaryâmî, as further on, in III., 11, 1 and 2, it speaks of Him as ‘*antah pravishtah sâstâ janânâm sarvâtmâ*,’ and as being Indra’s Self moving by mind (*i.e.*, as swift as mind)—the heated or molten *Hiranya*, Gold, moving *dasadhâ* [probably meaning in the ten directions] within the sea. This seems to liken the Antaryâmî to fire *Hiranyaretas* latent everywhere and seen wondrously as *Apâmnâpât*, Child of the waters, in the form of lightning born from the rain-cloud and flashing swiftly all about in the sky-sea. It therefore appears to me that as a riddle this Child of the waters, the Antaryâmî in all forms and beings, is exhibited as the porpoise. About the other name *Sisumâra*, the commentary on the Âranyaka says that the porpoise is so called because it drags children into water and kills them (‘*sisûn mârayati*’); or it is *sisu* as well as *mâra*, killer. Sacrifice would be the paradoxical killer of children, for the churned Agni and the extracted Soma are also infants offered into the sacrificial fire as *Amritâhutis* (Vol. I., pp. 27, 28); or the children may be the Asuras, bad desires, born in mind and killed by Sacrifice, who is the glorious Child born or revealed in the same mind like lightning dispelling darkness.* This may, for

* The Asuras and their enemies the Devas are both children of Prajâpati (*Khând.-up.* I., 2, 1; *Brih.-âr.-up.* I., 3, 1), who is like Mind (Taitt. Sam. II., 5, 11, 4 and 5). The Asuras belong to night and the Devas to day (*ibid.* I., 5, 9, 2). *Pâpman*, sin, is *tamas*, darkness (*ibid.* V., 1, 8). Sacrifice is the thunderbolt *Vajra* with which to kill the enemies (*ibid.* I., 6, 7, 4; also Rv. I., 8, 3).

aught we know, be the meaning of the riddle of His being the so-called *Sisumāra*.

Coming down to the Purāṇic period, we find in the *Bhāgavata Purāṇa* V. 23, an elaborate description of *Sisumāra* as a form of *Vishnu* in a certain posture in *Yoga*, with *Dhruva*, the North Pole Star, at the end of His tail, *Prajāpati*, *Indra*, and *Dharma* on the tail, *Dhātā* and *Vidhātā* at the root of the tail, the Seven-*Rishis* or the Great Bear on the hip, the asterisms of the sun's *Uttarāyana* and *Dakshināyana* journeys ranged respectively on His right and left sides, the celestial path called *Ajavîdhî* on the back, and the celestial *Gaṅgā*, called *Ākāsa-Gaṅgā* on the belly. The *Purāṇa* mentions which of the asterisms form the right or left eye, ear, &c., and in what parts of the body the planets, the sun, moon and the star *Canopus* are placed, and how all the other stars are His hairs. *Ākāsa-gaṅgā* seems to be the Milky Way.

Thus, while the *Āranyaka* confines itself to certain sacrificial deities, the *Purāṇa* goes beyond and takes in the whole celestial globe. The reason is that as the Deity described in the *Āranyaka* is the universal *Purusha* of the *Purusha-sūkta*, the Purāṇic poet has felt himself justified in showing how *Purusha* is all-pervading, and how the whole of the star-bedecked heaven is in Him. All the stars and all creatures are His drops, and He is in every one of them all as the *Antaryāmî* Child, the Father Himself as the Child *Purusha* in all of us, His children. So, the waters bear Him, and yet He is beyond the waters, the forms; and He bears them all in Himself like the infinite blue sky.

In the *Uttara-Nārāyana* portion of the *Purusha-sūkta*, *Purusha* is addressed thus :—

Hrîs ka te Lakshmîs ka patnyau,
ahorâtre pârsve, nakshatrâni rūpam,
Asvinau vyâttam.

To Thee *Hrî* and *Lakshmî* are wives, day and night sides, stars form, the *Asvins* wide-opened (mouth?).

This seems to describe Purusha in the metaphor of the sun in so far as day and night are his sides, and Hrî and Lakshmî, probably Dawn and Day Light, wives. Hrî means shyness and Lakshmî light. The Dawn is shy, blushing and modest when compared with Day Light. But Purusha transcends the sun when it is said that the stars are His form; and we are taken back to the description of Purusha which is found in the Pûrva-Nârâyana or the Purusha-sûkta, according to which the whole universe is Purusha with the four castes as parts of His body, the sun as eye, the moon as mind, Indra and Agni as face, Vâyû as breath, Antariksha as navel, the firmament as head, the earth as feet, &c., all this metaphorical language denoting his pervasion and presence everywhere. His mouth is wide-open in the act of eating the whole universe, *i.e.*, enjoying the joy of universal love, with the jaws as the twin Asvins, probably in the sense of eaters here, as asva, horse, is derived from as to eat. He is the Sun of Spirituality; His is brilliant knowledge, like day-light, and His the shyness of modesty, like the dawn. He is shy because the formless infinite Purusha is hiding in all forms—is hiding in the cave of man's heart as the ever constant narasakha, man's friend, if man would only find Him out and profit by His friendship; but as soon as He is found and realized, His Lakshmî, Light Spiritual, becomes so bright to the mental vision of the knower that he at once prostrates and exclaims, in the words of the Upanishads (Katha V., 15; Mund. II., 2, 10; Svet. VI., 14) :—

‘There (in His brilliancy) the sun shines not, nor the moon and stars, nor these lightnings, nor Agni (for they all merge in His Light). It is after Him who is shining that all (the universe) shines! By His Light all this shines!’

In India the division of the ecliptic into twenty-seven asterisms is more ancient than a knowledge of its division into the twelve signs of the Zodiac. Evidently following the analogy of the idea of the asterisms forming the limbs of the Creator in the shape of the starry Sisumâra, the

twelve signs of the Zodiac also were utilised in a similar manner by the Indian astronomer Bâdarâyana in a verse which is translated by Prof. Max Müller thus —

‘The ram is the head, the face of the Creator is the bull, the breast would be the man-pair, the heart the orab, the lion the stomach, the maid the hip, the balance bearer the belly, the eighth (scorpion) the membrum, the archer his pair of thighs; the Makara his pair of knees, the pot his pair of legs, the fish two feet.’*

STARRY PRAJĀPATI.

The first Anuvâka of the Taitt. Brâhmana I. 5, 2 says that one should see punyam nakshatram (auspicious star) at the time of the dawn so long as the sun is *below* that star. This seems to mean the seeing of the star every morning from the time of its heliacal rise up to the time of its being seen at the zenith at the dawn time. Then, in the second Anuvâka it speaks of Nakshatriya or Starry Prajâpati to this effect:—

He who knows the Starry Prajâpati, him they that are in the two worlds [men in this world, celestials in the other] know (*i.e.*, take notice of as being a worthy man). The Hasta asterism is His (Prajâpati's) hand, Kitrâ head, Nishtyâ heart, Visâkhe thighs, and Anûrâdhâs foot.

This starry representation of the Creator is unique, inasmuch as only five of the twenty-seven asterisms are taken for the formation of the complete figure, and the hand is placed above the head. To know is to realize. But what is it that is to be realized by seeing this starry figure in order to become meritorious here and above? Evidently there is some religious riddle in this figure, but all I can say about its meaning is a guess.

Of the names of these five asterisms, the meaning of the first, Hasta, hand, is very plain. The original Vedic poets who gave the name of Hasta to it, and other names to the other twenty-six asterisms, saw in it some resemblance to

* *India; what it can teach us?* pp. 324, 325, quoted in Mr. Tilak's *Orion*, p. 204.

the hand, without meaning the other asterisms to be the other limbs of the body, for if they had any such meaning in mind they would have clearly given the names of the other limbs to them. But the poets of the subsequent Brāhmaṇa period, in order to utilize the heavenly Hand to some purpose, seem to have been tempted to evolve the other limbs, for making a complete body, from the neighbouring asterisms by punning with their names. The puns are not expressly stated, but they may be guessed thus : Kitrā as being connected with *kit*, intellect, and therefore as being the head, the seat of it ; Visākhe as two branches likened to the thighs ; * Anûrâdhâs as *anu-ûrû-adhaḥ*, that which is below the thighs. Nishtyâ also may have been similarly punned with, as *nishtâ*, the well-standing, unswerving affection of the heart for all that is morally high in one's own self. This figure makes Prajâpati one who is *ûrdhvabâhu*, with hands stretched up. About the significance of this *ûrdhvabâhu* figure, the Taitt. Samhitâ (V. 2, 5, 1) says that, measured by Sacrifice-Purusha, the sacrificer becomes so high as his upstretched arms would reach and also a bird. As the natural limit of the height of man is the head, his growth beyond that height can only mean his attaining his spiritual state in which he can soar higher and higher without limit, just as the uplifted hand would go up higher and higher in proportion to the growth of the physical body. Both these sayings about growing as high as the uplifted hand and about becoming a bird appear to be (as fancied by me in Vol. I., p. 347) "metaphorical expressions. The knower by his universal love stretches himself beyond the limit of his body as he becomes one with the Great Purusha that dwells in all. For the same reason he is a high-soaring bird." In the first volume I have dwelt upon the Vedic account of the Creator Visvakarman as the archetypal sacrificer that performed a sacrifice, into the fire of which He put himself as the victim and thereby became

* One of the meanings of Visākha in classical Sanskrit is to stand in the shooting attitude with the legs placed apart, that is branched off from each other,

(the Self of) the whole universe, pervading everywhere. That is His spiritual growth, manifestation. Likewise the human sacrificer also is believed to attain to an immortal spiritual state in which he can fly and be everywhere, and nakshatra, star, is one of the symbols of that immortal state, by looking upon that word as meaning that which does not decay. Every sacrificer in performing his sacrifice ought to realize the archetypal sacrificer Visvakarman *alias* Prajâpati. Therefore the object of utilizing the starry Hand for evolving the Starry Prajâpati may have been to exhibit Him as the ever first fulfilled Sacrificer in the sky with hands stretched up and seen at the dawn time as soon as He rises heliacally from the heavenly sacrificial fire, the light of the sun, repeating the phenomenon every year as if to tell men over and over that they too should be *Ritâjas*, born from sacrifice. According to the Aitareya Brâhmana II. 14, Agni, the sacrificial fire, is the womb in which the Sacrificer is to be born spiritually in order to go up to heaven with a golden body, that is in unalloyed, pure spiritual state.

ARUNDHATÎ.

Immediately after the mantra about Dhruva, the Ekâg-nikânda has the following mantra which the bridegroom repeats when showing the star Arundhatî to his newly married wife :—

Sapta Rishayah prathamâm Krittikânâm
Arundhatîm yad dhruvatâm ha ninyuh,
Shat Krittikâh mukhya-yogam vahantî-
yam asmâkam edhatv ashtamî.

Inasmuch as the Seven *Rishis* led Arundhatî, the first of the *Krittikâs*, to attain dhruvatâ, stability (as the aforesaid first of the *Krittikâs*), [the other] six (of the) *Krittikâs* bear their fond union or embrace [to her]. May this (newly married wife) of ours prosper as the eighth [among them].

Haradatta's commentary on this mantra is given in the note below.* I have followed him in taking the word *Krittikâh* in the third line as nom. plural, and vahantîyam as vahanti iyam. Vahanti is a verb in the plural number referring to *Krittikâh*, and iyam, 'this,' refers to the bride. The plural 'ours' refers to the husband, who by this mantra wishes his wife to prosper and be stable even like the starry wives of the Seven *Rishis*. Therefore he adds her as the eighth to their number.

Dhruva, permanent or stable, is synonymous here with nakshatra, star, meaning that which does not decay, and

*"Saptarshayah Kâsyapâdayah; teshâm Krittikâh nâma bhâryâh sapta; tâsâm Arundhatî nâma saptamî pativratâ, pradhânabhûtâ niskalâ ka; itarâh vyabhikârasankayâ tyaktâh iti Aitibâsikâh smaranti. Tad idam ukyate, Saptarshayah Kâsyapâdayah Krittikânâm prathamâm agraganyâm Arundhatîm yat yadâ dhruvatâm niskalatâm, ha iti prasiddhim darsayati, ninyuh nayanti sma, yadeti vakanât tadety adhyâbhâryah, tad itarâh shat Krittikâh Arundhatyâm mukhya-yogam pradhânabhâvam vahanti âvahan abhyupagatavatyah; tasyâh Arundhatyâh darsanena iyam vadhûr asmâkam asmador dvayos kety ekasmin bahuvaakanam, iyam ashtamî bhûtvâ edhatu vardhatâm. Aham Saptarshînâm ashtamasthâniyo bhûyâsam, iyam api Krittikânâm ashtamasthâniyâ bhûyâd, it arthah."

therefore dhruvatâ means not only starry nature, but stability.

In this mantra, Arundhatî is clearly counted as the first or chief of the Pleiades, and therefore the six *Kṛittikâs* that show their union or friendship to her are the remaining six stars of the group.

So much about the literal construction of the mantra. Haradatta refers to an Itihâsa story, which will be stated in connection with the birth of the god Kumâra and shown to be a legend that has arisen by putting a peculiar construction upon the mantra for reasons which will be explained in the essay on Kumâra. Before explaining here what appears to me to be the real original meaning of the mantra, I shall say a few words about the asterism *Kṛittikâs*.

The *Kṛittikâs* are the Pleiades consisting of a group of seven stars. *Kṛittikâ* is a general name for all the stars of that group. The Taitt. Brâhmana III. 1, 4, 1, in speaking of this asterism under that general name, enumerates seven names which appear to me to be particular names of the seven stars individually. They are 1 Ambâ, 2 Dulâ, 3 Nitatnî, 4 Abhrayantî, 5 Meghayantî, 6 Varshayantî, and 7 Kupunikâ. Of these, the names 4, 5, and 6 are easier than the others, and appear to me to mean the rain-cloud in three aspects as (4) the water-bearing, (5) the sprinkling or drizzling, and (6) the showering. As to the names 1, 2, and 3, Ambâ is derived from amb, to go or to sound, Does she mean here 'one who voices or thunders?' Dulâ is from dul, to swing or sway. Does she mean here 'one who swings' (her voice) to and fro in that variety of thunder which has thuds of sound originating in one place and swung to another by echo? Nitatnî—does she mean 'one who rumbles or roars very much (ni = nitarâm, tan, to roar)? If the meanings of these three names are what are here suggested, it follows that they signify the rain-cloud in three varied aspects of its thunder, while the three other names that follow them signify the same rain cloud

in the three aspects of water-bearing, drizzling, and showering. About the last name *Kupunikâ*, it would fit in to the company of the others if it could mean the rain-cloud in its aspect of flashing by lightning. It is difficult to say what the etymon of the word is. There is the root *kup*, to move or stir, and all I can say is that the lightning is swift-moving and named for that reason *kañkalâ* in classical Sanskrit. The stars of the group being seven and each having thus got a name connected with cloud, no more names were necessary to be coined. The closely packed up group looks to our distant view almost like nebula or cloud.

Having seen that the individual names mean the cloud, let us see if the general name *Krittikâ* also does not point to the same thing. We have the word *driti*, which means not only leather, but the water-carrier's leathern bag for holding water, and according to Apte's dictionary, *driti* means also a cloud in the Vedic language. This shows that the rain-cloud was likened to the water-containing leathern bag. *Driti* is derived from *dri*, to tear, or rip open, as the hide is ripped open from the carcass. *Krittikâ* is *Kritti* with the suffix *ka*. *Kritti* is another word for leather, meaning that which is cut open; and it is likely that the name *Krittikâ* was a synonym of *driti*, and that, as applied to the Pleiades, it likened the group to a rain-cloud in the metaphor of a waterman's leathern bag.

Thus, all the seven stars had their particular names in the *Taitt. Brâhmaṇa*, and yet in the mantra of the *Ekâgnikânda* in question, one of them is named *Arundhatî*, a name not mentioned by the former. It is difficult to decide which of the two is the older, the *Brâhmaṇa* or the mantra in question. Both give the general name *Krittikâs*. The individual names given by the former are quite consistent with the general name. The general name may be older as signifying the whole group as *Krittikâ* or rain-cloud, but as in usage that name was used in the plural as *Krittikâs* by reason of there being seven stars in the group, a subsequent poet may have invented seven different cloud-names in

order to call No.1 *Krittikâ* as *Ambâ*, No.2 *Krittikâ* as *Dulâ*, and so on. This was the concept of one poet ; but a different poet—whether he was anterior or subsequent to the *Brâhmana* is immaterial here—was free to have his own poetical concept about the *Krittikâs* to show why one of them should be called *Arundhatî*, and why the other six of them should fondly unite themselves to her. This I shall now proceed to speculate upon and explain.

I think that what European mythology says about the *Pleiades* throws a side light on the real meaning of the mantra. “They are,” according to Webster’s Dictionary, “the seven daughters of Atlas and nymph *Pleione*, fabled to have been made by Jupiter a constellation in the sky. *Alcyone* is the brightest of these, a star of the third magnitude. Only six *pleiades* are distinctly visible to the naked eye, whence the ancients supposed that a seventh sister had concealed herself out of shame for having loved a mortal.” Now the same star of the group whom the ancient *Âryas* in Europe thought to be hiding herself from shame was, I fancy, looked upon by the ancient Indo-*Âryas* to be a form of *Arundhatî* in the aspect of such a modest, chaste lady as is shy of showing herself up in a forward manner. This heavenly quality of modesty of a chaste wife is, I fancy, the *dhruvatâ*, starship or stability of character essential to her, that was conferred upon *Arundhatî*.

Because this starship of modesty was conferred upon *Arundhatî*, she became the *prathamâ*, first or most important of the *Krittikâs*. The further fancy which I think may be fairly inferred from the closely packed nature, to the apparent view, of the *Pleiades*, is that by reason of the shy star being so very modest, the other six star-ladies liked her so much that they rushed in and closed upon her, with *ahamahamikatâ* or mutual rivalry of ‘I first’ and ‘I first,’ to confer their *mukhya yoga*, fond union or embrace, upon her, or, as we may render the word, kiss her, for *mukhya* literally means facial, or pertaining to mouth, and, taken

together with union, would mean the union of faces in the act of kissing.*

Further, the mantra implies that before Arundhatī was thus poetically made the shy star of the group, she was elsewhere and had another form. I would take her other form to be the star Rohinī (Aldebaran), meaning 'she who is red.' It will be seen from the essay on the Seven *Rishis* (Vol. I. 316—328) that Lady Vāk, who is mentioned in the *Bṛihadâraṇyaka* (II. 2, 3) in connection with the Seven *Rishis*, figures as Arundhatī in the *Mahâbhârata* story explained in that essay. It will also be seen from the essay on *Brahmajâyâ* (Vol. I., 208—212) that the star Rohinī, having the god *Brahmâ* as her *Devatâ* or regent, is *Brahmajâyâ*, *Brahmâ*'s wife, identical with Vāk *alias* *Sarasvatī*. *Brahmâ*, who is identical with *Bṛhaspati alias Vâkaspati*, the husband of Vāk, is metamorphosed there as the sun.

Now let me refer to the beautiful poetry of the *Rig Veda* X. 17, 1 and 2, about the celestial wedding of *Tvastri*'s daughter with the sun *Vivasvân*, as explained by me in the essay on the *Asvins* (Vol. I., 194—198). There I have identified her with the star Rohinī. That poetry is this: The whole world comes together to witness her wedding; *they* (the solar rays as the gods) make her *Savarnâ*, of the same colour as the sun, and give her to him; but just when she is being wedded, *they* (the solar rays) conceal her from view, because, when the star has heliacally set at her conjunction with the sun, she becomes invisible, as if out of modesty she felt shy to show herself. I took those who conceal her to be the solar rays in their aspect *as the gods*, for it is the solar rays when she has heliacally set that hide her from our view. But in connection with this wedding, it now appears to me better to view the solar rays in their

* The literal as well as primary meaning of *mukhya* is facial or pertaining to mouth. The word *mukhya-prâna*, which occurs in *Khând. Up. I. 5, 3*, means breath in the mouth; and because the face or head forms the chief portion of the body, it came to be called *uttamânga*, and therefore in a secondary or metaphorical sense *mukhoya* came to mean chief, best, most important.

aspect as the priests *Āngirases* who are *Vipras*, also sometimes called Seven *Vipras* (for instance *Rig Veda* III. 31, 5). It is probable that the Seven *Rishis* spoken of in *Rig Veda* IV. 42, 8, as being our Fathers, are the *Āngirases*, who are the first that are mentioned as our Fathers in the verse :—*Āngiraso nah pitarah* (*Rig Veda* X. 14, 6).

Therefore, the Seven *Rishis* who lead our Lady to *dhruvatâ* or starship as the shy star may be taken to be the solar rays as priests. They see that, when the celestial bride *Rohinî* weds the sun, she merges in his light and becomes invisible to us, out of the shyness of her modesty ; and so they, as priests officiating in the wedding, feel bound to give a permanent shy form to such a chaste modest wife by making her the regent of the shy star in the *Krittikâs*, which are near to *Aldebaran Rohinî*. If the shyness of a wife, representing her modesty or chastity, is the *dhruvatâ*, permanent, immortal, divine quality that is wished to be seen in the shy star of the *Krittikâs*, the other six stars that embrace and kiss her so fondly must be taken to represent the wife's other good qualities, such as kindness, charity, &c., which can only shine well if there is chastity in her. Therefore chastity is *prathamâ*, the first or most essential quality of a wife ; and the newly married wife is taught to cherish it as a heavenly quality, by seeing the star of chastity.

As this verse does not occur in the *Rig Veda*, it may have been composed when the point of the vernal equinox had preceded from *Aldebaran Rohinî* to the *Pleiades Krittikâs*, and when therefore the latter had become the first of the asterisms as in the *Taitt. Brâhmana* III. 1, 1. So of all the shy stars in the heavens, the selection of the one in the *Krittikâs* to represent *Arundhatî* may be due to the rank of the *Krittikâs* as the first of the asterisms in the time of the *Yajur Veda*.

Be the chronology of the verse as it may. Its poetry is, as above explained, the old theme of the *Rig Vedic* wedding of god *Tvashtri's* daughter, the star *Rohinî*. Her shyness or invisibility at the time of her solar conjunction—an important annual phenomenon as bringing back the

sun from winter to the bright vernal and summer days—seems to have been a favourite theme of poets, both Vedic and Purânic—a theme which in the first Volume I have tried to detect (1) in the disappearance of Urvasî from Purûravas to join the Gandharvas, (2) in the name Ahal-yâ, ‘She who merges in Day,’ of the Subrahmanya formula, in converting which into the story found in the Bâlakânda of the Râmâyana the poet of it has taken care to bring out Ahalyâ’s invisibility, (3) in the disappearance of Queen Bhekî from King Parîkshit, and (4) in the name Adrisyantî, the daughter-in-law of Vasishtha. Of course, though the phenomenon is the same, each poet has read it in his own way to illustrate some truth or other, just as in the verse in question it was utilized to illustrate the shyness of modesty.

If, as I fancy, the verse in question implies all that is stated above, there must have been in existence at its time a detailed myth or legend which it shadows forth in the manner I have tried to explain. One of the ingredients of myths is a play upon words. What is the etymon of Arundhatî? Our dictionaries read the name as A-rundhatî, and say that it means na rundhatî, ‘she who does not restrain, besiege, or overpower.’ Rundhatî is from the root rudh. There are two roots of that name, one rudh to redden and the other rudh to restrain, &c., with rundh as its another form. As bright red colour, such as that of the flame of fire and of the sun who is the fire in the sky, is restraining, pressing, overpowering, *i.e.*, dazzling to the eye,* the same root rudh may have branched off into two, one meaning to redden and the other to restrain, &c. Now, Rohinî, the red (star) is from ruh, which is another root meaning to redden, and which has for its variant the same root rudh from which, as above shown, rundhatî is derived. Therefore the story which the mantra implies as to how Arundhatî was made the shy star of the Pleiades may (this I put as a theory) have included this verbal *kamatkṛiti* or poetical charm, namely that

* One awakened from sleep feels his eyes dazzled by lamplight, and the stronger light of the sun is always dazzling.

at all other times Rohinî the Red is Rundhatî or one who presses on our eyesight by her red colour, but at the time of her marriage with the sun she is A-rundhatî, not pressing, not restraining, for, being now heliacally set, she is not visible to us, and her light is not strong enough to restrain the sun. She does not want to go against his light, but as a shy modest woman she goes into his shadow or light and becomes invisible to us. In other words a chaste wife is always one in mind with her husband, and if that husband is as brilliant in his good qualities as the sun is in his light, he will never give reason for any duality of mind between him and her. As she leaves her parental roof and comes under the roof and protection of the husband she merges in him. Inasmuch as Rohinî thus becomes A-rundhatî by the shyness of her modesty as a wife, the *Rishis* are pleased with her and perpetuate her shy aspect by making her the shy star of the Pleiades.*

In Gobhila's *Grihya-sûtra* II., 3, 10, the newly married bride, when seeing the star Arundhatî, is made to address her thus :—

Ruddhâ 'ham asmi,

'I am restrained.'

In this enigmatic expression, there is a play upon the words A-rundhatî and ruddhâ. What is it that restrains the bride? I hope no bride will take exception to my putting the sentiment intended as being most probably this :—

* There is the word Aruntuda (arum-tuda) which means that which gives pain to the flesh (arûmshi marmâni tudati). If likewise Arundhatî can be read as Arum-dhatî, and if dhatî can be explained away as an archaic form of dadhatî, Arundhatî would mean 'she who bears the flesh or red colour'—an appropriate name for the red star Rohinî, who as a verbal kamatkâra becomes A-rundhatî at the time of her wedding. In Apte's dictionary aru is put down as one of the names of the sun, who is also called aruna and arusha, the tawny or red. The dawn is called arushî, the tawny or red. But in the list of the asterisms in Taitt. Br. III. 1, 4, 8, the stars of the Maghâ asterism are characterized as Anaghâs, Agadâs and Arundhatîs; and since the first two names are formed by the negative prefixes an and a, and mean sinless and malady-less, the third name also must be taken as being used there with the negative prefix a as a-rundhatî, not restraining, not troubling. So our grammarians are justified in their derivation of Arundhatî as A-rundhatî.

O' A-rundhatî or 'thou who dost not restrain, overpower or go against' the light or wish of thy husband—dost not besiege him to give thee this ornament or that gaudy dress, but art always modest, contented, and cheerful—with chastity as thy priceless ornament! Though thou art a shy star, I am restrained—bewitched—by the brilliancy of thy moral grandeur; by having thee as my model, I am restrained by the moral restraint or obligation to perform steadfastly the duties of a good chaste wife.

Apte's dictionary says that Arundhatî is one of the stars of the Pleiades, as indeed the mantra in question leaves no doubt whatever about her being so. But popularly now a small star dimly visible near the middle star of the tail of the Great Bear is considered to be Arundhatî, attending upon that middle star which is considered to be *Vasishtha*, her husband; and this view the *Vâkaspatya* dictionary supports on the authority of *Varâhamihira's Brihatsamhitâ*. This shows that taking the seven stars of the Great Bear to represent the organs of the senses in the head, which are the two eyes, the two ears, the two nostrils, and the mouth, making a total of seven, and which according to a text in the *Brihadâraṇyaka Upanishad* II., 2, 3, are Seven *Rishis*, a shy star near one of them was named Arundhatî, to represent among them *Vak* as the Eighth, who, as the same text says, is holding communion with Brahman (*Brahmanâ samvidânâ*), *vide* the essay on the Seven *Rishis*, in the first Volume, where I have shown that the *Mahâbhârata* has metamorphosed Lady *Vâk*, of the text of the *Brihadâraṇyaka*, as Arundhatî as the only *Brâhman* woman among the group of the Seven *Rishis*. As among other things Brahman means the *Brahmâ* priest (Vol. I., p. 405), and as according to Vedic idea, *Vasishtha* is the famous *Brahmâ* priest (Vol. I., p. 42), the middle star of the tail seems to have been named *Vasishtha*, with the shy star near it personified as *Vâk* Arundhatî as if holding communion with Brahman; and as *Vâk* is *Vidyâ*, Lady knowledge, the bride is required to see the star that has thus been made to symbolize chastity as the highest knowledge of woman.

The change of Arundhatī's place from the Pleiades to the Great Bear seems to me to have taken place in an age subsequent to the Vedic period.

Whether the modest lady be in the Pleiades or in the Great Bear, she is the reflex of the blushing, modest, golden Dawn, who is Dawn Celestial in the golden star Aldebaran Rohinī, who being Brāhmī, *i.e.*, dedicated to Brahmā, represents Vidyā; and Brāhmī as she is her identity with the Dawn may be detected in the fact of the early morning or dawn time being called Brāhma-muhūrta. In India married women rub themselves with saffron. Is this in imitation of the golden colour of the Dawn and of the star Rohinī?

Some of our marital Mantras look as if they were composed to liken the wedding of the bride here to the celestial wedding of that star under another name, Sūryā. In many places the *Rig Veda* alludes to the wedding of Sūryā; and Sūryā, from meaning the celestial bride, has come to mean the bride in general.

One of the Mantras of the *Taitt. Ekāgni-kānda*, and which is the same as *Rig Veda* X., 85, 40 and 41, says that Soma the first wins the bride and gives her to Gandharva, the second, who, taking her, gives her to Agni, the third, who, taking her, gives her to the human bridegroom, the fourth, who becomes her husband. This, in my opinion, indicates that the bridegroom should regard his wife as being virtually the celestial goddess and bride, the star Rohinī—as being Vidyā herself—come in procession from heaven through the hands of the gods themselves. Let me interpret her procession thus: (1) The moon Soma, being the lord of stars and being very fond of Rohinī (*Vol. I.*, p. 212), has preference over the others; so, as the glorious moon of autumn, he finds her in night and wins her as the abundance of harvest; (2) then at the end of the night half of the year, he gives her to Gandharva, who here seems to be the sun, when the latter comes in conjunction with her, for him to find in her that fruitful heat and rain which resuscitates the life of winter-beaten earth; (3) when she is

thus heliacally set, the sun, let it be fancied, transfers her divinity as the shy, modest, chaste lady into the hands of his conjunctural priestly rays whose collective light may be taken here to be personified as the heavenly priest Agni (for Agni is Hotri, Ritvij and all the priests put together—Rv. I. 94, 6); and (4) this heavenly Agni, entering into and glowing as the sacred fire in whose presence the wedding takes place, throws his sanctifying rays on the human bride as if infusing into her the aforesaid divinity of Rohinî brought by him, thereby making her virtually the celestial bride, and gives her to our bridegroom.

Thus the bride is to be regarded as a heavenly gift come from the gods, for by means of another mantra (*Rig Veda* X., 85, 36) the bridegroom addresses her:—*Mahyam tvâ dur gârhapatyâya Devâh*: 'The gods have given thee to me for the lordship of the house.' And if the bridegroom is made to look upon his wife as the celestial bride, she in her turn looks upon him as one who is born from tapas, for the Taittirîyans have incorporated in their marital mantras the first two verses of *Rig Veda* X., 183 (*vide* the *Ekâgnikânda* I., 11, 1 and 2); in the first of which the bride addresses the bridegroom to this effect:—

I found thee to be born from tapas, to be developed from tapas, to be contemplating in mind. Bestowing offspring and riches here be thou, who longest for offspring, born with (thyself as) offspring.

The original of the last part is:—*prajâyasva prajayâ putrakâma*. The idea is that the father himself is as it were born or reproduced as sons, and so in the *nâmakarana* or name-giving ritual the father addresses the child by a Vedic verse ending with:—*atmâ vai putra nâmâsi*:—'thou art myself called son.' I think the expressions 'born from tapas' and 'developed from tapas' qualify 'thee,' the bridegroom. But if we construe the first part as: 'I found thee to be contemplating in mind him who is born from tapas and developed from tapas,' there seems to be in it an allusion to the tapas-born Son of Prajâpati. In return the bridegroom addresses the bride by the second verse to this effect:—

I found thee deeply contemplative* and to be wishing for maternity. Become thou in respect of me an exalted mate; † and be thou, who longest for offspring, born with (thyself as) offspring.

Thus the qualification necessary for entering into wedlock is to be born from tapas, knowledge or righteousness, and to be deeply contemplative. Of what? Evidently of the serious moral responsibility of wedded life. The husband and wife ought to be highly moral and religious not only for their own sake, but also for the purpose of infusing their spirituality to their issue. The object of marriage is not to satisfy lust, but to get dharma-prajâ, righteous offspring, which requires good heredity. The Grihyasûtras of Âpastamba lay down this vrata for the wedded pair, viz., that for three nights from the first day of the wedding the husband and wife should eschew salt and spice and sleep on the ground, putting a stick called Gandharva-samit as a barrier between them in their bed and observing brahmakarya, which here is explained to mean strict celibacy. Thus at the very outset lust is to be conquered under a severe test of temptation. ‡ And at the second half of the fourth night the stick is removed, and when removing it, Gandharva Visvâvasu, who was supposed to have been in it spiritually, is besought (by a mantra of the Ekâgnikânda, and which is the same as Rig Veda X. 85, 21 and 22) to leave the bride and unite her to her husband and seek another [damsel not yet married whose virginity is to be guarded] in her parental house. As go, among other things, means Vâk, and as Vâk is the goddess of knowledge, this Gandharva may be viewed as the holder or guardian of Vidyâ in the

* *Deeply contemplative.*—The original is dîdhyânâm.

† *Mate.*—The original is yuvati, young woman; but yuvâ, young man and yuvati, young woman, are derived from yu to unite or join together, and seem to have originally meant man and woman joined or matched together. and as this generally takes place when they have attained their youth. the name came to mean young.

‡ In these days of infant marriage, simply the Mantras are repeated, the stick is placed somewhere and the bride and bridegroom sleep in different rooms. I am speaking of the custom in Southern India, where thank Heavens the nuptials are put off till after the girl's puberty.

latter's aspect as brahma $\acute{k}$ arya in the pure virginity of the bride. It should not be supposed that brahma $\acute{k}$ arya is lost after marriage. Brahma $\acute{k}$ arya enters into all approved conduct in any state of life. There are Purāṇic texts to say that even a married man who is true to the marital vow and not lustful is brahma $\acute{k}$ arin. The Gandharva, when leaving the stick, transfers the guardianship of the damsel to her husband who, by the wedding, has become gr̥ihapati, lord of the house, but as this gr̥ihapati and his wife are expected to maintain always the sacred fire in the house, that fire Agni is the spiritual lord of the house, as indeed he is called Gr̥ihapati. I have shown in the first volume that this Agni is symbolic of the Supreme Self, who is Sarvāntara $\acute{h}$ and the fountain of morality and goodness. If the husband and wife realize Him as their spiritual Guardian or Governor, and always do right and good according to His dictates, and offer their act to Him as a lesson learnt, practised, and delivered, they would make themselves His worthy children and worthy students sporting along in the world in a buoyant, joyous, felicitous spirit.

The period of three days which is to be devoted to celibacy in wedlock is the lowest period prescribed for the vrata. The Gr̥ihyasūtras of Āsvalāyana (I. 8, 10 and 11), in prescribing the same vrata for three nights, say that it may be continued for twelve nights, and that, according to some teachers, if it is kept up for one year, the son that would be born would be Eka Rishi, the one (matchless) seer. In this there may be an allusion to the vrata of tapas or austerity observed by Prajāpati for one year before His Son Rudra of eight names and forms was born (*vide* Vedic stories explained in Vol. I.)—that Son Prājāpatya who is called Ekarshi, the One Seer, in the Īśāvāsya. That Son is in the heart's womb of all, loving them all as Himself, by realizing whom the knower ought to effuse himself as all the creatures that should be loved by him as himself. That is his spiritual birth—that, his prajā or offspring.

Universal celibacy being impossible, for if it can be

practised the whole mankind would become *non est* in a single century, marriage or in other words householdership is a sacred institution conducive on the whole to the moral excellence of mankind. Man and woman, by marrying and getting children and grand-children, and by social relationship with the members of the several families with whom they and their brothers and sisters and cousins and all their children and grand-children would be connected by marriage, would have a wide field for the exercise of harmonious conduct and of fortitude, love, pity, kindness, charity, hospitality, philanthropy, &c., in overcoming difficulties and temptations ; in bringing up their own children and the children—sometimes left orphans—of their poor relatives ; in tending the sick among them, foregoing comfort and sleep for days and nights together ; in showing sympathy and help in sorrow and distress ; in inviting a large concourse of relatives, friends and guests to share their joy and partake of their food on festive occasions such as those that are laid down by the Grihya-sutras and by local customs ; in short in many other ways too numerous to be enumerated here. A proper discharge of all the duties of the married life will change the self of selfishness into the enlarged self of unselfishness, and prepare man or woman to realize Our Father, the Supreme Self, who loves the whole universe as Himself, and for the sake of whose Love, and not for anything else, wife, children, and all things become dear to the knower (*vide* the Sermon on Love in the Brîh. Âr. Up. II. 4). In becoming the kutumbin or family man, man should always bear in his mind Our Father who is Visva-kutumbin, whose Consort is Himself as Vidyâ, for it is said that He doubled Himself as Husband and Wife,* and who is Himself the One-Manifold Son, for it is said that He Himself was born as the universe and entered into every creature and thing. This Unity of God has been explained in the essay on Creation

* To this idea may perhaps be traced the Purânic picture of Siva as Ardhanârîsvara, half male and half female. A Purânic text says the same of Vishnu :—Naranârîmayo Harih.

in the first volume. Similarly it is said :—*Ardho vâ esha âtmanah yat patnî* (Taitt. Br. III. 3, 3, 5):—‘One’s wife is indeed the half of himself,’ and :—*Âtmâ vai putra namâsi* : ‘O son, thou art myself called son.’ In other words father, mother, and children should be one harmonious unity of the homestead, and such unities of all homesteads should become one grand unity by the bonds of the love of our common Father. The wife should be the personification of *Vidyâ*, and her husband and children should so behave themselves as to be fit to be called *Vidyâ-pati* and *Vidyâ-putras*. There are texts found in the metrical *Smritis* to the effect that the bride is *Gaurî* or *Rohinî*. It is true that those texts belong to the age when the custom of girl-marriage at her eighth or ninth year—at all events before her puberty—had come in vogue; but the thing to be noticed is the bright divine name of *Gaurî* or *Rohinî* by which the bride is called. During the marriage she and the bridegroom become privileged personages, elevated to divine rank, and spoken of as *Lakshmî* and *Vishnu*. This may be taken to indicate that they are expected to realize the Supreme *Dampatî* or *Jagat-Pitarau* that are concealed in the cave of their heart.

KUMÂRA.

Immediately after the mantra about Arundhatî, the Ekâgnikânda has the following Gâyatrî verse about Sadasaspati :—

Sadasaspatim Adbhutam
priyam Indrasya kâmyam
sanim medhâm ayâsisham

I approach the Prodigious or Wonderful Lord of the (sacrificial) hall, who is the giver of wisdom or insight, and who is dear and desirable to Indra.

This is verse 6 of *Rig Veda* I. 18, the preceding verses of which are about Brahmanaspati. Haradatta takes Sadasaspati to be either a deity of that name or Agni himself, the lord of the sacrificial hall, who is dear or desirable to Indra because the Soma drink wished for by Indra is in Agni's gift. In *Rig Veda* V. 23, 2, Agni is addressed thus : 'Tvam hi Satyo Adbhutah :—Thou art indeed Truth Wonderful. In the Agni-upâkhyâna which forms part of the Aranya-parvan of the Mahâbhârata, and which gives the genealogy of Agni in the form of his being himself his sons and grandsons consisting of the several kinds of Agnis and other objects connected with sacrifices, Adbhuta is mentioned as one of the Agnis, the son of Agni Sahas, Valour ; and the commentator thereon quotes this *Sruti* : Sahasas putro Adbhutah. In the *Rig Veda* I. 40, 2, Brahmanaspati is called Sahasas putra, son of valour. Prof. Max Müller, at pages 825-829 of his *Contributions to the Science of Mythology*, has shewn that Brahmanaspati, lord of words or prayers, *alias* Brihaspati, is one of the aspects of Agni. The Skanda-upâkhyâna which is in continuation of the Agni-upâkhyâna, and which forms the Adhyâyas 222—231, of the Aranya-parvan, is about the birth of Skanda *alias* Kumâra, with six heads, as the son of Agni Adbhuta, and about his becoming the general of the army of the Devas. The verse, I. 18, 6, about Sadasaspati, is one of the Vedic texts upon

which the Itihâsa stories about the birth of Skanda seem to be based. I take Agni Sadasaspati to have developed into the Son God of these stories, the general for whose birth Indra, the head of the Devas, is stated in them to have ardently wished, and who with his six heads is Adbhuta, Prodigious or Wonderful.

The idea of the Itihâsa stories that Indra and the Devas were in need of a senânya or general for their army and ardently desired for his birth seems to have been elaborated from 'priyam Indrasya kâmyam' of the verse in question. Indra is the most valourous god of the *Rig Veda*. In one of the martial hymns, X. 103, the Deva-senâs or armies of the gods are spoken of thus :—

Indra is their netri, leader; let Brihaspati, Dakshinâ (Largess), Yajña (Sacrifice), Soma go forward in them (pura etu); let the Maruts go in the van of the demolishing and victorious Devasenâs (verse 8).

Even in some of the Upanishads Indra is the Supreme Deity; but in the subsequent period he became one of the loka-pâlas, i.e., the king of the loka called Deva-loka, with Brihaspati as his priest. Dakshinâ, Yajña, Soma and Brihaspati, who is an aspect of Agni, are sacrificial deities, and their going forward in Indra's armies consisting of the Maruts, who are the Devas, indicates that the Maruts are the powers of righteousness and knowledge, exhibited in the metaphors of the rain-producing solar rays, having the sun as their leader. They conquer the powers of darkness, of badness and sin. Of the sacrificial deities, Agni is very important as being the flag of Sacrifice. He is Rakshohâ, killer of Rakshas or Yâtudhânas, beings representing falsehood and sin (*Rig Veda* X. 87; vide p. 67 of Vol. I.). In his aspect as Rudra, he is known even in the *Rig Veda* (VII. 46) as a warrior having a firm bow, discharging swift-flying arrows, and tigmâyudha, having sharp-pointed weapons. This aspect of him is, among other aspects, emphasised in the Rudrâdhyâya of the Yajur-veda (Taitt. Sam. IV. 5). He is there called not only the god of bow and arrows, but also Senânya, the General. *Rig-veda* I. 189, 1: 'Agne naya supathâ,' &c., asks Agni to lead us

in good path, and war with and conquer our sin, the crooked-goer. It is true that in the *Rig-veda* Indra is the most heroic god, but when in the verse in question (I. 18, 6) the same *Rig-veda* says that Agni Sadasas-pati was kâmya even to Indra and that he is Adbhuta, Prodigious, it became easy to suppose that Indra and the Devas were in need of that aspect of Agni according to which he is sahasas-putra, son of valour, prodigious, and the most powerful senânya or general, leading the army of the gods to victory in the good path of righteousness, as his identity with Brahmanas-pati, lord of prayer or knowledge, well befits him to do. Moreover, even in the Vedic period the indriyas, senses, had begun to be called Devas or Visvedevas (*vide* Vol. I., p. 250), and so Indra seems to represent in many Purânic stories the lord of the senses which, when religiously trained to find in everything the hidden Child Antaryâmî whose symbol is Agni, must have Agni, the Fire of Knowledge, as their General in order to put down the Dânavas, the dark passions.

Kumâra is called Agnibhûh, son of Agni, while one of the versions of the Itihâsa stories about his birth depicts him as the son of Rudra. There is no contradiction in this, for Rudra is one of the aspects of Agni. Indeed the Skanda-upâkhyâna clearly speaks of the identity of Agni and Rudra in two places. In the Vedic stories explained in the essay on Creation (Vol. I., pp. 484 and 485), Rudra of eight names and forms is born as the Son of Prajâpati, and his ninth aspect, which is all-pervading and which has entered into all forms, itself without any form, is Kumâra, the Child Antaryâmî, and I have tried to show that that Child is identical with Hiranyagarbha, and that He and His Father Prajâpati are identical. Whereas in the Vedic stories Rudra is the Son God, the Itihâsa stories depict Rudra *alias* Agni as Father getting Skanda as His Son—the Father Himself born or manifested as Son. They may well do so, for one of the Vedic stories about Creation, viz., the Satapatha Brâhmana (X., 2, 2, 1, quoted in Muir IV. p. 23) identifies Agni with Prajâpati, and among the Vedic

gods Prajâpati is pre-eminently Father. In the Svetâsvatara-upanishad, while one part of it (IV. 12) says that Rudra is Hiranyagarbha, whose birth (or realization in one's own heart) must be seen: 'Hiranya-garbham pasyata jâyamânânam' (*vide* Vol. I., p. 461), another part (III., 4) has this variant of the sentence, viz., 'Hiranyagarbham janayâmâsa pûrvam':—'He (Rudra) begat Hiranyagarbha in the beginning.' The former reading occurs also in the Mahânârâyana-upanishad X. 3. Taking the two readings together, there is the paradox of Rudra being Hiranyagarbha, and yet at the same time the father of Hiranyagarbha. We will see further on that the Itihâsa stories indicate the Son God Skanda *alias* Kumâra to be Hiranyagarbha. Indeed, one of them, viz., the Skanda-upâkhyâna clearly addresses Skanda as Hiranyagarbha, and if Skanda is identical with Agni or Rudra, and yet at the same time he is the son of Agni or Rudra, this paradox must I think be taken to mean simply that Agni is delineated in these Itihâsa stories in the aspect of Father Prajâpati who is Svayambhu, Self-born, the Father manifesting Himself as Son, the Child Antaryâmî in all creatures.

As the Son God Kumâra of the Itihâsa stories is identical with the Vedic Son God Rudra, the apparent indelicate particulars found in them in one form or another appear to be an imitation of similar particulars found in the Vedic stories about the birth of Rudra, and explained in the first volume. The indelicacies vanish when the inner meanings are realized.

Out of the Itihâsa stories, I shall take up first the story of the Skanda-upâkhyâna, Aranya-parvan 222—231, above referred to. As that story seems to be the same as the Itihâsa referred to by Haradatta in his commentary on the Vedic verse about Arundhatî, and is, in my opinion, a riddle evolved by putting a different construction upon that verse, therefore before narrating the story, I shall devote a few lines as a preamble to show why and by what inferences a different construction was put on the verse.

The original meaning of the verse as explained in the

essay on Arundhatî may be briefly recapitulated here thus :—

Inasmuch as the Seven *Rishis* (the solar rays as the seven priests) led Arundhatî (the star Aldebaran Rohinî at the time of her marrying the sun when she merges in his light as if she is shy to show herself) to attain dhruvatâ, starship or stability, as the first of the [seven] *Kṛttikâs* (as the shy star of the Pleiades), the [other] six (stars of the) *Kṛttikâs* bear mukhya-yoga, union of faces (in the act of kissing her on face). May this our bride prosper as the eighth of them.

In that essay I have given reasons for identifying the dhruvatâ conferred upon Arundhatî to be the starship of the shy star in the group of the Pleiades. I also stated there that in an age subsequent to the Vedic period the seven stars of Ursa Major or the Great Bear were looked upon as personifications of the two eyes, the two ears, the two nostrils, and the mouth, total seven, spoken of in the *Bṛihadâraṇyaka Upanishad* II., 2, 3, as the Seven *Rishis*, with Vâk, Speech, as the eighth among them; that in the *Mahâbhârata* story about these Seven *Rishis* she who is Vâk in that *Upanishad* is exhibited as Arundhatî, the only *Rishi* or *Brâhman* woman among the Seven *Rishis*; and that a shy star near one of the seven stars of Ursa Major was fixed upon as Arundhatî. The change of Arundhatî's place from the Pleiades to the Great Bear must have taken place, long before the *Itihâsa* story arose, for in my opinion that story has arisen by looking upon the shy star in the Great Bear as the dhruvatâ attained by Arundhatî. The express mention of dhruvatâ or firmness of character in respect of Arundhatî and the fact that the Seven *Rishis* of the Great Bear keep only her near them, seem to have led to the supposition that all the seven ladies of the Vedic verse were their wives, that they saw reason to question the chastity of six of them, and that therefore they divorced and drove them out, keeping only Arundhatî near them. There can be no idea of unchastity of married women without a male's figuring as a *jâra* or lover. Whom could the Seven *Rishis* suppose the lover of the six *Kṛttikâs* to have been?

Even Agni, for, according to the Vedic calendar, he is the devatâ of the asterism *Kṛttikâs*; and the poet seems to have thought that he may well depict Agni as jâra in this connection, because in the *Rig Veda* Agni is called the jâra of maidens and the husband of matrons (*jârah kanînâm patir janînâm*, I., 66, 4), and the jâra of dawns (VII., 9, 1). It being well-known that Agni's wife is Svâhâ, it was, I think, supposed for the purpose of evolving Agni's jâratva that without loving Svâhâ his mind was upon the wives of the Seven *Rishis*, that, flying in the form of the she-bird *Vinatâ* to where Agni was, Svâhâ personated six of the wives one after another, except *Arundhatî*, and had Kumâra of six heads born as Agni's son, that soon a scandal arose of the poor innocent personated six wives of the *Rishis* being really the mothers of the child, and led to their divorce; and that when the child came of age, he administered justice by conferring upon them and *Vinatâ* the starship of the seven stars of the *Pleiades*, and by compelling his father Agni to have Svâhâ only as his wife. Thus, by reason of the *Kṛttikâs* being *dhruvâs*, stars in the heavens, which as symbolizing the immortal state cannot be had by sinful creatures, the story is so dexterously constructed as to show in the sequel that the personated ladies also are as pure and firm in their chastity as *Arundhatî*, and are *dhruvâs*, stars, like her. I feel no doubt that *Vinatâ*, whom the story adds to the group of the *Pleiades*, in order to make the number seven of it complete, is the shy star of that group, for *Vinatâ* means 'she who is modest,' literally bent (with *vinaya*). *Vinatâ* is well known as the mother of the famous bird *Suparna* (*vide* the beautiful story about her unjust slavery, her truthfulness and rectitude, and her ultimate triumph, in the essay on *Suparna* in the first volume); and the selection of this significant name by the poet, out of all other names of older stories, indicates that he was aware of the original meaning of the Vedic verse and of *Arundhatî*'s starship as the shy star of the *Pleiades*, but that as she was

subsequently located popularly in the shy star of the Great Bear, in order to suit that fact he felt himself free to give a new meaning to the verse, selecting Vinatâ as a fit substitute for the place of Arundhatî in the Pleiades. And then the Mukhya-yoga of the *Krittikâs* seems to have been taken to mean their position as the *first* of the asterisms—an asterism which has for its devatâ Agni who in the *Brâhmanas* is called the first and the face (mukha) of the gods (*vide* Dr. Haug's note on the first sentence of the *Aitareya Brâhmana*).

The changed meaning of the verse, as may be inferred from the *Itihâsa* story, would be this :—

The Seven *Rishis* had seven wives called collectively *Krittikâs*, the first of whom was Arundhatî, but when they [divorced the six others, went to where the Great Bear is, became the seven stars of it, and] made Arundhatî the shy star near them, the [injured] ladies [had their innocence established and] became the stars of the Pleides, the first among the asterisms.

As Agni's love of the Dawn is spiritual, the idea that like a *jâra* he cast his mind on the wives of the Seven *Rishis* is a riddle which must have an esoteric meaning. We have seen that the senses are called *Rishis* or *Prânas*. Their number is sometimes mentioned as seven and sometimes as five. In the *Satapatha Brâhmana* (referred to at p. 29 of this essay) in which Agni is identified with the Creator *Prajâpati*, it is said that the *Rishis* were *Prânas* and performing *tapas* became seven *Purushas*, that those seven *Purushas* became one *Purusha* called *Prajâpati* *alias* Agni, and that Agni performed *tapas*, created offspring (the universe) by himself being born as many, and offered himself as an oblation into the fire. The esoteric significance of this riddle must be some such thing as that stated in Vol. I., pp. 417 and 418. These Seven *Rishis* or *Prânas* are clearly indicated in the *Bṛihadâraṇyaka* II., 2, 3, already referred to, to be the two eyes, the two ears, the two nostrils, and the mouth. In the Vedic ritual these are designated the Seven *Śīrshanya* *Prânas* or *Vālakhilyas* (*vide* Vol. I., p. 249). They are *Śīrshanyas* because they are all located in the head. The *Khândogya-upanishad* III. 13, in mentioning the number of the *Prânas*

as five, identifies them with the eye as sun, ear as moon, speech as fire, mind as parjanya, rain, and vâyu or breath as Âkâsa, and calls them the Five Brahma-Purushas. In explaining the Purânic story of *Rishi* Maudgalya's becoming five youths to love Nâlâyanî, I stated that the knower becomes "all-eye, all-ear, all-speech, all-mind, all-breath to love Vidyâ" (Vol. I., 505 and 506). In explaining the story about Linga worship, the wives of the Seven *Rishis*, who fall in love with Rudra as soon as they see him, and who go after him madly to the dismay of their husbands, I have taken to be the self-same Seven *Sîrshanya Prânas* of the head, personified as the *Rishi*-wives in order to fall in love with the Supreme Self (*vide* Vol. I., pp. 507 and 508).

Similarly, here also I would take the *Rishi*-wives to be the *Sîrshanya Prânas*. Svâhâ personates all of them except Arundhatî, because she herself as Vâk is identical with her, and the personation seems to mean the infusion of her spirituality as Vidyâ into them and the leading them all god-ward, for the same *Bṛihadâraṇyaka* which calls the *sîrshanya* or facial senses *Prânas*, says in another place (II. 3, 6) about the Juice (which in the essay on Creation I have identified with the tapas-born aspect of Our Father) that the *Prânas* are satyam, truth, and that He (the Juice) is satyasya Satyam, Truth of truth. The senses seem to be figuratively called truth, evidently because they give us a true knowledge of all existing things seen, heard, smelled, tasted, &c., and of the wonderful law and design underlying all phenomena in Nature, and because without such knowledge there cannot be that religious sense in its full poetical exuberance by which the Wonderful Cause or Truth of the wonderful universe is known. The *Vishayas* or objects known by the respective senses seem to be personified as their husbands, the Seven *Rishis*. The worldly objects enchant the senses and are their *Kâmas*,* Cupids, as it

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Daityasenâ, and who wanted to marry her also even against her will. Indra rescued her, and she begged him to find for her a husband who should be able to protect her from the Daityas.

Mount Mânasa, the mental mountain, seems to signify the hard, topmost part of human body, the head, which is the seat of mind and of the Sîrshanya Prânas, eyes, ears, &c. The mention of this mountain at the outset indicates that the story deals with the mental and ethical world. The Devas represent righteousness, the Daityas the reverse of it. I take Devasenâ, the army of the Devas, and Daityasenâ, the army of the demons, to be respectively Vidyâ and Avidyâ. They are sisters as it were as the ideas of good and bad spring from the same mind, just as day and night, light and darkness, are fancied in the *Rig-veda* to be sisters. Kesin means the shaggy. The sun having golden hairs may be called Kesin, but here Kesin signifies sin, the dark, shaggy being. Naturally he marries Avidyâ and wants to force Vidyâ also, but Indra rescues her by his valour as he is Sakîpati, the husband of Strength. Lady Devasenâ is his own army, and as the object of the story is to show that a Senâpati or General of prodigious valour was kâmya, wanting, to him, the lady asks him to find her a fit husband.

II. Just then the sun was rising. In the Udaya mountain (the eastern horizon), the Deva-Dânava battle was going on; the east glowed red; Agni entered the sun carrying the offerings made by the Bhrigus and Angirases; and the moon also entered the sun [it must have been the last day of the dark-fortnight]. Indra thought that either Agni or Soma should be able to generate a son fit to become the husband of Devasenâ, and went with her to the god Brahmâ, who said that she would get a suitable husband in due time.

This shows how the time of the dawn and sunrise, which has so much inspired the poetry of the *Rig Veda*, has continued to inspire the poetry of the subsequent age also. The Deva-Dânava battle is the battle between light and darkness, between righteousness and sin. At that time, Indra in the character of a solar god rescues the

damsel. This done, he, in the subsequent part of the story, becomes a spiritual god, leaving Kumâra, the hero of the story, to figure in the metaphor of the sun, as will be seen further on. The gods Agni and Soma are the very souls of sacrifice, and so one or the other of them is thought fit to generate the son of sacrifice. According to the henotheism of the *Rig-veda*, the One Sat is called by different names and each deity that is praised is supreme. This trait is found in the earlier *Purânas* also to some extent; but as the concept of one name is distinct from that of another those names have, for the purposes of praise and worship, become different deities. Therefore, while the name Indra settled itself down as representing a god of valour, and sometimes as the lord of the *indriyas*, senses, the name *Brahmâ* came to signify *Vidhâtâ* or *Vidhi*, he who ordains. So Indra goes to *Brahmâ* for getting the birth of Kumâra ordained.

III. Just then the Seven *Rishis*, *Vasishtha* and others, were performing a sacrifice, accompanied by their wives. The sacrificial fire Agni *Adbhuta* fell in love with the wives, and fondly cast his glow upon them, which made them look more beautiful; but he dared not propose to them, they being married ladies, and by sheer disappointment he went away to *vana*.

The *Rishi*-wives are, as explained in the preamble, the senses, and their husbands the worldly *vishayas*, objects, holding the senses under the sway of their spell and utilizing them in selfish *yajña*, acts. There is stationed in the altar of the heart Agni *Kâma*, the Lover and *Para Purusha*, really the Great In-dweller, but outwardly the other man—*other* than their husbands. He wishes the senses to love Him—to give up indulging in phenomenal, perishable objects and to sense the Immortal Self concealed in all phenomena; but so long as they are mastered by their worldly husbands, He gets no chance of winning them, and goes away to *vana*, wilderness. Where selfishness dwells, the Self of unselfishness cannot dwell, and betakes Himself to wilderness. The beasts of jungle are better company

than men when they are beastly. Vana is taken here to mean water. So Agni hides in water, in the deep depth of the heart, unfathomable to selfish man. In *Rig-veda* X., 51, Agni runs away and conceals himself in woods or waters, and the Devas find Him as a child concealed in the ulba or case (of phenomena). He queries them as to what is Agni's firewood, which leads one god-ward, and which of the gods beheld his forms in many places. They reply that it was Yama that beheld Him effulgent in His tenfold secret dwelling, and verse 5, as rendered by Griffith says:—

“Come; man is pious and would fain do worship; he waits
prepared; in gloom thou, Agni, dwellest,
Make pathways leading god-ward clear and easy, and bear
oblations with a kindly spirit.”

Yama is the god of conscience, controlling mind. He is able to find Agni, who as the Self has gone into every object and is Visvarûpa, the One-Manifold. When everything is darkness and gloom in mind, piety or righteousness prepares the worship and asks Him to come out from His hiding place; Agni's god-ward-leading firewood can only be righteousness, which is the only fuel which can make the Great Fire, the Self, shine for us, and lead us god-ward.

IV. While on the one hand Agni loved the *Rishi*-wives, on the other Svahâ loved Agni. She too kept her mind to herself. But clever woman she is: she assumes the form of Sivâ, the wife of Ângiras (one of the Seven-*Rishis*), and goes to Agni, who at first is amazed, but she tells him, ‘We the *Rishi*-wives came to know your state of mind; the others have sent me first and they too will meet you by and bye.’ And then, one after another, she assumes the forms of five of the others, for she could not assume the form of Arundhatî (the wife of Vasishtha). In those six forms she meets Agni and carries His Retas six times to Mount Sveta, and puts it in a golden pot there at a place overgrown with sara reeds. On the way to and from Agni and Mount Sveta, she assumes the form of the she-bird Garudî *alias* Vinatâ, in order that no suspicion might fall upon the personated wives by her being seen to move about in their forms. In six days Kumâra bursts forth from the pot, with six heads, one of which is of a goat, all set on one neck, and with twelve hands wearing all sorts of weapons.

It is to be understood that the useless nature of the selfish yajña was found out and mind awakened. So, Svâhâ being Medhâ or Vâk or Brahmavidyâ loves Agni, enters into the senses, the *Rishi*-women, and directs them god-ward. She herself as Vâk is identical with Vâk Arundhatî, and so it was not necessary for taking up her form. From the very moment the wives are thus made spiritually to meet Agni, their husbands must be understood as having merged in Him, the Object of objects, the Self of all. As explained in the preamble, the six *Ritus*, seasons, of the Year as Sacrifice Prajâpati are changed into the six *Rishi*-wives here. *Ritu* is a masculine word. So in the Vedic story the *Ritus* figure as males in generating their conjoint son, the Son God. But here as *ritu*, in another sense, belongs to the female, and as there can be no conception without it, they are changed into the six *Rishi*-wives representing the senses in order that they may conceive the spiritual Retas of Agni and bring forth the Son God, the Son of Sacrifice, for his father Agni represents Sacrifice. If the sacrificer piously goes through the yearly sacrifice, the Sun of the completed year rises to him as Âditya, the Son of altar Aditi, with *six* heads and *twelve* hands, with which to always remind him of the religious acts he has to perform year after year in its *twelve* months and *six* seasons. That Sun is not simply the phenomenal sun, but the Self in the sun—that Self who as the One Self of the universe shines in the âkâsa of the heart, as Kumâra's another name Guha, as explained further on, will show.

Svâhâ's taking up the form of the bird Vinatâ may be taken to indicate that she as Vâk is the Gâyatrî verse :— Tat Savitur varenyam, &c. It is said of Gâyatrî that she flew up and brought ambrosia from heaven (Vol. I., p. 83) ; and I have tried to show that the Vedic stories about the birth of the Son God, who is distinctly called Gâyatra, indicate Him to be the Bhargas of Our Savitri, Father—the same Bhargas which the Gâyatrî verse just quoted puts forth before the twice-born for their contemplation (Vol. I.,

pp. 484—487.) So Svâhâ as the bird Gâyatrî utilizes the purified senses, flies up to Agni, and brings forth the Son God Kumâra.

The Sveta or White Mountain where He is born seems to be the eminence of purity,—mountain because in ethics purity is elevated or high.

The weapons He wears may be all the good qualities with which to always put down the bad ones.

It is from the reed called *sara* that *saras*, arrows, are made; and so our Senânya is fittingly born in a bed of *saras*, arrow-reeds, like the morning sun born in a bed of his own shooting rays.

The Retas is spiritual, that which is spoken of as the Retas of Mind in *Rig-Veda* X., 129, 4, about which *vide* essay on Creation in Vol. I. One of Agni's names is *Hiranyaretas*, the gold-coloured flame of fire being its *retas* going upward, heaven-ward. Retas means also son (*Rig-Veda* I., 68, 4). Similarly *garbha* means, among other things, the child. So *Hiranya-retas* and *Hiranya-garbha* would be synonymous; and though *Hiranyaretas* originally meant Agni, as one who has golden flame or one who is golden child (for Agni is the pet child in the Vedas), the name is capable of meaning one who has a golden child.

Agni *Hiranyaretas* becomes the father of *Hiranya-garbha*.

The golden pot in which the child is born is another indication of His being *Hiranyagarbha*, identical with the Vedic Son God Agni-Rudra, *alias* Îsa, about whom the *Îsâvâsya Upanishad*, verse 15, says:—‘The face of Satya is concealed in a golden pot! O Pûshan! Uncover it for my seeing Him (*i.e.*, Satya) who is Satyadharma’ (*vide* Vol. I., p. 493, about the Deity of that Upanishad). This description refers to the Self in the sun according to the *Antarâditya-vidyâ*.

The same universal Self is the Self in the sun as well as the Self in the heart, the *Antaryâmî*, according to the *Dahra* or *Hârda-vidyâ*, the Glorious Son aspect of Our Father, the *Hiranya-nidhi*, golden treasure-trove,

concealed in the kshetra, field or body of man, and found only by Kshetrajñas (*vide* Vol. I., p. 353, about the name Kshetrajña for the knower). One of the names of Kumâra is Guha, which is also one of the names of Rudra, who is identical with Agni, and Who is the Son God in the Vedic stories. Guha seems to mean the Concealed. Agni supports heaven and earth, is Visvâyû, the Life of all, and has gone into cave and cave (guhâ guham gâh), and He gives Great Wealth to those who know Him dwelling in the cave, who approach (Him Who is) the Stream of Rita, Truth or Sacrifice, and who release or churn Him out (*Rig-Veda* I., 67, 3 and 4). The churning out of Agni who is concealed in the Arami or firestick seems to symbolize the churning of mind for drawing forth the Self, concealed in the cave of heart—that Self Who is the Life of all and has gone into cave and cave, because as Antaryâmî He is Sarvântarah. It therefore appears to me that the name Guha must have meant Kumâra to be Antaryâmî.

V. He played with a cock; and that bird became the ornament of his banner.

As the cock-crow awakens men from their nightly slumber, the cock seems to be a symbol for prabodha, the awakened or enlightened state.

VI. By discharging arrows He made a rent in Mount Krauñka, the son of Himavat; and through the passage thus made, flamingoes and eagles go to Mount Meru.

The Taitt. Samhitâ II., 5, 11, 1 divides voice into Âsura, Mânusha, and Daiva, and calls the Âsura voice krauñka. Krauñka is the wading bird heron, having a crooked neck; the name is derived from kruñk, to curve or make crooked. In the Râmâyana the male of the krauñka pair is shot by a hunter, who seems to be in disguise the Son God Rudra, the Bowman of the Vedas, and the bird killed seems to signify the seed of samsâra. Apte's English-Sanskrit dictionary, under the word heron, gives baka as a synonym for krauñka. Krishna tears asunder an Asura who came

in the disguise of a baka bird, and an Asura of that name, Baka, is killed by Bhîma. This bird baka has given its name to roguery, cunningness, hypocrisy. I think krauñka symbolises man's samsâric or embodied state with the head as the mountain. Now there is the Upanishadic saying that the knower uses his soul as an arrow set in the bow of Om-kâra, and shoots it into Brahman, which is the Great Aim, and becomes one with It (Mund Up. IV., 4). The knower practises this shooting every day in his upâsana of Brahman, but his final shooting is when at the time of death the soul quits the body. The soul of a true Yogin is said to quit the body by forcing a way out through the top of the head, and this idea, if taken literally, seems to be very old (*vide* Taitt. Up. I., 6, 1,—“vyapohya sîrshakapâle”; and Subâla Up. 11th Khandâ.—“Mano bhinatti, mano bhitvâ sîrshakapâlam bhinatti,” &c.). On the top of the head of the infant there is a soft pit, the fontanelle, which remains open a considerable time after birth. The soul is fancied to leave the body through the mouth, or the nostril, or the ears, or the eyes, or the anus (which way, it is thought, is sure to lead to hell), or, as already stated, by forcing a way out through the fontanelle. Sometimes we meet with persons in India who say that they have actually seen the top of the head of such and such a pious man open out at the time of his death. Whether the closed up and hardened fontanelle can ever open afterwards is a question for medical science to decide. If the Yogin can, by the exercise of his breath and concentration of mind upon Brahman, open the fontanelle or Brahmarandhra as it is called, and find an exit through the topmost, skyward part of the body, that would be, it seems to be thought, the fit utkrânti, upward exit, for him.* But sayings, paradoxical and absurd if taken literally, would be sensible and instructive if taken

* The skull of the Sannyâsin's dead body is broken by beating cocoanuts over it, before interment with a good quantity of salt. Among Brâhmans interment is exceptional to Sannyâsins, and cremation the general custom.

allegorically. In ethics there are two worlds, one morally good, the other morally bad. The one is higher, the other lower. The lower consists in confining the soul's love to its own body and doing things for self-aggrandizement even harming others. The higher consists in the soul's swelling beyond the body and loving all creatures as self. Thus the demon of samsâra is not really the body which is innocent if the mind is all right, and which, if well utilized, is the instrument for doing good. The demon is the idea which confines the soul's love to its own body. It is this demon whose body as the Asvattha tree of samsâra or selfishness should be cut down by the sword of knowledge; and as the higher world is above the head of that demon, the soul must soar up and force a way through that head to the other world. Here I may quote an analogous case. The Upanishads say that the Path of Light to Heaven is for those who die in day, the bright fortnight, the Uttarâyana (the six months of the sun's northern career), &c., and the Path of Smoke for those who die in night, the dark fortnight, the Dakshinâyana, &c., from which there is a return to samsâra. Taken literally the result would be that persons, however good, dying in night and the Dakshinâyana, would revert to samsâra. This is absurd, and so the author of the Brahma-sutras (IV. 2, 18 and 19) explains it away as not applying to the knowers, who, he says, will get Brahman whether they die in day or night, Uttarâyana or Dakshinâyana. The thing is this: all that is bright in the path of Nature seems to be utilized as metaphor for the mentally bright path of righteousness; and all that is dark for the path of selfishness. Man should quit this world in light or righteousness and not in darkness or sin. The Son God, as the highest Ideal of the Knower, shoots His Self as the arrow upwards, breaking through the head of samsâra, and thereby he makes a path for the birds. Who are they? The Sannyâsins, for they are called hamsas, flamingoes; and the high-soaring eagle also should be taken here as a metaphor for the Knower. Mount Meru

as the abode of the gods seems to signify Heaven here. It is from this feat of making a way through the *Krauñka* that Kumâra is called *Krauñkadârana*. Parasu-Râma, son of Jamad-Agni, seems to be the prototype of Kumâra, son of Agni. He, too, shoots an arrow through the *Krauñka*, and makes the hole called *Krauñkarandhra* and *Hamsadvâra*, *vide* the *Meghadûta* of Kâlidâsa :—"Hamsadvâram Bhrigupatiasovartma yat Krauñkarandhram."

The *Krauñka* mountain is mentioned in Taitt. Âranyaka I., 31, along with other mountains. According as the forms of the peaks of mountains are, they are likened to different objects and named after them. But myth-makers have sometimes utilized those names esoterically. The making a hole through a mountain by discharging arrows is a paradox which cannot have originated without a hidden meaning, and I have attempted to indicate what it may be.

VII. This prodigious son of Agni Adbhuta set the hair of people on end and made them enquire 'Whose son is he?' Soon rumour spread that he was Agni's son born of the six *Rishi*-wives and *Garudî* (*Vinatâ*), and no one suspected *Svâhâ*. The *Rishis* divorced the six wives and refused to take them back although *Svâhâ* said it was all her doing.

When the senses love the Supreme Self, all the objects are merged in Him, and they no longer wish to hold them under their sway.

VIII. *Visvâmitra*, one of the Seven *Rishis*, came to know that the wives were innocent. He performed the *jâtakarma* and other *samskâras* to Kumâra, and composed a *stava* praising him and his feats, and became very dear to him.

Simply because in some portions of our ancient works the senses are personified as the Seven *Rishis* or *Rishi*-wives it does not follow that the *Rishis* *Vasishtâ*, *Visvâmitra*, and others should be understood everywhere to be the senses. *Rishi* *Visvâmitra* is the reputed author of the famous *Gâyatrî*, 'Tat Savitur varenyam,' &c., which in the *upanayana* ceremony confers the state of *Brahmakarya* on

the initiated boy. Kumâra is a god of perpetual Brahma-karya, bachelorship, and in parts of India women are prohibited from going into his temple. So *Rishi* Visvâmitra, the father of Gâyatrî and Brahma-karya in its highest sense, honors himself by performing all the *samskâras* to Kumâra. Probably a stava, the authorship of which was attributed to Visvâmitra, was in existence, praising Kumâra. The Gâyatrî verse itself is about Our Father's Bhargas, Light, Whom I have identified with the Son God (Vol. I., 486 and 487). Thus the propriety of making Gâyatrî's reputed author himself perform the *samskâras* to Kumâra is very clear, but why of all the *Rishis* should Visvâmitra become very dear to Kumâra? Partly by reason of his performing the *samskâras*, but chiefly I think by reason of his name meaning 'the friend of all?' The Antaryâmî, who loves all creatures as himself is sarvabhûtasuhrit, the hearty friend of all.

IX. The Devas feared that if the boy was left to grow, he might surpass Indra, and so they begged Indra to kill him; but Indra said that it was not becoming of him to fight with a mere child. The Devas then sent the Mothers (supposed to carry away young children by convulsions, small-pox, and other diseases) to kill the child Kumâra; but he was proof against death, and made them his mothers, one of them named Krîrâ, the Cruel, daughter of the Sea of blood, becoming dhatrî or wet nurse to him. Agni also stood by the Child always and protected him.

To the invincible, any person howsoever cruel to others becomes harmless. The Strong and Good converts even the bad into good.

X. Agni assumed a goat-headed form and played with the boy with play-things on the mountain.

Both Skanda's goat-head and Agni's goat-head may be the head of Sacrifice, as the goat is pasu, victim, and as such is sacrifice.

XI. Then the Devas, headed by Indra, came to fight with Kumâra. But Kumâra sent forth from his mouth a flame of fire, which burnt the Devasenâs, armies of the Devas, who abandoned Indra to his fate. Thus left to himself, Indra dealt a blow with his vajra

weapon to Kumâra with the result that a portion of Kumâra's right side was cut off and became at once another being called Visâkha, so named because he was born from the cut of the vajra :—

‘Yad vajra visasâd jâto

Visâkhas tena so 'bhavat.’

Seeing him Indra trembled and submitted. Kumâra then gave abhaya, fearlessness, to Indra and his armies, and the Devas became glad and blew their trumpets.

There are two aspects of Indra and the Devas, the one connected with indriyas, senses, in their sensual state, the other connected with spiritual valour.* When the lower aspect is put down, the higher aspect rejoices. In the higher aspect, Indra, who himself desired for the birth of the Senânya, cannot be jealous of Him.

In Pânini Skanda and Visâkha occur as two gods mentioned together in the dual, though according to Amar Visâkha is one of the names of Skanda himself. Skand means the Effused, a name suggested by his being the Retas of Agni. Another name of Skanda is Kârtika^{bur} Kartikeya, son of the Krittikâs (Pleiades), because, as Râmâyana says, as soon as he was born the Krittikâs^{six} nursed him at their breasts. This indicates that phenally Kumâra is the sun of the year born when vernal equinox was taking place at the sun's conjunction with the Krittikâs. The Râmâyana story seems to be older. Our story is aware of the older version, for it briefly alludes to it further on in section XV., but to suit the altered nature of its plot, it puts the fact of the motherhood of the Krittikâs to Skanda to a later stage in Sections XV. and XVI., but it indicates the aforesaid astronomical significance by another description here, viz., that a portion of Kumâra cut off became Visâkha. Before explaining it, it is necessary to see what shades of meaning the names of Krittikâ and Visâkhâ were capable of yielding to a myth-maker.

In current Hindu astronomy, the asterism Krittikâ is likened to kshura, razor, *vide* the Ratnamâlâ quoted in Sir

* *Vide* pp. 280 and 284 of Vol. I.

W. Jones' work, Vol. IV., p. 77. But the name is derived from *kritti*, leather or hide, so named because the hide is cut out when skinning the carcass; and in the essay on Arundhatî I have tried to show that the asterism was named *Krittikâ* because the Vedic poets likened it to the rain-cloud, which they metaphorically called the water-carrier's leathern bag made of *kritti*, leather. As thus *Krittikâ* meant that which was cut out, Skanda's name *Kârtika* or *Kârtikeya*, son of *Krittikâs*, was, in the hands of a myth-maker, a fit name to connect the wearer of it with being cut out.

Visâkhâ is another similar word capable of being punned with. It is a name of one of the asterisms. In the *Yajurveda* this name always occurs in the dual as *Visâkhe*, probably because in the Vedic days the asterism was looked upon as consisting of two stars. *Visâkha* means not only the end of that name, but also (according to Dr. Arthur Edonell's dictionary) that which is branched, forked, sun, branch, and (according to Apte's dictionary) an attitude in shooting in which the archer stands with the feet apart. There can be no doubt that the original chipping is connected with *sâkhâ*, branch. Was the name *visâkhe* of the asterism the outcome of looking upon the two stars of it as being branched off from each other? Was the peculiar position of the two stars as thus branched off likened to the position of the two feet branched off or apart from each other in the shooting attitude? If so the sun or the moon when in conjunction with this asterism, standing as it were on the two stars of it, may well be fancied to be *Visâka* in the shooting attitude. Of course the two stars need not be exactly a span apart, but farther apart, to suit the giant-measure of the sun or the moon.

Counting the 27 asterisms beginning with the *Krittikâs*, when the latter was the asterism of the sun's vernal equinox in the month of *Vaisâkha*, the 14th asterism *Visâkhe* would be the point of the full moon of that month, and also the point of the sun's autumnal equinox six months afterwards. That point would bisect *Visâkhe*, part of which

would belong to one half of the year and the other part to the other half, and this may also be the reason why the asterism was called Visâkhe, the two branches. The Vishnu purâna II., 8 verses 76 and 77, speaking about the two vishuvas or equinoxial periods of the olden time still observed as sacred, says that when the sun is in the first quarter of Krittikâs, the (full) moon will be in the fourth quarter of Visâkhâ, and that when the sun is in the third quarter of Visâkhâ, the (full) moon will be at the head of Krittikâs. In the olden time the months of the winter and summer solstices were respectively Mâgha and Srâvana, the sun's Uttarâyana commencing from the first point of Dhanishthâ (the 21st asterism) and the Dakshinâyana from the middle point of Âsleshâ (the 7th asterism), *vide* Varâhamihira* quoted under Vishnu-purana II., 8, verse 81, by the commentator Vishnukitta.

Now the explanation I would propose of a portion of Kumâra cut off becoming Visâkha is this. In the month of Vaisâkha, when the sun becomes Kârtika or Kârtikeya by his conjunction with the asterism Krittikâs, Indra as an invisible spiritual god cuts off a branch of him, to comply with the fancy of the poet who has in view puns upon Kârtika and Visâkha; and the branch thus fancied to have been cut off from the sun jumps off as Skanda (Skanda means gushing or jumping), and shines as the full moon Visâkha in the attitude of shooting by being then in conjunction with the asterism Visâkhâ. Thus the dual gods Skanda-Visâkhau appear to be Sûryâ-Kandramasau, sun and moon, of the month of Vaisâkha.

In that shooting attitude Visâkha is terrible to Indra, who in the lower sense is one who indulges in indriyas, senses, sensual pleasures. To such men Visâkha in the shooting attitude is terrible. In the higher sense Indra is the god of spiritual indriya, valour, and chips off a bit of the sun Kumâra to show how that bit shines as the moon, the terror of the darkness of night. The moon

* *Tapah ity uktâ pûrvâm Mâghâdyâ hy ayanakliptih prâkinâ;*

Âsleshârdhâd dakshinam, uttaram ayanam raver Dhanishthâdyam,

represents all the stars.* Going from the shell of metaphors to their kernel, the Son God, the Antaryâmî, is the One Self in the sun, moon, and stars; by His Light all these shine. He shines both in day and in night, as our guiding Light both in our prosperity and adversity.

XII. Also from the (aforesaid) blow of Indra's vajra were born (1) a host of males called Kumâarakas, Boys, who became Skanda's troops, and who kill children born or yet in the womb, and (2) also a host of females called Kanyâs, or Kumârîs, Girls. These Boys and Girls regarded Visâkha as their father and surrounded him to the delight of the seeing Mothers. Yea, men everywhere say that Kumâra or Skanda is Father (because he had the aforesaid Boys and Girls), and that Agni is Rudra and Svâhâ Umâ (the spouse of Rudra). Persons who have children or who wish for children worship them always. Skanda permitted the Kumârîs themselves to become Mâtris, Mothers, some terrible, some good; and (these) Mothers regarded Skanda as their son. There are seven Mothers collectively called Sisumâtris, whose individual names are Kâkî, Halimâ, Mâlinî, Brimhilâ, Âryâ, Palâlâ, and Vaimitrâ.

The Kumâras and Kumârîs may be taken to be the stars, fancied to have been cut out from the evening sun. In their apparent sizes they are small sparks, while the moon Visâkha is a big chip; and so they regard him as their father, as indeed the moon is Nakshatresa, lord of the stars. The paradox of these being his daughters as well as his mothers may be due to the stars being sometimes fancied to be daughters and sometimes mothers of the moon, or having the solar aspect of Kumâra in view, the stars of the night succeeded as they are by the morning sun are his mothers. They spring from the evening sun and give birth to the morning sun. The idea of some of them being good and some bad may be due to the auspicious and inauspicious characters attributed to the different stars in astrology. The Krîttikâs (Pleiades) are popularly known as the Mothers, and although their good aspect as the Mothers of the vernal sun may have been the theme of poets, still as at that season there is a change in the weather from cold

* In the Bhagavadgîtâ Krishna says: nakshatrânâm aham sapt.—Among the stars I am the moon.

to hot, attended in parts of India by the outbreak of small-pox, hooping cough, measles, &c., more markedly perhaps than at other seasons, the asterism may have begun, popularly, to be dreaded as the killer of children.

The name *Sisumātā* seems to be used in the sense of being hurtful to children. Was this due to *mātā* or mother *Kṛittikā* being taken to sound terribly to the ear as *māthā*, crusher, destroyer, or cutter? In India an epidemic disease, such as cholera, small-pox, measles, &c., is called *Mātā*, cholera, the most terrible of them, being called *Mātā Mārī*. *Mārī* means 'she who kills.'

As for the word *Kumāra*, it is taken to mean 'dying easily' (*vide* Dr. Macdonell's dictionary), and this sense of the word seems to be indicated when the *Upākhyāna* further on says that all the Mothers, *Kumāras* and *Kumārīs* of *Skanda* are *grahas*, attackers or takers, that cause abortion, or kill and molest infants by some disease or other up to their sixteenth year, that is so long as they are in *kaumāra* or young age, as mortality among infants is greater than among adults. But the paradox is that those who cause this mortality among *Kumāras* and *Kumārīs*, boys and girls, are also called *Kumāras* and *Kumārīs*. I think this is due to one of two other meanings which mythology was able to extract from *Kumāra*, viz., *ku*, the bad, and *māra*, killer, i.e., one who is a very bad killer, hurter. The other meaning is in a good sense, viz., *Kumāra*, one who kills the bad; the God *Kumāra* is not the child that dies easily, but is one who kills the bad.

The terrible sense of *Kumāra*'s troops of *Kumāras* and *Kumārīs* is in keeping with the terrible sense the name of his father *Rudra* was capable of assuming in the *Veda*. *Rudra*, meaning originally the crier, came to mean the terrible and cruel; and in the *Rudrādhyāya* of the *Taitt. Samhitā*, all sorts of terrible forms are attributed to *Rudra*, along with his *Siva* or beneficent forms. He is the *pati* or lord of all kinds of thieves and deceivers (*stena*, *taskara*, *stāyu*, *mushna*, *kulūñka*, *naktamkara*). Probably it is meant that He is in them all too as *Antaryāmī* and controls

them when the time for the waking up of their mind comes, or that He steals and robs the ideas of *mamatâ* or selfishness of men (see how the *sannyâsî* in the story of the Seven *Rîshis* is the thief of their lotus stalks, Vol. I., p. 326). But taken literally, He is the god of robbers. Similarly His Son Kumâra too came to be regarded by thieves as their god, instance how the Brâhman rake and burgler Sarvalika in the *Mrikkhakati* drama, 3rd act, when beginning to bore a hole into the house of *Kârudatta*, designates thieves and burglars as *Skandaputras*, sons, or devotees, of the god *Skanda*, the teacher to them of four ways of boring holes, and how, for the purpose of success in the attempt, Sarvalika salutes the god by the epithets of *Varada*, *Kumârakârtikeya*, *Kanakasakti* (having a golden *sakti* weapon), *Brahmanya*, *Deva*, *Devavrata*, *Bhâskaranandin*, and *Yogâkârya*, whose most expert disciple Sarvalika calls himself to be. All these are sublime epithets. *Skanda* is the famous hole-borer by his having bored a hole through the *Krauñka* mountain, and He is *Yogâkârya*, the Teacher of the Yoga, because, as explained under Section VI., His hole-boring signifies His shooting His Self up, by the one-aim-ness or singleminded-ness of Yoga, through the topmost part of the head. And because the burglar too bores a hole in his own Karma-yoga, his karma being *kaurya* or theft, he calls himself the son of the hole-boring god ! What a misuse of the holy name by the professional thieves ! The gentlefolks who witnessed the drama played may have been scandalized at this misuse of the holy name, but for aught we know the poet may have concealed in it a satire upon such of the gentlefolks as are really gentleman-thieves ruining others in many ways, yet all the while calling themselves sons of God Our Father.

In mentioning generally these cruel Mothers and Kumâras and Kumârîs, the *Upâkhyâna* gives the names of some of them. They are :—(1) *Pûtanâ* *alias* *Sîta-Pûtanâ*,* a *Râkshasî* and *Pisâkî-graha*, (2) *Aditi* *alias* *Revatî*, (3) *Diti*, mother of the *Daityas*, (4) *Gavâm-mâtâ*, mother

* In Hindustâni the small-pox is called *Sitalâ*. *Sîta-Pûtanâ* is probably the cruel Mother Small-pox, so deadly to children.

of cows, (5) Saramâ, mother of dogs, (6) Mother of trees, whose seat is the karañja tree, (7) Kadrû, mother of snakes, (8) Vinatâ, a graha in the form of bird, (9) Mother of Gandharvas, (10) Mother of Apsarases, (11) Krûrâ, daughter of a sea of blood, whose seat is the Kadamba tree. Thus even Aditi, the benign mother of the Devas, has become a cruel graha here. Is this because in the *Bṛihadâraṇyaka* (quoted and explained in Vol. I., p. 420) Death is called Aditi in the sense of Devourer? Although in the *Rig-veda* Gandharva is the sun or the moon, still in the time of the *Bṛihadâraṇyaka* the name had come to mean a spirit possessing females (*vide* *Bṛih. Âr. Up. III. 3, 1 ; 7, 1*).

The *Upâkhyâna* also says in one place that a terrible being sprang out from Skanda's body and became the graha known as Skanda-apasmâra, epilepsy. As 'Skanda' is from a root meaning to gush up or effuse, the name Skandâpasmâra may be due to the gushing up of froth from the mouth in that disease. Soma, the moon, is king, and because he wanes in the dark-fortnight, consumption is named after him as Râja-yakshmâ.

Such are the pranks which words and fancies play in mythology. A word in its true etymon is like pure light, but mythology holds colored glasses to it and gets it to shine as different kinds of light. Let us now revert to the main thread of the story.

XIII. They (the seven mothers), by the favor of Skanda, brought forth a red-eyed terrible child called *Vîrâshtaka*, having a goat's head, and also called *Navaka*, this goat-head being the sixth head, the most important of the heads, of Kumâra. With it *Bhadrâsâkha* (another name of *Visâkha*) created a *divyâ* or heavenly weapon called *Sakti*.

As one of the heads of Kumâra is thus said to be the head of *Vîrâshtaka*, the latter seems to be identical with Kumâra. This *Vîrâshtaka*, Heroic Ashtaka or Eight, seems to be a representation of the Son God Rudra of the Vedic stories, having eight names and forms from which His Purânic name *Ashta-Mûrti* is derived. He is *Navaka*, the Nine, too, for the same Vedic Stories speak of the Son

God's ninth aspect which has no form and which has entered into all creatures. That is the Glorious Self, the Antaryâmî. The names, Virâshtaka and Navaka, thus interpreted, indicate the Son God Kumâra to be identical with the Vedic Son God. Kumâra's Sakti or Power seems to be that spiritual power which arises by realizing the soul as self-sacrifice, a sacrifice by which the soul swelling beyond its one body loves all bodies, creatures, as self. That is the Sakti-weapon able to kill the demons of selfishness and sin.

The Orion is the emblem of Sacrifice. Aja means the goat as well as the Unborn. I have identified Aja of *Rig-veda* X. 82, 6 with Yajña, Sacrifice (Vol. I. 407, 411, 460, 463). Aja, the Unborn, is one of the names of Brahmâ *alias* Prajâpati, and the Mrigasîrsha asterism of the Orion is (according to the *Satapatha Brahmana* II. 1, 2, referred to in Mr. R. C. Dutt's *Ancient India*, Vol. I., p. 265) the head of Prajâpati. That seems to be the Aja-siras or goat-head of Kumâra. The straight three stars of the Belt of the Orion, likened to the arrow in the Vedic story of Sirius Rudra's shooting Prajâpati as the Stag Orion, seems to mean here the Mrigasîrsha asterism, likened to the piercing weapon Sakti. If, as I have fancied, Visâkha *alias* Bhadra-sâkha is the moon, his making the goat-head into the Sakti weapon is quite appropriate of the moon who is the regent of that asterism.

XIV. Kumâra became dear to the three worlds, and the goddess Sîri herself attended upon him. The Brâhmans addressed him thus : 'O Hîranyagarbha ! Do Thou become Saṅkara, the doer of good, to the worlds. Do Thou become Indra.' Kumâra enquired, 'What is the duty of Indra?' The *Rishis* said : 'The duty of Indra is to protect the good and punish the bad, otherwise even the sun and moon and the elements may not endure.' 'If so,' Kumâra said to Indra, 'be thyself Indra and order me what I should do and I shall obey.' Indra appointed him General of the Devas and married Devasenâ to him.

In the *Khândogya* Indra learns the Self from Prajâpati. Here having tested the Son, the Self, and found Him invincible, he makes him Senâpati. As pati means lord or

husband, His becoming Senâpati of the Devas is His marrying Devasenâ. As she is not a lady of flesh and blood, this wedding does not clash with Kumâra's being the eternal Brahmakârin. Vedic knowledge is the Immortal Srî to the good, as the Taitt. Brâhmana I. 2, 1, 26, says :—‘ *Rikah Sâmanî Yajumshi sâ hi Srîr Amritâ satâm.*’

XV. Rudra came with his spouse and gave Kumâra a golden necklace made by Visvakarmâ himself, for the Brâhmins say :—‘ Rudra is Agni and Umâ Svâhâ; therefore Kumâra is Rudra's son. Rudra gave his Retas and it became Mount Sveta and there the Krittikâs made Agni's Retas (into Kumâra), for the Child was born by the entering of Rudra into Agni.’

This is an allusion to the story the details of which are found in the Râmâyana.

XVI. The six divorced ladies went to Kumâra and said :—‘ We are forsaken by our husbands, as somebody said that thou wert our son. Be thou our son, protect us, and give us imperishable Svarga, heavenly place.’ Kumâra said :—‘ You are my mothers and I am your son. Your wish (for heavenly place) will be fulfilled.’ Just then Indra evinced a desire to say something and, being asked by Kumâra to say it, said :—‘ Abhijit, the youngest sister (of Rohinî), became jealous of Rohinî (i.e., of Rohinî's seniority among the asterisms), and went away to the woods to perform tapas, wishing for seniority. I feel bewildered at the loss of the star (Abhijit) from the sky, and [at once going to Brahmâ] I consider with Brahmâ this (subject of counting) time hereafter, and accordingly time beginning with (the star) Dhanishthâ is fixed by Brahmâ. Formerly Rohinî was (the beginning of) time, and [with Abhijit] the number [of the asterisms] was even ’ As soon as Indra said so, the Krittikâs (i.e., the six divorced ladies) went up to the sky (in the form of) that asterism (the Pleiades) which shines seven-headed, and which has Agni for its Devatâ or regent. [Seven-headed because] Vinatâ also said that Skanda was her son, and he said to her, yes, be thou my mother [as one of the seven stars of the asterism] always respected by thy daughter-in-law (Devasenâ).

The whole of Indra's speech and what follows it, consisting of verses 8 to 13 of Adhyâya 230, are so very important that I give the original of them, with

Nilakantha's commentary, in the note below.* It is the copy printed at Bombay that has the commentary. That and the Madras and Calcutta copies of the original read the last word of verse 9 as *kintaya*, 'do thou consider'; but as nothing is said about Skanda's considering the subject with Brahmā; as in the rest of Indra's speech itself Brahmā's having fixed upon Danishthā as the beginning of time is mentioned; and as there is no commentary on the second half of verse 9 to see what was the reading of the last word which the commentator had before him, I have chosen to read the word as *kintaye*,† 'I consider,' the present tense being used for what has just taken place. The object seems to be to show that everything—the disappearance of Abhijit and

* Abhijit spardhamānā tu Rohinyā kanyasī svasā |
 Ikṣhantī jyesṭhatam devī tapas taptum vanam gatā || 8 ||
 Tatra mūdho 'smi bhadram te nakshatram gaganāt kyutam |
 Kālam tv imam param Skanda! Brahmanā saha kintaye || 9 ||
 Dhanishthādis tathā kālo Brahmanā parikalpitaḥ |
 Bohinī hy abhavat pūrvam evam saṅkhyā samā 'bhavat || 10 ||
 Evam ukte tu Sakrena tridivam Krīṭtikā gatāḥ |
 Nakshatram sapta-sīrshābham bhāti yad Vahni-daivatam || 11 ||
 Vinatā kābravīt Skandam mama tvam pindadah sutaḥ ||
 Ikṣhāmi nityam evāham tvayā putra! saḥāsītum || 12 ||
 Skanda uvāka.

Evam astu namas te 'stu putrasnehāt prasādhi mām |
 Snushayā pūjyamānā vai devi! vatsyasi nityadā || 13 ||

Commentary.

Kanyasī = kanishthā, vanam gatā, adhikāram tyaktveti seshah || 8 || sā ka jyesṭhatā-spardhayā gaganāt kyutā 'to 'ham mūdho 'smi, nakshatra-saṅkhyā-pūranasyājñānād iti bhāvah || 9 || Dhanishthādir iti, yasya nakshatrasyādyakshane Kandra-Sūrya-Gurūnam yogas tad yugādinakshatram, tat ka pūrvam Rohiny abhūt, tadā [this is the commentator's reading; but tathā is the pāṭha in the Calcutta and Madras copies of the original] Abhijit-patanakāle tv ekanyūnair ahorātrair bhaganasya bhogāt kṛitayugādinakshatram Dhanishthaivābhavad ity arthah; saṅkhyā kalā-kāshthādīnām || 10 || tathā ka Krīṭtikābhir eva nakshatrasaṅkhyāpūrtim kurvanti; Sakrāsāyam jñātvā tās tridivam gatāḥ || 11 || nanu shat Krīṭtikāḥ katham saptasīrshābham ity ata āha Vinateti, Rishi-patnīnām iva Garutmatyāḥ api rūpam Svāhayā dhṛitam iti tatsāhityāt saptasīrshābham ity arthah || 12 ||.

† Perhaps *kintayāmi*, and not *kintaye*, would have been more grammatical, but for the sake of metre parasmaipada verbs seem to be often used as ātmanepada verbs and *vice versā* in the epics.

Indra's consulting with Brahmâ and the fixing upon Dhanishthâ as the new point for the beginning of time—took place instantaneously as time cannot stop. The commentator clearly interprets verse 10 to mean that Rohinî was the beginning of time before Dhanishthâ became so.

Who is the Abhijit of our story, who is spirited away in order to make room for the Krittikâs? I think she is not the Abhijit mentioned in the Yajur Veda which will be referred to presently, but is one invented for the purpose of the story, in imitation of the Vedic Abhijit who came to be spirited away, that is not popularly counted among the asterisms. Before explaining the Abhijit of our story, let us see how the genuine Abhijit and also Dhanishthâ, the asterism of the Uttarâyana of the olden time stand in the Krishna-Yajur-Veda.

Popularly the asterisms are twenty-seven, and Abhijit is not among them. In all the places in the Krishna-Yajur-Veda in which the asterisms are mentioned, they begin with the Krittikâs. They are—A, Taitt. Samhitâ IV., 4, 10; B, Taitt. Brâhmana I., 5, 1; C; *ibid.* III., 1, 1 and 2; and D, *ibid.* III. 1, 4 and 5. In A, only twenty-seven asterisms are mentioned and Abhijit is not among them. In B also, the same is the case. There, each of the twenty-seven asterisms has two qualities, one forming its front and one the rear (purastât and avastât), and among them the Uttarâ-Ashâdhâ asterism has the quality of abhijayat or 'conquering' in front and of abhijitam or 'conquered' in the rear. But in the Anuvâka following it, Abhijit is separately mentioned as an asterism situated between Uttarâ-Ashâdhâ and Sronâ. In C and D, Abhijit is regularly mentioned and placed between Uttarâ-Ashâdhâ and Sronâ, with Brahman as her Devatâ or regent; and about the importance of Abhijit, D says: 'Brahman desired, may I conquer (*i.e.*, obtain) Brahma-loka. It (Brahman) offered a Karu offering to (Itself as) Abhijit Brahman and thereby conquered Brahma-loka,' &c.; and one of the characteristics mentioned there of Abhijit is abhijiti, victory. But the same characteristic of abhijiti among others, is attributed there

to seven other asterisms, viz., *Mrigasîrsha*, *Nishtyâ* (*Svâtî*), *Visâkhe*, *Anûradhâs*, *Jyeshthâ*, the *Purvâ* and *Uttarâ Ashâdhâs*, and, the last in the count, *Apa-Bharanî*. But *Abhijit's* *abhijiti* is the winning of *Brahma-loka*, the highest victory. As by including *Abhijit* the number of the asterisms becomes *samâ*, even, viz., 28, there would be no necessity to bisect *Visâkhe*, and so *C*, dividing the 28 asterisms into two equal sets, puts the 14 from *Krittikâs* to *Visâkhe*, both inclusive, in *Anuvâka* (1) and the remaining 14 from *Anûrâdhâs* to *Apa-Bharanî*, both inclusive, in *Anuvâka* (2). *D* also follows the same division in its *Anuvâkas* (4) and (5). Under this mode the point of the autumnal equinox when that of the vernal equinox was in the first point of the *Krittikâs* must necessarily have been not the middle of *Visâkhe*, but the first point of *Anûrâdhâs*; and accordingly *Anuvâka* (2) of *C* clearly connects the asterism *Anûrâdhâs* with *sarat*, autumn, by saying :—

Anûrâdhân havishâ vardhayantaḥ

Satam jîvema saradaḥ suvîrâḥ.

In this olden time, the point of winter solstice or the beginning of the *Uttarâyana* was (as stated by *Varâhamihira* quoted at p. 50 *ante*) the first point of *Dhanishthâ* *alias* *Sravishthâ*, the regents of which are the eight *Vasus*. About this asterism, *Anuvâka* 5 of *D* says that its regents, the *Vasus*, go at the *agra* or *van* of the *Devas*. This *agratva* or front position may have meant the position of this asterism as the first of the asterisms of the *Uttarâyana* of the *Krittikâ* period.

In connection with the Path of Light and the Path of Smoke the *Upanishads* mention only the *Uttara* and *Dakshina* *ayanas*, and not the periods (1) from the vernal to the autumnal equinox, and (2) from the autumnal to the vernal equinox. The reason seems to be this. The two paths of Light and Smoke being metaphorical of the paths of Knowledge and Ignorance, only the *Uttarâyana* or the sun's journey from the time of the shortest day to the time of the longest day, without any turning back in the middle, can serve to illustrate how the knower, like the

Uttarâyana sun, should steadily go on in the path of ever-increasing knowledge. This cannot be illustrated by the sun's career from the vernal to the autumnal equinox, involving as it does his going up in three months to the point of summer solstice or longest day, and then coming back in the remaining three months with decreasing hours of daylight. What the bright-fortnight is to the month that the Uttarâyana is to the year. Or, likening the year to one day, the two equinoxes would be morning and evening, and the summer and winter solstices would be midday and midnight. The counting of day from sunrise to sunrise, with the day portion from sunrise to sunset, and the night portion from sunset to sunrise, may have been the primitive mode in India, like the counting of the month from one lunation to another. No clock is necessary to tell anybody when the sun rose or set; and the moon in all his phases, more marked when full and new, and seen in the nights from star to star, is the celestial clock common to all. From the embryonic darkness man is born, opens his eyes, and sees. His beginning to see is the beginning of his career in this world. Similarly sunrise is the beginning of his and the sun's everyday career; the moon is born at, and commences his monthly career from, new-moon; and the vernal equinox, likened to the morning, is naturally the beginning of the year. But when sentiment comes and says, 'no, no; first bitter and then sweet, first darkness and then light,' and also when prominence is given in this respect to the moon, who is the maker of tithis and months, who is the lord of night, and whose glory is in autumn, day commences from the night-half first (as is the case among Mussalmans, whose symbol is the moon), the month is not Amânta, but Pûrnimânta, counted from the dark-fortnight first (as seems to be the case in some parts of India), and the year from the autumnal equinox (as is the case in parts of India where the Vikrama era prevails). And when another sentiment comes and says, let all this be as it is, but in Jñânakânda I will have the time from the climax of darkness to the climax of light for

the knower, and the reverse for the sinful, the Uttara and Dakshina ayanas show up themselves; and even the day is divided by the noon, as pûrvâhna and aparâhna, forenoon and afternoon, the former devoted to the Devas who are ever young and immortal, and the latter to the Pitris, the ancestors, who passed through the afternoon of their age and set, in order (it is hoped by their descendants who offer the Tarpana water and Srâddha to them) to obtain immortality.

Now to go back to our story and the Abhijit of it. The story must be assigned to a time when the custom of counting the Uttarâyana from Dhanishthâ was still in vogue, and it gives the myth as to how Brahmâ fixed Dhanishthâ as the commencement of time, *i.e.*, of Uttarâyana time. The preference given by the story for the Dhanishthâ point, over any other point in the celestial circle, is evidently due to the important significance that came to be attached to the Uttarâyana in the Jñânakânda. When the Uttarâyana point was thus fixed, the other important point, viz., that of the vernal equinox, had to adjust itself; and so there is the myth that the Krittikâs sprang up to the sky and occupied that point. True the Krittikâs have been in their place for tens of thousands of years; but still, for the purpose of the story that arose by viewing the Vedic verse about Arundhatî in the strange manner that has already been explained in the preamble, it became necessary to say that because the Seven Rishis of Ursa Major conferred starship upon Arundhatî and kept her near them, divorcing the other wives unjustly, justice had to be done to them by conferring starship on them also in the shape of the stars of the Pleiades. How could they occupy that point if there was another asterism there? So it became necessary to say that the fabulous Abhijit was there, but that she disappeared out of jealousy to Aldebaran Rohinî.

The idea that the asterisms are sisters is ancient, as, according to the Taitt. Samhitâ II. 3, 5, they are the daughters of Prajâpati. Our story makes its Abhijit the

kanyasî or youngest sister of Rohinî. This, at a time when Rohinî was the *jyeshthâ* or first of the asterisms, can only be at the point where the *Krittikâs* are, and not the point of the Vedic Abhijit between Uttarâ Ashâdhâ and Sronâ. Therefore it is evident the story has not touched the Vedic Abhijit. Rohinî and the invented Abhijit at the point of the *Krittikâs* would be in places adjoining each other east and west, the one at the then starting point of the circle, the other at the ending point of it. Thus situated our Abhijit thinks,—‘We two sisters being placed side by side, I ought to be treated as her equal, and yet I am not even the second in rank, but must needs be the last, which I certainly do not like.’ This jealousy drives her to quit the place. But it is folly to be jealous and wise to hold on with fortitude. The *Rishi* wives, though unjustly divorced, bear their lot with fortitude, instead of committing suicide. We may here quote Sîtâ, who, though carried away by Râvana and imprisoned in an inaccessible sea-girt island, holds on with fortitude, conquering the will to commit suicide, and who says :—

Kalyânî bata gâdheyam lankikî pratibhâti mâ |

Eti jîvantam ânando naram varsha-satâd api ||

Happy indeed this proverb of the people seems to me to be :—
‘Even after the lapse of a hundred years prosperity comes to [the afflicted] man, if he is but alive [holds on with fortitude].’

So when *asûyâ* or jealousy vacates the place, *dhriti* or fortitude meets the reward of getting it, not as an ordinary place, but as a place that became the first amongst the asterisms in the new order of things, the very place which jealousy was jealous of, but which jealousy does not deserve to get. This is how the *Krittikâs* came to occupy the position of *Mukhyayoga*, by their fortitude and by realizing the Wonderful *Antaryâmî* as their Son—their Protector.

Before the *Krittikâs* became thus the first of the asterisms, time was, the story clearly says, being counted from the star Rohinî. Counted as what? Evidently as the point of the vernal equinox, for it would be going too far back, altogether out of the reach of the memory of any

historical period, if we go to the time when the point of the winter solstice was in Rohinî.

XVII. Kumâra made his own mother Svâhâ the inseparable wife of Agni.

This depicts Kumâra as a dispenser of justice, as indeed one who is called Sadasaspati, the Lord of the Hall or Court, ought to be. As already stated, Agni's so-called jâratva is spiritual according to the inner meaning of this outwardly paradoxical riddle. The outer aspect of the story also teaches a moral, and we should not miss its humour. It exhibits Agni Kâma as a jâra or abhika, casting his amorous glances upon married women. One of their own sex, a clever woman in the shape of Svâhâ, comes on the scene, and shows to the world how such a jâra, not caring for the happiness of wedlock which has its sacred responsibilities to fulfil, seeks for pleasures with married women, but how those pleasures are really imaginary, since what he thinks to be his real joy with his sweethearts is simply the result of the appearances or phantoms of them put on by another woman altogether. There is nothing illegal in Svâhâ's wishing to marry Agni, as both were unmarried, and therefore fit to enter into wedlock. But the means she employs, though fit to expose the imaginary character of the happiness of jâra Agni, is not befitting an unmarried girl, and is unjust to the personated wives. So both Agni and Svâhâ must be held to have done sâhasam karma, reckless act; and, perhaps the poet had in view a concealed pun upon his Agni Adbhuta, who, as the son of Sahas, may be designated Sâhasa. As stated in the beginning, Sahas means valorous, bold. Sâhasa is derived from sahas, and means not only boldness but recklessness, and so, in the latter sense, only a sâhasa or reckless act can come from one who is the son of Sahas. But in respect of Cupid's act, the male is completely rash without a thought for the consequence, while the female's rashness is combined with cleverness to hide it; for it is not the irresponsible lover,

but the girl going wrong and is sure ere long to betray in herself the proof of her act, that has to think thousand times, as to how to conceal, before risking. So Svâhâ personates most cleverly and disposes of the embryo, even becoming a bird in her movement in order not to leave any trace of anybody's foot-print on the earth. But her cleverness becomes the ruin of the poor personated wives, and the moral taught is that however secretly an act is done its appearances are somehow or other laid bare. The divorce of the innocent wives, though unjust, shows the high value attached to female chastity which should be always above even a phantom of suspicion. And when at last the heavenly character of the wives is proved by their becoming the stars of the Pleiades, Jâra Agni is tied fast to a woman who is mere Vâk, Word. He whose happiness was shown to be mental, consisting in his belief of the word uttered and of the forms assumed by Svâhâ, must find all his happiness in *mere* Word. Thus outwardly. But inwardly, that *mere* Word is Vidyâ and Agni's so-called jâratva is not carnal, but spiritual love.

XVIII. Brahmâ told Kumâra to go and see his father Rudra, for Rudra had entered into Agni and Umâ into Svâhâ for the purpose of his (Kumâra's) genesis. Accordingly Kumâra went to the place called Bhadravata and saw Rudra there going in procession attended by all the Devas including Indra, Varuna, Yama, and others, and Pârvatî (Rudra's spouse) was attended by Gaurî, Vidyâ, Gândhârî, Kesinî, Mitrâ, and Sâvitri. Kumâra paid his respects to Rudra and was told by him to bear him in mind in all acts with faith. As soon as Kumâra took leave and left, the Dânavas besieged the place where Rudra and the Devas were, and a fierce Deva-Dânava battle ensued. Mahisha, the chief of the Dânavas, put the Devas to flight, caught hold of Rudra's chariot and was about to smash him down, when he thought of his son Kumâra, who instantaneously came in a beautiful chariot, wearing a red dress, fought with Mahisha, and killed him by discharging his Sakti weapon. He then conquered the three worlds in one day, and Rudra told the Devas that they should regard Kumâra like himself. And then the Upâkhyâna ends with a stava of Kumâra, in which among other names he is called Visvâmitra-priya, Vâsudeva-priya, Brahmakârî, Brahmanya, Sisu (Child), Leader of the Brâhmanas, Gaṅgâsuta (son of the river Gaṅgâ), &c., &c.

As Rudra is well known as *Ashtamûrti*, having eight forms as sun, moon, fire, wind, &c., he may here be located in the moon Soma and also in the star Ârdrâ and the star Sirius, the regent of both of which is Rudra. The name Soma, as applied to Rudra, came to be construed in the Purânic period as 'One who is with Umâ.' It will be seen that the story begins by saying that either Agni or Soma should be able to become the father of Kumâra. Agni shines in the night and the moonlight blends with Agni's light, so that Rudra as Soma enters into Agni. Kumâra's killing the demon and rescuing Rudra may be explained phenomenally thus: Kumâra in the form of the sun goes to the Orion, the heavenly sacrificial ground, the meeting place of the Devas, and sees Rudra as Soma, the regent of *Mrigasîrsha* of the Orion and also as the regent of Ârdrâ and Sirius. This takes place in summer. But when summer ends at the autumnal equinox, the sun Kumâra retires, and then Mahisha, the buffalo, a dark-skinned animal representing the darkness of winter, puts the Devas to flight and troubles Rudra who is in the stars *Mrigasîrsha*, *Andrâ* and *Sirius*—stars which are very conspicuous in the nights of winter. Being in these, he has, as it were, to struggle through the powers of the darkness of winter. But in due time the sun comes back to the Orion, wields the Belt of it as his *Sakti* weapon and kills the demon: winter is gone and summer come: sin is killed and righteousness reigns.

Thus even the god Rudra finds a Saviour in his Son Kumâra. We have seen in the first volume that the Son who is *Lokakrit*, the maker of Heaven, for his father, is the all-loving Son aspect of Our Father, always borne in our heart's womb. The churned Agni is a symbol of that Son and is addressed in the Veda as:—*Putrah pitre Lokakrit Jâtavedah*:—O *Jâtavedas*! Thou art the Son that makes or secures Heaven for Thy father [the sacrificer who generates the sacred fire, *i.e.*, realizes the Self concealed in all forms], *vide* Vol. I., p. 496, about this text. The original etymon of *putra* is not known, but in the Purânic

days it was read as put-tra, and as tra at the end of a compound sometimes means to protect (cf. âtapa-tra), it was defined that the son is put-tra because (by his birth) he protects or saves (his father) from the hell called Put. The hell is the pit into which persons who commit pātaka acts fall. Pātaka is that which being very sinful causes the doer of it to *fall*. This patana or fall from the moral pedestal is from the root pat, to fall, and as in artificial derivations even a remote similarity of one word to another is pressed into service, the put in put-tra seems to have been forced to mean hell, the place of those who fall. But it is only the Divine Son, the Lokakṛit, who can be the Saviour, and that Son we have seen our Kumâra to be.

But how can there be even a semblance of sin in Rudra? The reply is, Rudra is free from sin and is always pure, but thanks to our poets who spoke in paradoxical riddles, we cannot say that he is free from the semblance of it. In the Vedic story about the birth of the Son God Rudra, he cries as soon as born, and when asked by his Father Prajâpati as to why he cries, he says:—anapahatapâpmâ vai asmy ahitanâmâ, uâma me dhehi:—“My evil indeed has not been taken away, and a name has not been given to me. Give me a name.” And then he gets eight names and forms. I have tried to show that the evil or sin spoken of is not real, that it is only a semblance of it derived by the riddle of the Son God being the issue of the outwardly polyandric connection of Prajâpati and the Ritus with Aushasî, and that the semblance of evil vanishes when the real nature of the Son God as the Self concealed in all is known (Vol. I., 484—491). Similarly in our story, if Rudra and Agni are identical, or if Rudra entered into Agni, when the latter committed the so-called adultery with the Rishi-wives, there is a semblance of demon sin outwardly, but the Son Puttra saves his father from the grasp of the demon. The outward paradox is that from Agni’s adultery was born the Son of strict Brahmakarya, celibacy; but how can adultery be the father of celibacy? Such sayings as:—

Ekam vâ idam vibabhûva sarvam.

The One only has become all this (universe)—(Rv. VIII., 58, 2)

are the outpourings of the devout heart which only cares to see everywhere and in everything Our Father that has enselfed all by universal love. But if, as a riddle arising by stretching the meaning of such sayings to a paradoxical extent, the mist of evil that is fleeting in the world is ignorantly fathered upon Him, that mist vanishes as soon as the One-Manifold Son Whom the Father himself has become is understood: the Father has become all this because by self-sacrifice He has multiplied and given himself completely to each soul as its real Life. Can there be any sin in the Father of the One-Manifold Son of universal love?

Man is pregnant with the Glorious Garbha, Son, and would see Him born—risen—revealed—like the sun, in the sky of his heart, if he realizes Him by righteousness; and that Son will completely rescue him from the hell of Put, sin. The hellish ignorance had circumscribed the extent of the vision of his knowledge, and that was the cause of the selfish, sinful samsâra which for the time being really troubled him. The samsâra of man is both real and unreal, real so long as he is in it, unreal when he realizes the Son and becomes one with Our Father. When that height is reached he will wonder in what a world of mâyâ he had been. As self-love is a strong passion in the world, religion comes and says to man :—‘ Keep the love for self, but enlarge the self so as to comprise all creatures and love all as self: become a big self instead of being the despicable little self of selfishness; they and you are all children of Our Father Who has entered into, or enselfed, all, and Who is loving them all as Himself; merge yourself in Him and steadfastly make upâsana of Him as Self—as your very Life, and that is Self-Love befitting you who are intrinsically pure; emerge from the shroud of Avidyâ or selfishness and become indivisibly one with Our Father.’

Not only in the chapter of the battle, but in the earlier chapter in which Kumâra is installed as Senânya, his red dress is twice mentioned in verses 1 and 32. I do not know whether in ancient India military dress was red. It

may have been. But in describing the dress of the Brahma-kârin who has undergone the Upanayana ceremony, Âpastamba (I., 1, 2, sûtras 40 and 41) says :—*sânakshaumâ-jinâni, kâshâyam ka eke* : (which is translated by Dr. G. Buhler, *Sacred Books of the East*, Vol. II., p. 9, thus) “(It shall be made) of hemp for a Brâhmana, of flax (for a Kshatriya), of the skin of a (clean) animal (for a Vaisya). Some declare that the (upper) garment (of a Brâhmana) should be dyed with red Lodh.” I would therefore take the red dress of Kumâra to be the badge of Brahmakarya.

We have seen that the word kumâra gave three different shades of meaning. One more seems to be illustrated in Kumâra's being a Brahmakârin or bachelor, and that is that there can be no marriage to one who, if he is true to his name, ought to be always Kumâra, Infant.

That our Skanda is always Kumâra is revealed by his another name, Sanat-Kumâra. Both sanat and sanât mean ‘always,’ ‘ever’; and so Sanat-Kumâra means one who is Ever-Infant. In the *Khândogya Upanishad*, 7th Prapâthaka, Sanat-Kumâra is introduced as a Teacher teaching the Bhûman or Vast Self to Nârada; and at the end of the Prapâthaka, the Upanishad says :—“They say that Sanat-Kumâra is Skanda, yea that he is Skanda.” Thus it distinctly identifies Sanat-Kumâra with Skanda. It is not clear whether the Vedic Son God whose ninth aspect is Kumâra is mentioned by this Upanishad as Skanda, or whether in its days the story of Skanda being the son of Rudra had already arisen. According to Purânic idea, Sanat-Kumâra is a *Rishi* born as the son of Sanat, taking the latter to be a name of the god Hiranyagarbha, and in the Sanat-sujâtiya episode of the Mahâbhârata, Sanat-Kumâra is also called Sanat-Sujâta. Sujâta means the good child. The thing is that the name Sanat-Kumâra can be construed either as the Eternal Child or the Eternal's Child. We have seen that Agni-Rudra, the Father of Kumâra, is identical with Hiranyagarbha.

The Itihâsa stories about Skanda bear the impress of their having been recorded in their present forms many

years—it may be a few centuries—after Skanda-worship had come into vogue. During those centuries several legends must have arisen about him, and they seem to have been collected and recorded in the epics when the fashion of composing works in regular Anushtub and other metres began. The Skanda-upâkhyâna speaks of the feast days called *Srîpâñkamî* and *Shashthî*, the former so called because, it says, on that 5th day (of bright fortnight?) *Srî* (the goddess *Lakshmî*) attended upon Skanda, on the occasion of his becoming *Senânya*, and that *Shashthî*, the 6th, is a great day because on that day he became *kritârtha*, one who achieved his aim. It does not say the 5th or 6th of what lunar month it refers to. Apte's dictionary mentions *Guha-shashthî* to be the 6th of the bright-foortnight of the month of *Mârgasîrsha*—a month in which the full moon comes in conjunction with the Orion.

The Skanda-upâkhyâna does not explain how Kumâra became the son of Gaṅgâ, but the fact that his name Gaṅgâsuta is mentioned in it shows that there was in its time a well-known old story about how Kumâra became the son of Gaṅgâ. That story is found in the *Râmâyana* I., 37, preceded by another version of Kumâra's birth in I., 36; which I shall take up first. It is to this effect:—

Mount Himavân had two daughters, Gaṅgâ (the river) and Umâ. Umâ performed severe tapas, austerities, and was married by her father to Rudra of great austerity (*Mahâtapâh*). But no son was born although 100 divine years passed. The Devas feared that a son born to Rudra of great austerity might surpass them, and so they asked him not to beget a son, but perform tapas with Umâ. Accordingly Rudra got up; but his *kshubhitam tejas* had to be taken care of, and as there was no one able to bear it, Dharâ, the earth, bore it at the request of the Devas, who also got Agni to enter into it, (*i.e.*, Rudra's *tejas*). When Agni entered it along with Vâyu, it became Mount Sveta, where, in the region called *Saravana*, the forest of sara reeds, Kumâra, son of Agni, was born. As Umâ was thus deprived of the pleasure of becoming a mother, and as the

Devas made Dharâ to bear the tejas instead of her doing so, Umâ cursed the Devas not to get any sons from their wives, and Dharâ to become bahubhârî, the wife of many.

According to the Kenopanishad, Umâ Haimavatî, meaning there the Golden, shining brilliantly in the sky, appears before the Devas when they were wrangling with each other about each being himself the victor and not any other; and being appealed to as an umpire to tell them who the victor is, she says:—‘Brahman (is the Victor); be ye all great by the victory of Brahman.’ In Vol. I., pp. 370—372, I have tried to show that Umâ is Brahmadevî, who is likened to the awakening and enlightening golden dawn Ushas, and who, as dawning in the hoary head, intellect, of the knower, old in knowledge, is said, as a riddle, to be the daughter of the snow-clad (therefore hoary-headed) Mount Himavân, the head, the topmost part of man, being a mountain as it were. Of course the head must be well cultivated and be in touch with the heart, in order to be the morally high father of Vidyâ. The golden sun, full of light, is a metaphor for the head, full of knowledge. Being golden he is Hemavân, and his daughter the dawn is Haimavatî. She shines in the sky, esoterically the âkâsha of the heart. And as this name Haimavatî may also be looked upon as a patronymic derived from Himavân, we have it that Umâ is the daughter of that hoary headed mountain. We have seen that in the Vedic story of the birth of the Son God, Ushas the dawn is his mother (Vol. I., p. 485).

The couple Rudra and Umâ are both austere, because the *Rig Veda* X., 183, 1 and 2, quoted in the essay on Arundhatî, requires the bride and bridegroom to be such. For the purpose of the birth of the Son God, Rudra and Umâ are like the two Aranis, Purûravas and Urvasî, and the Son of spirituality is born only after long contemplation. Hence the delay.

The Devas are the Prânas or senses, whose Satyam, Truth, is the Son God. They cannot be really jealous of his birth. The indelicate circumstance mentioned is simply

intended to show that the Son is not like the ordinary son, but is ayonija, being spiritual.

Dharâ, the earth, who bears the tejas as if doing justice to the meaning 'bearing' of her name, must be taken to be the fire altar (Vedi-rûpâ bhûmih), the Tejas, the Son God, being symbolized by the sacred fire, born by attrition, who is Vasu, the Wealth of the sacrificers (*vide Rig Veda V., 2—6*, referred to in Vol. I., p. 158). The name of Vasudhâ for the earth seems to have been originally a name of the altar-earth, as bearing Agni Vasu.

In the story of the Aitareya Brâhmana (quoted and explained in Vol. I., 477—481), Rudra shoots an arrow into Prajâpati, and the Retas of Prajâpati which is born immediately afterwards does not flow until Agni Vaisvânara, in conjunction with the Maruts, causes It to flow, and then the whole Creation is evolved from It.* As in all these Itihâsa stories the Vedic Son God Rudra is portrayed as Father, his Tejas is identical with the Retas spoken of in the Vedic story above referred to. That Retas is Agni Hiranyaretas *alias* Hiranyagarbha, the retas or flame of fire being golden. But as the fire is only a symbol of the pure Antaryâmî, likened to the pure metal gold, it is said that only Agni Vaisvânara, the fire of all peoples, that is who looks upon all creatures alike by universal love, can melt that gold. It is evident that our story has this Vedic story in view, and so, it associates Agni with Vâyû, whose *alias* is Marut, in his act of entering the Tejas and causing it to become a mountain. What is the meaning of this riddle? The altar-earth having become Vasudhâ as bearing the sacred fire Vasu, the Agni that enters into that fire may be the Âgneya or combustible firewood, &c., thrown in to feed it, and Vâyû of course is the wind that fans it and causes

* In the first volume I have said that the shooter Rudra, the Vedic Son God, is identical with the Retas that is born. The idea is that a man, before becoming a father, bears the embryo, the would-be son, in himself first and transfers it to the wife, as one of the nuptial mantras says (Taittirîya Ekâgnikânda I., 13, 13), like an arrow into the quiver (bâna eveshudhim). Therefore, Rudra as the embryo shoots himself in the form of an arrow into Prajâpati, and is born as the Retas.

it to blaze up like a mountain in miniature with ascending conical peaks of flame. One of the names of Agni is Sukra, bright, and as sukra or sukla means also retas as well as sveta, white, Rudra's Retas is said to have become Sveta-parvata, white mountain.

Esoterically, the Agni that enters the Retas is not simple firewood, but righteousness, the spiritual firewood that leads one godward (*vide* p. 40 *ante*), and similarly Vâyu, the blast of wind, seems to signify the Prânâyâma or breath-exercise of the Yogin, enabling him to concentrate his mind more and more upon Brahman—fanning Brahman, the Fire of Knowledge, in order to make It ablaze in his heart.

In Sanskrit mountain is bhûdhara or dharâdhara, upholder of the earth. With peaks going up high into the sky, was the mountain fancied to be heavenly, sent down as it were by the gods to hold the earth from falling down? More prosaically, the mountain holds up a mass of earth skyward. But this restricts the meaning of bhûmi, the earth, to a mass of earth. Taken without any restriction, bhûdhara would mean the up-holder of the whole earth. Therefore the verbal wonder is that Dharâ, the earth, is Vasundharâ, the bearer of Agni Vasu, and by blazing up he becomes Dharâdhara, the mountain, bearing up his own bearer the earth. This is something like the Rig Vedic language which says in one and the same breath that Daksha is the child of Aditi (altar) and Aditi is the child of Daksha (X. 72, 4). Bhûmi or mahî, the earth, means 'she who is vast and great'; and the white mahîdhara or mountain, taken with unrestricted meaning, may well represent the Supreme Self as spiritually the Most High and Pure holding immense greatness. Therefore it may, I think, be supposed that the story has in mind the Bhûmavidyâ told by Sanat-Kumâra to Nârada in the 7th Prapâthaka of the Khândogya, in which the Supreme Self is styled Bhûmâ, Vast. If thus the mountain represents the Son God as Bhûmâ, the further saying that it became the place for the Son God to be born ought not to be read as a contradiction; for, when told that the Self

is Bhûmâ, Nârada asks: 'Upon what is He established, O Bhagava?' and the reply given is:—'Upon His own Greatness (sve mahimni)'. The thing is, nothing else can support the Infinite. He Himself is His support.

The curse of Umâ is a paradox meaning a blessing. The Devas, senses, on realizing the One Eternal Son as their Satyam, should not care to have sons born in the ordinary manner. The earth is bahubhâryâ, the wife of many, having many bhûpatîs, kings, to rule over the many kingdoms on her. This everybody knows without the aid of Umâ's curse. The inner meaning of it seems to be this: as the earth spoken of is the sacred fire-altar, and as bhâryâ, wife, means one who is maintained (by the husband), the altar of knowledge as the lap for the Child Antaryâmî should be kept and maintained in all homesteads, in all hearts.

So much about the story as found in Râm. I., 36. The next Sarga is to the following effect:—

As requested by the Devas, Rudra became a tapasvin and sat doing tapas. This created another difficulty for the Devas, for Rudra was their General appointed by Brahmâ, and as he sat to tapas at their own request, the Devas had no body able to command their army, and Umâ's curse precluded them from their getting a son of their own, whom as a strong youth they could nominate to the office. Therefore, at their request Agni gave his Tejas, and the river Gaṅgâ, the elder sister of Umâ, was solicited by the Devas to bear it, as Brahmâ said that this would please Umâ also. Accordingly Gaṅgâ received the Tejas, which was gold-like; but the flood of it was so high that she was unable to contain it, and every tree, plant, creeper, or blade of grass that came in contact with it became golden. By the heat of the Tejas all the metals were formed in the earth; and as gold became of Agni's colour, it was called jâtarûpa; and in the middle of the forest which thus became golden, Kumâra was found born. The Krittikâs took up the child as their son, who with his six mouths sucked their milk for a day and then conquered the army of the Daityas and was installed General of the army of the Devas.

Thus while according to the first story Kumâra is the

son of Rudra, according to this he is the son of Agni. There is no contradiction, as Rudra and Agni are identical.

Umâ and Gaṅgâ seem to be identical, esoterically, as Vidyâ. According to one fancy, she is the golden dawn; according to another she, as the goddess Vâk, is the river Gaṅgâ, meaning 'she who goes and goes,' that is a perennial stream. It is therefore another fit name for Vâk, who is Sarasvatî 'she who flows on.' Vâk or Speech, whatever be the extent of the flow of her eloquence, can only indicate the Infinite Self, but can never contain Him—can never circumscribe Him (*vide* the Taitt. Up. 'yato vâko nivartante aprâpya manasâ saha'). Therefore the Tejas overflows the river.

Agni's name is Hiranyaretas and so wherever the Tejas flows all becomes gold. This would be hyperbole if the simple fire is taken, but true as applied to the Self, who (according to the Taitt. Up.) is the Rasa, Juice, of Joy. Men, who in Avidyâ or sin are as it were baser metals, will become gold, morally and spiritually, when they realize the Self—when they come in contact with the Juice of Vedântic alchemy. The belief in the existence of a plant, known only to Mahâtmanas, and the juice of which would transform the baser metals into gold, may have arisen by a misapprehension of what originally was a metaphorical expression applied to the Vedântic Juice, known really to the Mahâtmanas who know Brahman. Many a cheat calling himself a Mahâtman or Bairâgi comes and says to simple minded credulous people: 'I can transform baser metal into gold. It requires some money to fetch the plant, give the money. Or let me perform special worship on your behalf to this idol in my possession for a week or a fortnight; let it be adorned with the golden jewels you have and with choice flowers; and the deity thus pleased will enable me to convert your maunds of iron into gold.' Accordingly the worship goes on from day to day, and the Mahâtma is well fed and feed, but at last he takes a favorable opportunity to walk away with the jewels in the dead of night. The gold-making plant

and true Mahâtman having a knowledge of it may or may not exist. If they exist they are yet to be discovered. But as the true vairâgya or renunciation of the knower of Brahman can have nothing to do with making gold, his alchemy can only be the knowledge of the Vedântic Juice. That Juice has been discovered at the very dawn of Vedântic thought, and devoted souls are simply to come in contact with It and get transformed into gold morally and spiritually.

The prevailing colour of the flame of fire is golden, but other colours also are seen in it according to the nature of the fuel; and the *Mundaka Upanishad* I. 2, 4 speaks of the seven-coloured tongue of fire as *kâlî*, *karâlî*, *sulohitâ*, &c. So the heat of Agni's retas is said to have become all the metals. As Agni is *jâta*, *sujâta*, child, born from the *aramis* and maintained in the *Vedî*, and as the prevailing colour of the flame of fire is golden, gold is *jâtarûpa*, that which has got the *rûpa*, form, appearance, of *Jâta* Agni. This is evidently the derivation of *jâtarûpa* which our story propounds, whatever else may have been its true etymon.

The expression that Kumâra was found born in the midst of gold must, I think, be taken to liken him to the morning sun seen rising in the midst of the vast golden field of the dawn. His being nursed by the *Krittikâs* indicates him to be the sun of the vernal equinox when its point was being counted from that asterism.

The story of Kumâra as depicted in Kâlidâsa's *Kumâra-sambhava* has its own peculiarities, which deserve to be noticed. Asura Târaka obtains choice boons from the god Brahmâ, but as he becomes a terror to the Devas, they approach Brahmâ, who says that having himself given him boons, it would not be proper to kill him himself, and that some other means must be devised for getting rid of him, for

if a man grows even a tree of poison, it is not proper for himself to cut it down :—

Itaḥ sa Daityaḥ prāptasrīḥ

neta evārhati kshayam.

Visha-vriksho 'pi samvardhya

svayam kṣettum asāmpratam—(II., 55).

Many years ago I saw it stated in the Bengāli work of Pandit Srī Īsvara-kandra Vidyāsāgara containing a discourse on our kāvyaś and dramas, that the plot of Kālidāśa's Kumārasambhava was the same as that found in the Siva-purāna, that the verse quoted above was to be found in the Siva-purāna word for word, and that therefore the date of the Siva-purāna might be subsequent to the time of Kālidāśa. I communicated this to the celebrated K. T. Telang of Bombay, who then looked into the Bombay pāṭha or reading of the Siva-purāna and found that although the circumstance connected with the going of the Devas to Brahmā and his reply was the same, but narrated in the easy style of the Purānas, the verse in question about the tree of poison was not to be found in it; and he thought that the reverse might be the case, namely that the Siva-purāna was older than Kālidāśa and furnished materials for him to write the story in his own highly polished and ornate style, and that the copyist of the Calcutta pāṭha of the Siva-purāna might have mixed up in it the memorable saying in question. Such proverbial kātu or trite sayings float among the lettered, even though they may forget or not know who their authors were. I believe Telang contributed an article about this to the Indian Antiquary. Even if the Siva-purāna was not the basis of Kālidāśa's work, it is likely Kālidāśa had a source of old popular tales to draw from, however inventive his genius may have been in respect of details. His story is to this effect :—

Siva sits in austere tapas on a part of Mount Himavān, whose blooming daughter Umā visits the place daily to keep it clean and tidy. Siva is firm in his austerity, although such a beautiful damsel moves about him. The Devas think that if this great tapasvin can be induced to fall in love with Umā and marry her, the son born will be fit to be their General. At their request, Kāma, the god of love,

goes, and, stationing himself at some distance from Siva, discharges his flowery arrows at him, just when Umâ is before him. Thus struck, he feels bewitched by her ; but he recovers himself, and looking round, notices Cupid and burns him down by the fire of his third eye, which is located in his forehead. Rati, Enjoyment, the spouse of Kâma, bewails his loss, but a heavenly voice consoles her, saying that in course of time Siva will marry Umâ, and that when that event takes place Siva will resuscitate Kâma. Umâ has a mind to marry Siva, but as he becomes a very rigid tapasvin, she repairs to another part of the mountain and sits there in fervent tapas for many days. At last Siva is pleased to appear before her in the form of a Bhikshu, religious mendicant, and says that if she has a mind to enter into wedlock she may marry any but that houseless, penniless, ill-clad beggar Siva. This rouses her anger and makes her very eloquent and pretty in the defence of the real greatness of Siva whom ignorant men cannot know. At this juncture the Bhikshu reveals himself to be no other but her Siva, who has, he says, been conquered by her tapas, and come to propose to her in person. She feels surprised and shy, and says that he should obtain her father's consent. The Seven Rîshis most gladly mediate and obtain the consent, which is readily given ; and the wedding takes place. The resuscitated Kâma obtains full liberty from Siva to discharge his arrows at him. But no son is born for many years, and the Devas who are very impatient for the birth of their Senânya send Agni, who takes up the form of a kapota, dove, and appears before the couple. Umâ finds out the dove to be Agni in disguise and retires by reason of his intrusion upon her secrecy, while the Tejas of Siva is born as Kumâra in the manner stated in the Râmâyana. Ultimately Kumâra becomes the Senânya of the Devas and kills Asura Târaka.

The burning of Kâma by the fire of Rudra occurs in the Râmâyana I. 23, far detached from the birth-story of Kumâra, but probably Kâlidâsa had good authority for taking it as an incidence forming part of that story. The Râmâyana I. 23 says that the place where Kâma was burnt down and became anaṅga, bodiless, became the Aṅga country. The meaning of this riddle can only be this : the human body is called aṅga, and Kâma or Desire is a state of mind and has therefore no corporeal form. He is therefore called anaṅga, bodiless, manasija, born in mind, and his abode is the aṅga, body, of man.

The paradox to be noticed in our story is that Siva *alias* Rudra destroys Kâma and becomes a rigid tâpasa, and

yet he afterwards enters into wedlock, resuscitates Kâma and becomes the aim of his shafts. We are therefore obliged to distinguish Kâma that is burnt down from Kâma that is resuscitated. The former I take to be Bad Desire and the latter Satyakâma, Desire for Satyam, the True Self, Who is to be born, realized, as the Son God Kumâra. The third eye in the forehead, by the fire of which Bad Desire is burnt down, seems to be the mind's eye with knowledge as its fire, light.

Umâ's seeing first Siva in his tapas, and Siva's seeing her afterwards in her tapas illustrate in their case the happy applicability of the two marital mantras (quoted at pp. 22, 23 *ante*), (1) 'apasyam tvâ manasâ kekitânâ,' &c., said by the bride, and (2) 'apasyam tvâ manasâ dîdhyânâm,' &c., said by the bridegroom.

The wedlock entered into by the tapasvin Siva even after he burnt down Kâma can only be the spiritual wedding with Umâ as Brahmayidyâ.

The Seven Rîshis who mediate for the match are the seven facial senses, whose Satyam is the Supreme Self (*vide* p. 33 *ante* about them).

In the Sibi story explained in Vol. I., p. 304, Agni takes up the form of a kapota, dove. Here also he takes up the same form, so that it seems to have been a settled idea in the Mahâbhârata that kapota is Agni's form. Whatever was the etymon of kapota originally, I fancy that Agni as kapota signifies that he is the pota, young or son, of Ka, the god Prajâpati. Ka had become the name of Prajâpati even in the Brâhmana period, *vide* p. 433 of Prof. Max Müller's *History of Ancient Sanskrit Literature*. Agni is identical with Rudra, who is the Son of Prajâpati. In the Vedic story given in Vol. I., pp. 445—447, Prajâpati's Rasa, Juice, becomes Kûrma and creates the Universe and is identified with Purusha (Antaryâmî). That Rasa is identical with the Son God, and when Prajâpati addresses him: 'you have come into being from my skin and flesh', he replies: 'Not I, I have been

from before.' That is to say the Son God is as beginningless as His Father and is only revealed at the time of each cycle of the creation of the Universe in order to enter into all as Antaryamî and uphold the Universe. Similarly in our story the Son God must be taken to have existed even before He was born from Rudra. As the Son spoken of is spiritual, He cannot be born unless the parents realize Him in mind. A sculptor cannot make a statue unless he has it vividly in his mind before he takes up his chisel. Therefore the would-be Parents' seeing the Vedic Son God Agni indicates that by long contemplation together they came to know the nature of the Son that is to be born, *i.e.*, revealed; and as soon as they see Him, He is born as Kumâra, the Golden Juice of Universal Love that flows everywhere. It is Father Rudra Himself that is revealed as Son.

The ayoniya manner in which the Son God is manifested shows clearly that His birth is not samsâric, but means spiritual manifestation. In the remarkable Sûkta X., 129 of the *Rig-veda* about Creation, it is said in verse 4 that Kâma, that Retas or Child of Mind which was the First or Primal One, rose in the beginning:—

Kâmas tad agre samavartatâdhi

Manaso Retah Prathamam yad âsît.

I have tried to show in Vol. I., p. 442, that Mind represents the Creator and that Kâma, the Primal Retas or Son, is the Son God in the symbol of Agni. Thus the Retas is Mind-born or, as verse 3 of the same Sûkta says, born by great tapas or austerity. This our story illustrates by saying that Siva and Umâ, the Parents of Kumâra, performed tapas. The appearance of Agni Kâma before the Couple may be a sort of commentary on the verse above quoted, taking tad agre as Tad-agre, before (the eye of) That (the Creator).

The Asura killed by Kumâra is Mahisha, according to the Mahâbhârata, but Târaka, according to the Kumâra-sambhava. I took Mahisha, the buffalo, to be the personification of darkness, sin. Târaka is a name connected with star. The Asura may be the darkness of night in which

only the stars shine. But when the Vedântic archer shoots down the darkness of ignorance the same arrow which kills it goes in the shape of the self into the Supreme Self who is just beyond darkness (*tamasas pari*). When Mahisha, the buffalo, the animal nature of man, is killed, the same arrow shoots into Mahisha, the Great, the Supreme Self, for Mahisha means both buffalo and great. Likewise Târaka means also the Saviour or the starry state which is a metaphor for the Immortal.

Phenomenally, the vernal sun completes his victory over the darkness of winter, as soon as he comes in conjunction with the Orion-Sacrifice, who is Mahisha and Târaka in the higher sense, and whom the sun obtains by shooting his light unto him, *i.e.*, by understanding Father Sacrifice. This killing of Târaka may be compared with the story of Rudra's victory over the Asuras of Tripura, *vide* Vol. I., 379—384.

GAṄGĀ.

We saw in the story of Kumâra that the river Gaṅgâ, the mother of Kumâra, represents the goddess Vāk or Vidyâ. Such being her esoteric significance a lengthy story has arisen as to how she came from heaven itself, and how by offering her sacred water to the departed Fathers they were freed from sin and obtained heaven. The story is found both in the Râmâyana and the Mahâbhârata, the versions of which, although agreeing in the main, have each its own peculiar features. It is difficult to say which of them is earlier. They seem to be compilations of ancient legends about Gaṅgâ, with such poetical touches as the poets who reduced them into their present forms thought fit to give. I shall give the purport of both below, taking up the Râmâyana first :—

At the request of the Devas, Mount Himavân made a gift of his first daughter Gaṅgâ to them for their divine purpose and they took her to the sky, she being *svakthandapathagâ*, one who could go anywhere by her own will (Râm. I., 35). [Then in I., 38—42, the story is told as to how Gaṅgâ came to the earth thus :—] King Sagara had two wives, Kesinî, daughter of Vidarbha, and Sumati, daughter of Arishtanemi and sister of Suparna. With them he performed tapas at Bhṛiguprasravana in the Himâlayas for 100 years. Bhṛigu told him :—‘One of your wives will become the mother of a son who would continue your line, and the other of 60,000 sons, whichever of the two may elect to have the one or the other boon.’ Kesinî chose the former, and in due time gave birth to a son named Asamañja. Sumati chose the other boon and gave birth to a garbha-tumba (seed-bearing mature gourd), bursting which 60,000 children came out and were put into ghee pots and nurtured there. In due time they came of age.

Asamañja behaved badly. He would catch hold of the children of the townsmen, put them in the water of the Sarayû river and enjoy the fun of seeing them drowned. Sagara therefore expelled him.

Sagara began a horse sacrifice in a place between the Himavân and Vindhya mountains, and appointed his grandson Amsumân, son of Asamañja, to guard the horse. But Indra came in the form of a

Rākshasa and made away with the horse. Staying on the sacrificial ground with the grandson Amsumân, Sagara sent his 60,000 sons to go in search of the horse and bring it. [Not finding the horse anywhere on the face of the earth] they dug the earth and killed many Rākshasas and Nāgas (that were found concealed), and went on digging the earth to the Rasātala, nether world, where also they killed many of them. The Devas felt bewildered [at the injury done to mother earth] and went to Brahmâ, who said :—‘To Vāsudeva belongs the whole Vasudhâ (earth), for in the form of Kapila he is upholding her always ; by the fire of his anger these sons of Sagara will be burnt down.’ Not finding the horse, the sons of Sagara went back ; but Sagara in anger sent them again, and they dug the earth so much in all directions as enabled them to go to the places of the Disâgajas or direction-elephants that are supporting the earth in the east, south, west and north. Not finding the horse in those directions they went to the north-east (prâg-uttarâ), dug there most terribly in mad anger (rosha), and at last saw Kapila Vāsudeva and also the horse grazing near him. They took him for the thief of the horse and went to beat him, but by his hum-kâra or roar (and by the fire of his anger) they were all burnt down to ashes.

Sagara sent his grandson Amsumân in search of the Fathers (the said 60,000 uncles of Amsumân). Amsumân went by the same underground way which the Fathers had dug, and, greeted by the direction-elephants, he went on and saw the ashes of the Fathers lying in heaps and the horse close by. He wept in grief, and wanted to offer water to their souls, but could find no water there. Looking up he saw Suparna, the king of birds and the uncle of the (60,000) Fathers, and was told by him thus : ‘Do not grieve for these ; their vadha, slaughter, is as it should be (lokasammata), for they are burnt down by the Unknowable (aprameya) Kapila. Do not offer any laukika, worldly or earthly, water to them. If the water of Gaṅgâ is offered, they will go to heaven. Now take the horse, and let your grandfather’s sacrifice be finished.’

Accordingly the horse was brought and the sacrifice completed.

Sagara did not know how to get Gaṅga from heaven. He reigned 30,000 years and went to heaven.

Amsumân was installed, but handing over the kingdom to his son Dilîpa, retired to the forest, performed tapas for 23,000 years and went to heaven. Dilîpa reigned for 30,000 years. His grief always was that he was not able to bring Gaṅgâ.

His son Bhagîratha placed the government in the hands of his ministers and went to the forest to perform tapas, determined to bring Gaṅgâ. He performed tapas at Gokarna for 1,000 years. The god Brahmâ appeared and told him to induce Hara (Siva) to receive Gaṅgâ on his head and thus break the force of her current

which otherwise might wash away the earth. Again he performed tapas for one year, at the end of which Umâpati (Siva) appeared and consented to receive Gaṅgâ on his head. Then Gaṅgâ descended from heaven to Siva's head, but as she came down with much force and pride he locked her up in his jatâ or matted hair, so that she could not see her way out and came to be so charmed with the jatâ that she whirled round and round in it for several years until Siva, pleased with the tapas of Bhagîratha, let her down at the place called Bindusaras. When flowing down from his head, she branched off into seven rivers, of whom three, viz., Hlâdinî, Pâvanî and Nalinî flowed to the east, three others, viz., Sukakshu, Sîtâ and Sindhu to the west, and the seventh followed her leader Bhagîratha's chariot, purifying all those who bathed in her. She was named as his daughter, Bhâgîrathî.

But on the way she was about to submerge the sacrificial ground of Jahnu who was performing a sacrifice, and who, in order to save it, drank her away outright to the astonishment of all. But, propitiated by Bhagîratha, Jahnu let the river out from his ears; and by thus issuing out from him she was named as his daughter, Jâhnavî.

She flowed on wherever Bhagîratha's chariot went. She reached the sea and from there went to Rasâtala and flowed over the heaps of the ashes, and then the 60,000 Fathers went to heaven.

She is called Tripathagâ, because she flows in the three regions of heaven, earth, and the rasâ or nether world.

Such is the story of the Râmâyana. As to how Sagara got his name, the same in I. 70 says :—

When Sagara was in the womb of his mother her sapatnî or another wife of her husband administered gara, poison, to her, at a time when her husband Asita, driven out by the Haihayas and Tâlajaṅghas, was living in the Himâlayas. But by the blessing of Rishi Kyavana there, she did not die; and the son born was named Sagara, 'he who is with poison,' because he was born with the poison administered to his mother.

The Mahâbhârata story is in Aranyaparvan 106—109, and is in continuation of the story according to which Agastya drank away the whole sea and laid bare the Dânavas (who had taken shelter in it) to enable the Devas to kill them. The Devas kill the Dânavas, but some of them make a hole in the basin of the empty sea and escape through it into Pâtâla, the nether world. The Devas ask Agastya to fill the sea again with water, but he says,

‘I have digested the water drunk by me; you should find out other means to fill the sea.’ And then the story of Sagara is told, to show in the end as to how the river Gaṅgâ was brought down from heaven by his descendant Bhagîratha for sending the souls of the 60,000 Fathers to heaven and how she flowed into the empty sea and filled it. The story is to this effect :—

Sagara conquered the Haihayas and Tâlajāṅghas and ruled. Of his two wives one is Vaidarbhî and the other Saibyâ. With them he goes to Mount Kailâsa and performs tapas, and Saṅkara (Siva) gives the boons. Saibyâ gives birth to Asamañja, who is expelled for his drowning the children of the people. Vaidarbhî gives birth to a garbhâlâbu.* As a heavenly voice says that it should not be cast away, the seeds of it are taken out one by one and put in ghee pots, and become the 60,000 sons. They move in the sky, and prove very troublesome to the Devas, who go to Brahmâ and get assured that their molestors will soon perish. Sagara lets loose the sacrificial horse with his 60,000 sons to protect it, but it vanishes, and they come back and inform Sagara of its loss. He sends them again, but they return without finding it. Dissatisfied with them he sends them again saying: ‘Go away either never to come back or come back with the horse.’ They search in the empty sea and finding the hole made in it by the Dânavas they dig it up and kill the Asuras, Rakshases and other (bad) beings that were found in it. In this manner they spend a long period in digging up the sea, and at last in great anger they dig into Pâtâla in the north-east part (pûrvottaradesa) of the sea, and there see the horse and Kapila who, the knowers (Munipuñgavas) say, is Vâsudeva. They rush angrily at him, but are burnt down to ashes by his tejas, light. Rishi Nârada conveys this news to Sagara, whose grandson Amsumân goes, propitiates Kapila, brings the horse, and the sacrifice is completed. Sagara regards the sea also as his son (as the sea is called Sâgara). And then Amsumân’s grandson Bhagîratha determines to bring Gaṅgâ from heaven, and performs tapas on Mount Himâlaya for 100 years. Gaṅgâ herself appears in the form of a fairy and tells him to get Saṅkara (Siva) to receive her on his head. Accordingly the river descends, and, let down from Siva’s head after adorning it like a garland of pearls, she follows Bhagîratha to where the ashes lay, sends the Fathers to heaven, and then fills the empty sea. This story is silent about Siva’s locking up Gaṅgâ long in his jatâ and about Jahnu’s drinking her and letting her out from his ears.

* Alâbu is another name for gourd, and garbhâlâbu seems to mean mature gourd containing seeds.

Such is the wonderful story. Taking up first the 60,000 ancestors, for whose obsequies the river is brought down, they strike me to be the stars, whose number is large. The story seems to combine two independent fancies about them; one is that the celestial globe is a gourd as it were, containing the stars as its seeds; the other is that, as in ancient Sanskrit *samudra* means both the sea and the sea-like blue sky, the stars in it have the sky-sea as their field of action and have, as it were, dug deep into it. This simple poetical fancy seems to be the meaning of the paradox of the *Sagaras* making the basin of the sea.

If they are the stars, their father is most likely the moon, one of whose names is *Nakshatresa*, lord of the stars. To the apparent view the stars, when compared with the moon, are lilliputian, and so the fancy is as though they are small seeds embedded in the gourd. Their mother seems to be the Night, whose husband is the moon *Nisâpati*, and in whose lap only the stars are seen. In the *Veda* (*Taitt.-sam.* I., 5, 7, 5) the night is called *Kitrâvasu*, as she houses the *kitras*, stars.

If their father is the moon, his paradoxical name *Sagara* or 'he who is with with poison,' must have some simple meaning. The poison and nectar spoken of in our myths are depicted to be respectively black and white in colour. To my mind they signify darkness and light, the metaphors for sin and righteousness. In ethics sin is poison and death, while righteousness is nectar and immortality. The moon has his *kalāṅka*, dark patch, fancied to be a black deer or a hare. He has to be with the nightly darkness, which he thins more or less according as he is full or half or crescent. So much by taking *gara* to mean poison = darkness. But the root meaning of *gara* seems to be that which is gulped down, and one of its meanings is put down in *Apte's dictionary* as "any drink or fluid, beverage." The moon is called *Sudhâmsu*, 'he whose light is nectar,' likening his bright silvery light to nectar; and he is born, *i.e.*, renewed, with this light, which waxes in the bright-fortnight. Thus the moon poetically is *sagara* in two

senses, one as being with kalaṅka or darkness-poison, the other as being with the nectar of moonbeams.

The sea sâgara swells to the attraction of the moon and may well be called the child of the moon Sagara—the child that is nourished and fattened as it were by him and thereby made to swell or grow. The moon is Soma, which, as the sacred beverage, is the king of liquids, and therefore the old poetical idea is that the moon is the source of rain. Being the lord of liquids, he is fancied to be the father of the sea, which moreover, of all reservoirs of water, swells to the attraction of the moon as if having an intimate relationship by blood with him and therefore as if wanting to jump up to his arms, like a child to the arms of his father. Further, as sometimes, at least in the language of children, all bitter unpalatable drinks are characterised as poison, the sea's name sâgara may have, for aught we know, arisen by viewing it as containing the sagara liquid, that is water mixed up with unpalatable substance. Among other names pure sweet water is called pâṇiya and amṛita, drinkable and nectar, and this very name is sufficient to have driven its opposite, the undrinkable sea water, to the name of sagara.

According to Yâska's Nirukta, sagara and samudra occur in the Vedas as names of the sky. As samudra primarily means the sea, the application of the same name to the sky must be in a metaphorical sense, likening the blue sky to the sea. Similarly sagara also may have originally meant the sea and then metaphorically the sky. Sagara occurs in Rv. X., 89, 4, where Sâyana takes it to mean the sky, but Mr. Griffith the sea. In classical and Purânic Sanskrit the sea came to be called sâgara, son of Sagara. Is this due to the idea of the sky-sea Sagara being the real source of water, from whom are born all our reservoirs of water? In classical Sanskrit the sea is a king, the husband of the rivers. The rivers come from the downpours of the sky as if they are the daughters of the sky, and in this very story there is the fancy of the Gaṅgâ river coming down from heaven or sky and filling the empty sea. Sâgara the sea

may, therefore, have meant the son of the sky; but this was the fancy of one poet, while another poet was free to take king moon, the lord of liquids, to be Sagara and the sea that is made by him to swell to be his child.

If the stars are the Sagaras, who are ultimately revealed as the Fathers, their boring a hole in the north-east corner of the sky-sea can only be explained by taking the stars of the asterism of Maghâ to represent them all; for although all the stars generally may well be fancied to be the departed ancestors, still in distributing the Vedic deities over the asterisms the Fathers are particularly located in Maghâ. That asterism is situated in the north-east part of the ecliptic; for the circle of the ecliptic is not directly west and east, but relatively speaking, the point of the winter solstice on it is south-west to the point of the summer solstice in north-east. The fancy, therefore, is that the Fathers in Maghâ bore a hole in the north-east part of the sky-sea and reached their north-east position on the ecliptic. In about the latter part of the month of *Srâvana*, the Fathers, represented by Maghâ, come in conjunction with the sun, and this their heliacal setting is read as if the sun burnt them down by his look.

Is Kapila Vâsudeva then the sun? Yes, I take him to be the Supreme Self Antaryâmî in the metaphor of the tawny or golden-coloured sun who is the fire in the sky. More about Kapila, when explaining the esoteric meaning of the story. It is sufficient here to emphasize the fact that both the *Râmâyana* and the *Mahâbhârata* distinctly identify Kapila with Vishnu Vâsudeva. As one of the names of Sacrifice is Vasu, Vâsudeva would mean the Son of Sacrifice, a name of the same import as the sun Âditya, son of the altar Aditi. Vâsudeva would also mean the *Uttarâyana* sun born, i.e., rising in the asterism *Dhanishthâ*, the regents of which are the Devas called Vasus, whose number is eight. The asterism which immediately precedes *Dhanishthâ* is *Sronâ* or *Sravana*, the Ear, called also Vishnu because its regent is Vishnu. We who are on this earth speak of the sun being in a particular

star, say Maghâ, when his position is on a straight line between that star and the earth. But at that very time the Fathers in the Maghâ would see the sun on a line with Dhanishthâ or Sronâ, so that the sun they see is to them Vishnu Vâsudeva or Vishnu Srâvana. They see, that is come in conjunction with, that sun in the month of Srâvana, and, as stated in the latter part of the preceding paragraph, this their heliacal setting is read as if the sun burnt them down by his look.

The Dakshinâyana having commenced when this takes place, their souls are fancied to lie in the ashes till the Uttarâyana begins. It begins six months afterwards in the month of Mâgha, the month of the winter solstice, when the sun comes in conjunction with the asterisms Dhanishthâ *alias* Sravishthâ and Sravana, the Ear. The longest night having passed, the current of daylight begins to increase gradually, and that current I take to be the heavenly Gaṅgâ, fancied to issue from the Ear star metamorphosed as Jahnu's ear. Taking Bhagîratha to be another metamorphosis of the moon, the moon of the bright fortnight of Mâgha takes that current of light from the sun and leads it on as moonlight to the full-moon point and bathes and cools the Fathers with it, for on that day the moon will be in conjunction with the asterism Maghâ as *full moon*.

The gist of the main story is therefore simply the description of the sun and the *full moon* coming alternately in conjunction with the Pitridaivatya asterism Maghâ: the former burns it immediately after the summer solstice, the latter cools it immediately after the winter solstice.

Although the gist is simple as above stated, the other details of the story are introduced in order to show that it is very difficult to get a valuable thing and that the sacred Gaṅgâ was obtained by Bhagîratha after a great deal of exertion. These details also, although complex in appearance, can be reduced to simplicity by showing that they are composed of several simple poetical concepts about Gaṅgâ which in their origin must have been independent of each other, but which are knit together in

our story with such change in respect of time and place and in such order as to suit the purpose of it. I shall now proceed to explain them, together with such cognate ideas derived from sources other than our story as would throw light upon them.

Firstly, there will arise this question, how can you say in one and the same breath that the Sagaras are the sons of the moon Sagara, and yet that their descendant Bhagîratha also is the moon? The reply is that in the Vedas the Fathers are called Saumyas, which name, viewed as a patronymic, would mean the sons of Soma, the moon, while Soma, the moon, is called Pitrimân, 'he who has the Fathers,' a name by which a poet may well take the moon to be the son or descendant of the Fathers. As the Manes, the Fathers, are a collective body of departed ancestors, ranged in the three groups of fathers, grandfathers, and great grandfathers, and are otherwise called Vasus, Rudras, and Âdityas, the moon Bhagîratha is exhibited as their great grandson. Thus, according to one poetical concept, the stars are the children of the moon, while according to another he is their Great Grand Child. How natural the latter concept also is may be seen from the *Rig-veda's* description of the moon as placed in the lap of the stars ('*atho nakshatrânâm eshâm upasthe Soma âhitah*'—X. 85, 2).

Secondly, let us take up the concept of Rudra's carrying the Gāngā in the jatâ of his head. This concept is intimately connected with another concept, not stated in our story, but otherwise well-known, according to which Rudra has the moon also in the same jatâ, so that we have to explain both the concepts. I propose two explanations, one solar, the other astral. The former is this. Rudra is Ashtamûrti, having the sun as one of his forms. In the Upâkhyâna of Agni-Ângiras (Mahâbhârata, Vanaparvan, 217) Sinîvâlî *alias* Drisyâdrisyâ, one of the daughters of Ângiras, is also called the daughter of Kapardin, a name of Siva as having matted hair. The commentator takes her to be the new-moon-day having a portion of the 14th day of the dark-fortnight, called also Drisyâdrisyâ, seen and unseen,

because she wears on her face, that is at the dawn of the day, the slightly or hardly visible light of the moon. On the 14th day of the dark-fortnight of the month of Māgha, Siva's feast called Sivarātri is observed. On the dark 14th of any lunar month, if we watch the early morning time, there rises first the Dawn Haimavatī, the Golden. Under one fancy the same Golden Dawn Haimavatī is, by another interpretation of the name (*vide* p. 70 *ante*), the daughter of Mount Himavān, and spreads herself by the flood of her light; and what is the Dawn but the rays of the rising sun? Under another fancy the same rays are the golden hair or jatā of the sun; and as there can be no Dawn without them, it is said that she is in his jatā. Now in that jatā on the morning of the 14th of the dark-fortnight, there is the waning moon, a mere streak then. In Siva's (Rudra's) pictures the moon in his jatā is always a streak and never full. And then the sun rises as if carrying the Dawn river Gaṅgā and the moon in his jatā. This is how he is Gaṅgādhara and Kandrāsekhara. We sometimes meet with Siva's description as Bālendusekara, 'one who has the young moon on his head.' This seems to be the moon of the 1st of the bright-fortnight, seen in the evening immediately after sunset, for the waxing moon of the bright-fortnight is a great favorite of our poets. But on the 14th dark-fortnight the moon is in the last act of self-sacrifice and is therefore an emblem of it. Dawn Vidyā is fittingly associated with that emblem of self-sacrifice; and the great knower, the sun himself, honours them both by carrying them on his head. The sun toils without fatigue, sacrificing—shedding—his light for general good. Therefore men roused by him must work with self-sacrifice, and not selfishness. In this picture of Siva as carrying the Gaṅgā and the moon on his head there is a combination of the dawn, the sun, and the moon as connected with prabodha, awakening or enlightening. The dawn and the rising sun are our every-day awakeners. To be in concord with them the moon also is brought in in that aspect of his in which he can be seen as Prabodha-Kandra at the dawn time.

For the second or astral explanation, let us direct our vision to the astral region. There we find the celestial dawn Rohinî (Aldebaran); next after her is the asterism Mrigasiras, the starry moon, for the devatâ of it is the moon Soma; and next after him is the star Âdrâ, *alias* Rudra, for the devatâ of it is Rudra. Thus the Rudra star, having the two other stars above it in the order of counting the asterisms, may well be fancied to be *always* carrying the starry moon and the starry Gaṅgâ on his head. Or the Mrigasîrsha asterism itself may have been viewed as being both the moon and the sacred liquid Soma in the aspect of the heavenly Gaṅgâ, and Rudra in Âdrâ carries them.

Thirdly, let us see what we can learn from the *Rig-veda* about Gaṅgâ and another river, Sarasvatî. The former is mentioned only once (X. 75, 5) along with Sarasvatî, Yamunâ, and other rivers, while Sarasvatî is mentioned in several places, in one of which (I. 3, 12) she is said to enlighten all our intellects:—*dhiyo visvâ virâjati*; and in the *Taitt. Samhitâ* she is identified with Vâk, the goddess of speech or intellect (Vol. I., pp. 400 and 432). In *Rig-veda* VI., 61, 12, Sarasatî is called Trishadhassthâ, explained by Mr. Griffith as “sprung from threefold source: abiding in the three worlds, that is, pervading heaven, earth, and below, according to Sâyana, like Gaṅgâ in later times.” In I. 156, 5 Vishnu is called Trishadhastha, rendered by Mr. Griffith as “throned in three worlds.” Sadhastha seems to mean a place as in the expression:—‘*Agnim ugram huvema paramât sadhassthât*’:—Let us call the fervent Agni from his highest place’ (Mahânâr. Up. 6. 6). In *Rig-veda* VIII. 94, 5, the gods are described as drinking the Soma of Trishadhastha, “set in three places: first, in a trough; then in a straining cloth; then in a third trough or vessel called Pûtabhrît”—Griffith. It is the sacrificial ground that has these three places; and if according to the Vedic idea (Vol. I., p. 16—18) the sacrificial ground of the Devas is the Orion, placed under the guardianship of the moon Soma, because the devatâ of

Mrigasîrsha which is either the Orion's Belt or Head is the moon, may not the Orion itself be the *Trishadhastha* of the *Rig-veda*, so named with reference to the three fire-places of *Gârhapatya*, *Dakshina* and *Âhavanîya* or the three places of the *Soma*, the three stars of the Belt serving as metaphors for those three places in the Orion-sacrificial ground? May not the same Orion-sacrifice be the *Trishadhastha* of *Vishnu* in his aspect as the Deity of sacrifice (*Yajño vai Vishnuh*)? May not the same Orion be the *Trishadhastha* place of the heavenly *Soma* juice personified as the heavenly river *Sarasvatî*? May not the name of *Trivishtapa* and *Tridiva* for the *Svarga* or heaven of the *Devas* have arisen with reference to the same three fire-places or soma-places located in the Orion, which, as the heavenly sacrificial ground, it may not be quite unreasonable to suppose, is the fit place for all the oblation-loving *Devas* to be? And when the river *Gaṅgâ* is clearly stated to have been brought from *Svarga* is it not likely that the same Orion's Belt, the place of the heavenly *Soma* liquid, is the heavenly source of *Gaṅgâ*? If therefore it is not altogether unreasonable to suppose the Orion's Belt to be the place of the heavenly *Gaṅgâ*, *Rudrain Ândrâ* carries her on his head as already explained. So much about *Rudra* as *Gaṅgâdhara*.

Fourthly.—If the Orion's *Mrigasîrsha* is the place of the heavenly *Gaṅgâ*, her name *Bhâgîrathî* may have arisen originally thus: the moon as the regent of *Mrigasîrsha* has the square of the Orion as his auspicious chariot; having that chariot he is *Bhagîratha*; and the heavenly *Gaṅgâ*, with her source there, is *Bhâgîrathî*.

Fifthly.—The same Orion, which is the sacrificial ground of the *Devas*, and which is *Sacrifice Vishnu*, may well be *Jahnu*, representing the *Soma-sacrifice* as King; and with her source there the heavenly river is *Jâhnavî*. About *Jahnu* and the transfer of this source from Orion to another place in the sky, which is indicated by *Jahnu's* letting her out from his ear, *vide* the twelfth explanation further on.

Sixthly.—*Vishnu* also is connected with *Gaṅgâ*, inasmuch

as she is called Vishnupadî or Vishnupâdodbhavâ, born from Vishnu's place, or Vishnu's foot. The whole sky is called Vishnupada, and the heavenly Gaṅgâ is in it. This is a general view, but specially, the Orion is Vishnupada, as Vishnu is well known as Yajña, Sacrifice, and the Orion is the emblem of Sacrifice with the Belt of it as the place of the celestial Soma. The Orion's Belt, therefore, is the source of the heavenly Gaṅgâ. She rises there, and the poetical fancy is that she flows on in the shape of the huge circle of the Milky Way. Apte's English-Sanskrit dictionary renders the Galaxy or Milky Way as Âkâsagaṅgâ or Svargaṅgâ, the heavenly Gaṅgâ; and we saw in connection with Vishnu's Sisumâra form, consisting of the whole star-bedecked firmament, that the Âkâsagaṅgâ forms part of it (p. 7 *ante*). The Rudra star Ârdra (called Betelgeux in European astronomy), which is the north-east corner star of Orion, is abutting the Milky Way. Crossing the ecliptic just to the east of Ârdrâ, the southern side of the Milky Way passes over the Southern Cross, while the northern side passes not far from the North Pole star, and both the sides wind round and meet the ecliptic again near the Vishnu star Sravana. About the name Vishnupâdodbhavâ, the idea found in many Purânas is that when Vishnu strode his three strides (which are renowned in the *Rig Veda*), he, in one of them, stretched his foot—vâma-pada, left foot, as some of the Purânas say—so high into the sky that it rent the Brahmânda, the celestial globe, and made a way for the sacred water that was above it, and that it is the stream of that water that flows as Âkâsagaṅgâ and has sent down a branch of it to flow as our Gaṅgâ. This to my mind means simply this. Vishnu, one who pervades, is Infinite. He is described by means of several metaphors. One of them is that he is the sun. How his three strides mentioned in the *Rig-veda* are interpreted by Aurnavâbha and Yâska will be stated when explaining the story of his Vâmana or Trivikrama incarnation. Suffice it to say here that the Purânic idea of the origin of the heavenly Gaṅgâ from his foot stretched into

the sky seems to be based on his aspect as the sun of the Uttarâyana. As such his three strides are his placing one step at the point of the winter solstice in the south (the beginning of the Uttarâyana), the second step at the point of the vernal equinox, and the third step at the point of the summer solstice in the north (the climax as well as the end of the Uttarâyana). This third step in the north would be his left foot from another standpoint, namely, by viewing the north as the left in contrast to the south, which is *dakshina*, the right side. It is in his third stride that his conjunctional light, foot (as solar ray is called the sun's *pâda*, foot) passes over the region of Aldebaran, Orion, and onwards, liberating in its march the summer light and rain that had, it is fancied, been locked up in that region. It is true that the scientific explanation of the cause of the increase of the vernal and summer sun's light and heat is quite different. But poetically as that light and heat come to those who inhabit the northern hemisphere of the earth, when the sun is striding across the aforesaid region, the fancy is that they had been locked up there, and that the sun comes and liberates them. This is simply a modified version of the *Rig-vedic* idea of Indra's breaking open the gotra or cowfold, and liberating the cows or the streams which the *Panis*, the powers of winter, had locked up. Thus liberated by Vishnu's third step, the rain-generating stream of summer light, the mother of the abundance of food crops—utilized esoterically to symbolize the stream of the Knowledge of Sacrifice, the mother of heavenly bliss—is fancied to have gushed forth foaming in the shape of the Milky Way in the starry region, and coming down to us also to produce rain and melt the snow of the Himâlayas and thereby flow in the shape of our great rivers. The solar light fills the moon also, and thereby becomes the moonlight; and as the moon Soma is the lord of the liquids, cool in his light when compared with the sun, the fancy is that the rain comes to the clouds from him. The Vishnu-purâna in speaking of the heavenly Gaṅgâ repeats in two places (II. 2, 33—36;

8, 108—114) that she comes to us after filling the lunar globe, and that in the starry region Dhruva (Pole star), the Seven *Rishis* (Great Bear), and others are purified by her water. Further on (II. 9, 11—14), it gives another view of the heavenly Gaṅgā by saying that the water which falls from the sky without any rain cloud, but seen by the sun, is the water of Ākāsagaṅgā, which the sun showers through his rays. This can only be the dew-fall at sunrise; and evidently the object of this view of the heavenly Gaṅgā is to indicate the dewy Dawn also to be symbolical of the flood of the heavenly Vidyā.

Seventhly.—Let me now go back to our story and explain what seems to be its view of Siva's becoming Gaṅgādhara. The same sun Vishnu who liberates the heavenly Gaṅgā by his third stride figures as Rudra here. When he comes in conjunction with the astral region of Aldebaran and Orion, the flood of summer light, whose celestial source is, as already explained, in that region, descends from there to the solar globe. The moon, who is the Devatā of Orion, and who by having it as a chariot is Bhagīratha, is fancied to have solicited the sun Rudra to bear the flood of summer light on his head—on his globe, at a time when, by conjunction with Ārdrā, he is one with his starry aspect of Gaṅgādhara. Bearing the flood on his head, the sun lets it down to us for its becoming the flood of our Gaṅgā river by the downpours of rain and the melting of the snow of the Himalayas.

Eighthly.—The idea of the Rāmāyana version of our story that Rudra locked up Gaṅgā for a long time in his *jatā*, may be explained by the fact that the technical rainy season consisting of the months of *Srāvana* and *Bhādrapada* commences about two months after the sun becomes Gaṅgādhara by his conjunction with *Mṛigasiras* and *Ārdrā* in the month of *Jyeshtha*.

Ninthly.—The Mahābhārata story, which does not say anything about Jahnu, may be taken to imply that the flood of the heavenly Gaṅgā that issued out from the sun Rudra's *jatā* went to the starry region also in the rainy

season and cooled the Fathers in the Maghâ asterism. The month the dark half of which is dedicated to the Fathers is Bhâdrapada, the second month of the rainy season.

Tenthly.—In the first volume we have seen how the name of Ilvala points to the Orion, how Ilvala's brother Vâtâpi is clearly the Soma drink, how Agastya's eating him means his drinking the Soma, how in the *Rig-veda* that drink is called samudra, sea, how Agastya became the regent of the star Canopus, whose heliacal rise denoted the advent of autumn, and how Agastya's drinking the sea means his drinking the Soma metamorphosed as the aëreal water of the sky-sea of the rainy season, which Agastya-Canopus as the star of autumn is fancied to drink away. As the object of the Mahâbhârata story is to show how the sky-sea that was thus emptied was filled again, it stops with the rainy season when the flood of the heavenly Gaṅgâ is in it again. If it had gone further, it would have had to repeat a description of autumn which at the outset it has described by saying that Agastya drank and emptied the sea.

Eleventhly.—But the Râmâyana story, which does not say anything *in this connection* about Canopus-Agastya's drinking the sea, goes further than the rainy season, and describes autumn by saying that Jahnu drank away the flood of Gaṅgâ or the rainy season, implying thereby that the heavenly Gaṅgâ or the summer light which was the cause of the rains was gulped down and made to disappear. Then the story, as I interpret it, goes on to the winter solstice or the beginning of the Uttarâyana, when the day that has become the shortest begins to grow gradually. Therefore the beginning of the Uttarâyana is another source of the current of light. The ear of Jahnu I take to be the Vishnu star Sravana, meaning the ear. At the beginning of the Uttarâyana the sun comes in conjunction with that star, and the current of light begins to flow from it from the pratipad or first of the month of Mâgha. In fifteen days, the *full* moon of that month gets that light into his hands as moonbeams and offers it as the sacred water

to the Fathers that are in the Maghâ asterism with which he is in conjunction at that time.

Twelfthly.—Who is Jahnu, after whom Gaṅgâ is named Jâhnavî? According to Dr. A. Macdonell's dictionary Jahnu is the name of a cave in the Himâlayas, from which the river Gaṅgâ issues. But a cave cannot be a sacrificer as our Jahnu is said to have been. The name must have arisen in connection with the source of the heavenly Gaṅgâ which, we have seen, is in the Orion. A feminine word, Jahnâvî, occurs twice in the *Rig-veda*, first in a Sûkta attributed to Kakshîvân, son of Dîrghatamas, I. 116, 19, and again in a Sûkta attributed to our famous Visvâmitra of the Kusikas, III. 58, 6. Both the verses address the Asvins. One says :—‘ O Nâsatyas ! With boons you came to Jahnâvî who offered you your bhâga, sacrificial offering, thrice every day (Jahnâvîm . . . bhâgam dadhatîm ayâtam).’ This Jahnâvî is construed to mean not a woman, but Jahnâvî prajâ, the issue or sons of Jahnu. How can a woman sacrifice and offer oblations ? So it became necessary to supply the ellipse of prajâ, which, though a feminine word, means any issue male or female, but supposed to be male here in order to be able to perform the sacrifice. The other verse, the second-half of which clearly speaks of the drinking of the Soma beverage, says in the first half :—Yuvor Narâ ! dravinam Jahnâvyâm. O heroes ! Your wealth is in Jahnâvî. This is construed as ‘ your wealth is in the house of Jahnu ’, and Jahnu here is taken to be the ancestor of the Kusikas. But there is no reason why Kakshîvân, in whose Sûkta also the name occurs, should not claim Jahnu as his ancestor as well ; and it is rather difficult to believe that in both the two places, far detached from each other, two different poets used the same feminine word to convert which into a masculine sense they carelessly left an ellipse to be supplied. Jahnu seems to be derived from the root hâ to give up or discharge ; and if we take the liberty of supposing that Jahnâvî may have meant the ladle that discharges the liquid oblations into the fire, it is she who in the hand of

the sacrificer makes the offerings to the Asvins and they attend her with boons. For whom? Of course for the sacrificer. The *dravina* or liquid wealth, which the Asvins like, is in her just when it is being offered to them. However, let us see what we get by bowing to the Purāṇic dictum, come to evidently long ago, that Jahnu was a king, the ancestor of the Kusikas. Apte's dictionary says that the Purāṇic Jahnu who drank the river Gaṅgā, and sent her out from his ear and adopted her as his daughter Jāhnavî was the son of Suhotra, 'one who sacrificed well.' So this name as well as Jahnu's own trait as the sacrificer is quite in unison with the *Rig*-vedic connection of Jahnâvî with sacrifice. Soma the sacred drink is king, and the Soma sacrifice is the highest sacrifice. Personifying it as King Sacrifice, he has the Soma cup with the sacred beverage flowing from it to the gods. Phenomenally, the Orion may be viewed as Sacrifice-Purusha Jahnu with the *Mrigasîrsha* in it as the Soma cup, the source of the heavenly Gaṅgā. Now the Orion is one of the emblems of Vishnu as Sacrifice, and in the Vishnu-sahasrahâma Jahnu is one of the names of Vishnu. It is true that the Vishnu-sahasranâma, which enumerates lots of things—nay the whole universe—as his names, cannot be much depended upon for the solution of myths; but Jahnu is a strange word, and it is significant that leaving many names of kings a name, which as above stated is connected with sacrifice, is selected for Vishnu, who is Sacrifice (*Yajño vai Vishnuh*). I think it likely that this strange name would not have been applied to Vishnu unless there was a close association of ideas between the two names. When once Vishnu's presence in the name of Jahnu is allowed, the character of Vishnu as one who has gone into all as Self would enable him to place himself in any objects that may be selected for the purpose of illustrating the different shades of the meaning of Jahnu. As already stated the original Purāṇic idea of Jahnu seems to have been the Orion-Soma-Sacrifice as containing the cup, the issuer of summer light metamorphosed as the Soma beverage; but when the winter solstice or the beginning

of the Uttarâyana was considered to be another source of light, the point of Jahnu-Vishnu had to be transferred to the Vishnu star Sravana. By this the etymological meaning of Jahnu as 'he who issues out or emits' is illustrated, and the same name may well be applied to the cave which *issues* or *sends* out our terrestrial Gangâ. But another meaning, not etymological but argued out from what the word Jahnu means, seems to have contended for solution. How can the cup pour fourth the liquid without first taking it into its belly? Therefore Jahnu gulps down first; and for that matter the story, before it was reduced to the form in which it is found in the Râmâyana, may have even played with the pun of Jahnu being Jagdhnu as well. In some stories puns are openly expressed, while in others they are cleverly concealed and are left to be guessed from the attendant facts. Be this as it may, the fact is that Jahnu gulps down and then emits; and if, as above explained, the emitting point is the beginning of the Uttarâyana, we must necessarily go back in time for the swallowing point. I would place that point in the month of Mârgasîrsha and explain the gulping down thus. The full moon light is but the sun's light transferred to the lunar globe. Similarly the summer light is fancied to be transferred at the end of the Uttarâyana, the year's day half of the Devas, from the head of the sun Rudra, to the charge of the moon Bhagîratha, who rules over the Dakshinâyana. The first two months of the Dakshinâyana, i.e. Srâvana and Bhâdrapada, are the technical rainy season in which the moon showers the light received by him in the form of the south-west monsoon rains and swells the current of our Gangâ on the earth, as if he is leading her. The next two months, Âsvayuja and Kârtika, though not included in the technical rainy season, are noted for their north-east monsoon and for the autumnal loveliness of Nature. Then comes the month of Mârgasîrsha, on the full moon day of which the moon Bhagîratha floods Jahnu-Orion with his *full* light, and Jahnu is fancied to drink it as the river of Soma juice itself poured into his mouth. With this

month of Mârgasîrsha the two monsoons and the summer and autumnal beauty of Nature disappear completely, and so it is fancied that the beneficent current of light and heat was gulped down by Jahnu. Then comes dire winter. Whereas Agastya drinks the sea which, though inwardly meaning the rains of the rainy season, is outwardly saline water, Jahnu drinks the same thing made sweet in the form of the Gaṅgâ river. In both there is outwardly the element of the marvellous. In the Mahâbhârata story the marvel goes to the high pitch of even swallowing the sea. In the Râmâyana story, though it is a river, and not the sea, that is swallowed, still it is a river the marvel of whose filling even the sea is allowed by the Mahâbhârata story itself. Sravana is giant Jahnu's ear, because, as already stated, both the Orion and the Sravana star are the starry forms of Vishnu. When the Uttarâyana comes, the pent-up river of light issues out so forcibly as to conceal the Ear, her source, in the splash, spray, and foam of her gush, the light of the sun, who at that time is in conjunction with the Ear star, and from whom the current goes to the full moon of Mâgha in order to cool the Fathers in Maghâ.

I have thus tried to explain all the concepts and how they are knit together.

I shall now proceed to the esoteric explanation of the story. If, as I have tried to show, Jahnu is Vishnu, His Sacrifice must be that by which He has sacrificed and put Himself everywhere and in all creatures as the Self that loves them all as Himself; and the Daughter sprung from His Ear is Vâk Brahmavidyâ who teaches to the knowers the Self of Universal Love, and who, when that Self is realized, is their soul-purifying, soul-strengthening, soul-exhilarating Soma juice. She is their Fatherly Svadhâ drink, the joy of their *placing themselves* everywhere in loving all creatures as themselves their children. Her nature as Vâk seems to be revealed by her flowing in seven streams, probably the seven Vedic metres, and if so the seventh stream, the Gaṅgâ proper, would signify

Gâyatrî, the most favourite metre, in which is composed the famous Gayatrî ('Tat Savitur, varenyam,' &c.) of Visvâ-mitra, the 'Friend of all,' the descendant of the Kusikas; and the bulk of the 9th Mandala of the *Rig-veda*, entirely devoted to the praise of the Soma beverage, is in the Gâyatrî metre. If the poet had wanted to mention more streams as the branches of the heavenly Gaṅgā, he could have mentioned a large number. But he has confined himself to the number seven, and therefore I fancy they represent the seven metres.

The asterism Maghâs has the *alias* of Aghâs in the Veda, *vide Rig-veda* X. 85, 13, which says:—'Kine (gâvâh) are killed in the Aghâs and the wedding takes place in the two Arjunîs (the next asterisms of Pûrva and Uttara Phalgunîs).' Agha means evil and sin. The Taittirîya Brâhmana III., 1, 4, 8, in mentioning the Maghâs as the stars of the Fathers, characterizes them as anaghâs, sinless. So the Maghâs are both Aghâs and Anaghâs, nominally sinful, but really sinless. Our story depicts the 60,000 Fathers as having incurred sin by imputing the theft of the horse to Kapila Vâsudeva, but as having gone to heaven afterwards; so that the trait of the Maghâs being aghâs and anaghâs seems to be brought out in the story. As both the versions of the story say that Kapila is God Vâsudeva, how can sinners see Him? The stars are not killed by the sun. They become one with him at the Conjunction. But it should not be supposed that because in the phenomenal aspect of the story the Fathers or the Manes are the stars in general and the stars of the Maghâ asterism in particular, the poet of the story had no idea of the Manes being souls or spirits. The stars are simply the metaphors for the decayless eternal souls that have gone to High Heaven, for which the firmament on high is likewise a metaphor. The essential nature of the soul is pure. It is only the cover of Avidyâ that makes it do wrong; but when the cover is removed, the soul attains to its own purity. So the soul is sinful only as long as the Samsâra lasts, but pure really. If, as already

explained, Gaṅgâ who sends the Fathers to Heaven represents Brahmanidyâ, we should expect to find similar other esoteric meanings in the story, and these I shall now proceed to explain so far as I can guess.

Sagara the moon is the lord of sâmsâra into which man is born and through which he has to pass. It is mixed with good and bad. If he eschews the bad and practises the good he will go to Heaven; otherwise he will return to the vortex of birth and death again and again. The lord of samsâra may be viewed as the school master teaching man what he should do and what he should not. As the victim sacrificed represents the sacrificer himself, the sacrificial horse seems to be the jîvâtma-tatva, the real nature of the soul—a nature which is alike in all souls without any difference, when the unreal distinctions pertaining to the unreal bodies or selfishness in which their vision is circumscribed are made to vanish. Therefore the common object—the object of every one—of the souls must be to find out that horse—their own pure, real nature, for it is only that which is pure and real of man that is fit to be the victim—the oblation—at the altar of Sacrifice. The sea of the story seems to be what the Upanishads call hridayâkâsa, the sky of the heart. The realm of the heart or mind must be well searched in order to find the horse. Accordingly the souls are sent in search of it. Not going deep into the heart, they make a superficial search and kill the Asuras, the evil passions and desires, that are found at the outskirts, and come back. The object cannot be gained if merely the branches are cut off and allowed to sprout again and again. The hidden root must be found out and killed. So the souls are sent out again, and when they begin to dig with great anger—with great fervour and earnestness—they go to the root place and uproot the Asuras; and the hole made to the deeper depth appears to me to be the way to what the Upanishads call dahra or dahara gagana, the very little or subtle sky, in the heart, where the Antaryâmî is located. The making of the hole in the north-east part seems to

have an esoteric meaning also. The Upâsana of the Antaryâmî is made by sitting with face to the east, and as man's right hand side of his body is called dakshina, south, his heart is in the north-east side of it. So boring a hole there, the Upâsaka goes deep into the realm of the sky of the heart. The Upanishad (Mahânâr, x., 7) says that What is in the dahra gagana of the heart That must be contemplated (tatrâpi dahram gaganam visokas tasmin Yad antas Tad upâsitavyam). *That* in the innermost depth of the heart is the Glorious Antaryâmî, to whom the jîvâtma should be inseparably wedded. So, the souls find the horse near Him—find their own true nature to be free from sin, with the Supreme Self Antaryâmî as their very Self, Spiritual Life. Of course they can only see that Life when they kill the Asuras of selfishness and love all creatures as self. Seeing Him they become vidagdhas, literally burnt up, but really knowers, as vidagdha means also the knower. They become pure gold, divested of all alloy or sin by being well burnt and melted.

If, as above explained, our story had in view the dahara âkâsa of the heart as the place into which the hole was made, the paradox of the burning of the Fathers seems to have arisen from a shade of meaning which the word dahara was capable of giving, and, also from our story's view of Kipila who is mentioned in the Svetâsvatara Upanishad.

First about the meaning of dahara. The Khândogya Upanishad VIII. 1, 1 says:—In the Brahmapura (human body) there is the dahara lotus-house (heart), and in it there is the dahara antarâkâsa or inner sky. The commentators say that dahara means very small. This seems to be an inferred meaning, the physical shape of the heart-lotus is small, and therefore the sky in it was thought to be very small. But dahara is derived from dah to burn, consume with fire. The reason why the Upanishads call the heart dahara, the burning place, may be that the heart is the seat of animal heat, a place which, like the burning crucible, melts the juice of

food into blood and sends it in a warm state to all parts of the body. Indeed in the Sanskrit-Mahrâtî dictionary of Nâro Âpâji Goḍbole and Gopâla Jîvâji Kelkar printed in Poona in 1872, one of the meanings of dahara—nay the very first of them—is put down as mûsa (Sanskrit mûshâ) which, it says, is the crucible in which gold is melted. The idea of the heart as *lotus* and the idea of the *sky* in it are, in my opinion, the outcome of two independent poetical concepts in respect of God residing as Antaryâmî in the heart, the first depicting Him in the metaphor of the sacred fire, for whom a lotus seat is made (Vol. I., p. 25), and the second in the metaphor of the brilliant sun in the sky (*vide* Vol. I., p. 150); and when thus the fire and the sun became metaphors to express the Glorious Antaryâmî, their names Hiranyaretas and Hiran-yagarbha as applied to Him mean the Golden Child or the Retas or Liquid of Gold, the Precious Melt of Universal Love. The lotus of the heart or the sky of the heart that bears the Melt must necessarily be likened to the crucible. When the Infinite Antaryâmî is realized in the heart, man becomes large-hearted and all talk of his heart being dahara in the sense of little must vanish.

Now about what seems to be our story's view of Kapila of the Svetâsvatara Upanishad, the story which drives the horse to him looks like a Vedântic riddle based mainly upon that Upanishad, which in many parts is a curious compendium as well as amplification of the sayings of the older Upanishads and the Vedas, and which nevertheless seems to be much older than the epics. The promulgator of it is stated in itself to have been the Rîshi Svetâsvatara. Asvatara means not only a mule, but very swift (horse). The nature of the soul jîvâtman as subject to Îsa, Lord, the Supreme Self, is very clearly expressed in this Upanishad.* As an honour to the horse name of the Mahâtman or great soul that saw this Upanishad, our story has, I fancy, couched the nature of the jîvâtman in the

* *Vide* I. 9; also IV. 6, 7, which are the same as the *Mund. Up.* III. 1, 1; 2.

allegory of the horse. The jîvâtmans are eternal and many in number, *vide* Chapter VI., verses 12 and 13, which may be rendered thus :—

1st half. The One Master (Vasî) of the many nishkriyas* [is He] Who makes His One rûpa into many [as the Antaryâmî at the rate of one for each soul].

2nd half. Him those who see stationed in themselves (âtmastham), to them is eternal hapiness and not to others.—12.

1st half. He who is the One Eternal Ketana, fulfilling the (spiritual) desires of the many eternal Ketanas,

2nd half. Knowing that Cause Who is to be known by Sâṅkhyayoga and Who is Deva, man will be freed from all shackles—13†.

It is in Chapter V of our Upanishad that the name of Kapila occurs. Verses 1—6 of it are devoted to the Supreme Self, and verses 7—12 to the jîvâtman who is avara, inferior (while the Supreme Self is Para, Great), and who is as small as would be the very end or point of the hair if cut into hundred parts and each part again into hundred—*i.e.*, who is infinitely small. The word avara may be compared with the same word occurring in *Rig-veda* X. 81, 1, where it is said that the Creator, the First, entered into the avaras. Of the verses devoted to the Supreme Self, verse 2 says :—

Yo yonim yonim adhitishthaty eko
visvâni rûpâni yonîs ka sarvâh. |

Rishim prasûtam Kapilam yas tam agre
jñânair bibharti jâyamânam ka pasyet.||

This is a difficult verse. Book No. 17 of the Anandâsrama Series has four commentaries on this Upanishad, *A*, attributed to the great Sâṅkarâkârya‡, *B* by Sâṅkarânanda, *C* by Nârâyana, and *D* by Vijñâna. According to *A*, which takes bibharti, 'he bears' and pasyet, 'he shall see,' to be intended to mean here babhâra, 'he bore' and dadarsa,

* The commentators differ as to the meaning of nishkriya here.

† The 1st half of verse 13 and the 2nd half of verse 12 are the 1st and 2nd halves of verse 13 of Chapter V., of the Kathopanishad.

‡ The learned editors of the Series, however, are of opinion that this commentary must be the work of some one other than the great Sâṅkarâkârya.

‘he saw,’ both in the past tense, the meaning of the verse above quoted is to this effect :—

(The Supreme Self is He) Who controls each and all the places and all the forms, and Who in the beginning bore or maintained with knowledge *Rishi Kapila*, the prasûta or born (from Him), and saw him being born.

A says that *Kapila* means *kanakakapilavarna*, one whose colour is gold-like tawny, that this *Rishi Kapila* is identical with *Hiranyagarbha* spoken of twice in the earlier parts of our *Upanishad* (III., 4 ; IV., 12) and with *Brahmâ* mentioned further on in it (VI., 18), or that *Kapila* is he about whom there is the Purânic text “*Kapilo ’grajah*,” ‘*Kapila* is the First-Born.’ It then quotes three verses of a *Purâna* (name of it not mentioned) about this paramarshi, great *Rishi*, *Kapila*. Those verses are addressed to *Indra* and are to this effect :—

Rishi Kapila was born, in order to remove the ignorance of the world, as an *amsa* or incarnation of *Bhagavân Vishnu*, Who, the Self of all creatures, takes up the form of *Kapila* and others in the *Krita-yuga* and imparts that knowledge which is *hita*, salutary, to all. O (*Indra*)! thou art *Sakra* among all the *Devas*, *Brahmâ* among the knowers of *Brahman*, god *Vâyu* among those that are powerful, *Kumâraka* [evidently the Son God *Kumâra*] among the *Yogins*, *Vasishtha* among *Rishis*, *Vyâsa* among the knowers of the *Vedas*, *Kapila Deva* among the *Sâṅkhyas*, and *Saṅkara* among the *Rudras*.

In *B*, *Saṅkarânanda* says that *Kapila* is that incarnation of *Vâsudeva* Who burnt down the sons of *Sagara*, and not *Kapila* who was the author of the *Sâṅkhya* system. I shall say a few words further on about this question of the authorship of the *Sâṅkhya* system. It is clear from *A* that it identifies *Kapila* with *Hiranyagarbha* of the earlier verses (III. 4 ; IV. 12) because the language about *Kapila*’s birth is strikingly similar to that in IV. 12 about *Hiranyagarbha*’s birth. Verse III. 4 says about the Supreme Self to the effect that He is the great *Rishi Rudra* who in the beginning generated *Hiranyagarbha*. Verse IV. 12 is the same as III. 4, word for word, except that instead of ‘*Hiranyagarbham janayâmâsa pûrvam*’, it says ‘*Hiranyagarbham pasyata jâyamânam*.’ It and what appears to be

an older version of it occurring in the Mahânârâyana or Yâjñika Upanishad are given in the note below.* Having regard to the Imperative Mood of the verb *pasyata* in the plural, the two versions would mean :—

(1) (O ye men!) See *Hiranyagarbha* being born, Who is the *udbhava*, source, and *prabhava*, valour (?) of the *Devas*, Who is above all, (Who is) the great *Rishi Rudra*. May he unite us to good insight!

(2) (O ye men!) See *Hiranyagarbha* being born, the First of the *Devas* in the beginning, Who is above all, (Who is) the great *Rishi Rudra*. May he unite us to good memory [of all our duties]! But *D* says that *pasyata* is intended to mean here the past tense *apasyat*, 'he saw.' This would change the meaning into 'Rudra, the source and valour of the *Devas*, &c., saw *Hiranyagarbha* being born.' *A* also seems to do the same as it says that *Paramesvara* is incessantly seeing the *Sûtrâtman* (*Hiranyagarbha*) face to face. *O* makes no change in the verb, but explains that 'He Himself is *Rudra*, He Himself is the great *Rishi Bhrigu* and others, and O ye men, see Himself, *i.e.*, know Himself, to be also *Hiranyagarbha* born in the beginning.' The verses 11, 12, and 13 of IV seem to be intended to be taken together, and as the verse 13 ends with the chorus of '*Kasmai Devâya havishâ vidhema*' of Rv. X., 121 it is evident that the *Hiranyagarbha* of our Upanishad is the Deity of the same name spoken of in the *Rig-veda*. Now, in addition to the similarity of description about the birth of *Hiranyagarbha* in IV. 12 and of *Kapila* in V. 2, the verse 11 of IV. begins with the very words '*Yo yonim yonim adhitishthaty eko*' with which V. 2 about *Kapila* begins. For these reasons *A* seems to be quite right in identifying *Kapila* with god *Hiranyagarbha*.

* (1) *Yo Devânâm prabhavas kodbhavas ka
visvâdhiko Rudro maharshiḥ |
Hiranyagarbham pasyata jâyamânam
sa no budhyâ subhayâ samyunaktu ||*
Svet. Up.

(2) *Yo Devânâm prathamam purastâd
visvâdhiko Rudro maharshiḥ |
Hiranyagarbham pasyata jâyamânam
sa no Devaḥ subhayâ smṛityâ samyunaktu ||*
Mahânâr. Up.

Now the reason why *A* identifies Kapila with also Brahmā of VI. 18 is to show that the Supreme Self's bearing the born Kapila with knowledge means the same thing as His establishing Brahmā in the beginning and giving him all the Vedas, *i.e.*, knowledge. He Who does so, and Who is the Light of the insight of ātman, self [the jīvātman, or ātman may mean mind here], Him I, wishing to be liberated, approach as my *Saranam*, Refuge or Home. So says VI. 18.*

If we bear in mind the character of our Upanishad as a compendium of older sayings, slightly changed here and there, in addition to its own sayings, it is but natural that we find in it different kinds of expressions about the same god. My own view of Kapila *alias* Hiranyagarbha is this. He is the Son aspect of God as Sacrifice and is identical with the sacrificial Fire Agni, born by attrition. When the Visvakarma-sūkta of the *Rig-veda* says that the Creator Our Father performed a sacrifice at the very beginning of Creation, it must mean that He generated the sacred Fire and saw that Son being born, for without generating the Fire there can be no sacrifice, and Agni is called Son, in many places in the *Rig-veda* (for instance, I., 31, 11; 69, 1 and 3; II., 1, 9; V. 2; 11—14), and is the Maho Deva, the Great God, that has entered into the mortals (IV., 58, 3). Coming down to the *Taitt. Āranyaka* I., 23, we find Our Father generating His Son as His very Rasa, Essence, and that Son is clearly identified in it with Purusha, the In-dweller or Antaryâmî, without Whose entering into all creatures and things nothing could stand, and what is noteworthy that Son is said to have existed even before He was generated. I have discussed this idea of Father and Son in the Essay on Creation in the first volume. That verse of our Upanishad in which Rudra is described as having generated Hiranyagarbha may be taken to depict Agni-Rudra Himself as the first

* The original is this:—

Yo Brahmānam vidadhâti pûrvam
yo vai Vedâms ka prahinoti tasmai |
Tam ha Devam âtmabuddhiprakâsam
mumukshur vai saranam aham prapadye ||

Sacrificer Creator Prajâpati (*vide* pp. 29, 30, 33 *ante*), while the other verse in which men are exhorted to see Rudra-Hiranyagarbha being born seems to be based upon the idea found in the Brâhmanas that Rudra is the Son of the Creator. Both for God and man, there can only be one rule, sacrificial or moral. The Creator sees it at the very beginning and lays it down for man to follow. The same sacred Fire which He generated and saw, man also must generate and see; and the expression that He bears Kapila with knowledges (jnânair bibharti) is capable of meaning that He bears Kapila in His own mind by means of His knowledge. This may be compared with 'ud u tvâ Visvedevâh Agne bharantu kittibhih' (Taitt. Sam. IV., 2, 3). 'O Agni, let the Visvedevas bear Thee up with (their) knowledges.' The Visvedevas there mean the Prânas or senses (*vide* Vol. I., p. 250). Thus the sacrificer must bear Agni always in his mind, and as the Creator is the archetypal Sacrificer it is no wonder He is doing the same thing. The Son or Antaryâmî aspect of God is His Love by means of Whom He is loving all creatures as Himself. He is Saguna in two senses, one as the fountain of all good gunas, qualities, which may be summed up in the one word of Sarvâtmâ of universal love, and the other as having the numerous gunas, numbers, souls, for His loving them as Himself, for if they do not exist there can be no scope for His love. So they too are eternal, and it is His very nature as Sarvâtmâ to love them, and they would realize the harmony of the numbers as soon as they realize Him. Therefore the saying that He is always bearing His Son in mind seems to mean that He is always true to, and never forgets, His universal Love, His Tapas-born, Sacrifice-born lovely Son, who is the First-born because He has been revealed from the very commencement. I would view VI. 18 in this way: Brahmâ is identical with Brahmanaspati whose identity with Agni was shown at p. 27 *ante*; Our Father reveals this High Priest Brahmâ in the very beginning with all the Vedas, and leaves Him to send forth and uphold the universe, for who other than the Son

of universal love is fit to do so? It is noteworthy that in the Taitt. Âranyaka I. 23, already referred to, the Father leaves the work of sending forth and upholding the universe to His Son exhibited there in the form of a Kûrma, tortoise, with apparently a pun on Kûrma, the real meaning intended being that He is Visva-karma. Leaving the work in charge of such a Son, the Father enjoys His repose. There is no indication in our Upânishad that by Brahmâ it means the Four-faced Brahmâ whose birth is due to samsâra and who is liable to die at the end of his Kalpa. I think its Brahmâ is not yet the degraded Brahmâ, but the Son aspect of God. But in course of time the *birth* of this Son, which is only *manifestation* came to be viewed as due to samsâra, because here and there in the Taitt. Samhitâ and the Brâhmanas Prajâpati is mentioned in such enigmatic language which according to the more refined and logical way of thinking of the later times was no doubt found not quite compatible with the supremacy of the highest God, and because among all other names of God the name Brahman (neuter) contended for mastery and appears above the name of Prajâpati in the lists of the Vamsas and of Ânanda in the Taitt. and Brîh. Upanishads. But as if to make amends for this, the epics and Purânas opened a wide way for the Son or Manifestation idea to express itself fully in the shape of Vishnu's Avatâras or Manifestations; the birth in these cases is not due to samsâra, but divine manifestation for the sake of establishing knowledge and righteousness, and we have seen that Rishi Kapila is distinctly said to be Vâsudeva.

I repeat again that my view of Kapila Vâsudeva is that He is the Son aspect of God, symbolized by the sacred Fire Agni. Agni is *Ritaja*, Son of Sacrifice, by glowing on the lap of the altar. I said (p. 87 *ante*) that Vâsudeva would mean also the Son of Sacrifice Vasu. My authority for taking Vasu to be one of the names of Sacrifice is the Sukla-yajur-veda I. 2:—‘*Vasoh pavitram asi*’; the commentator takes Vasu to be Sacrifice, quoting the *Sruti* ‘*Yajño vai vasuh, Yajñasya pavitram asi.*’

We saw in the Rāmāyana version of the story that Kapila is upholding the earth. The popular Purāṇic idea is that the thousand-headed serpent Sesha upholds or carries the earth in the centre on his head, while the direction elephants support her in all her extremities, and that the earth-carrying Sesha is established on a tortoise. Taking this to be the absurd geography of the Purāṇas, it is asked now-a-days, upon what then does the tortoise stand? My view of this riddle is this; it is not geography, it is that kind of description of the sacred fire-altar which has arisen from sabdakamatkāra or word-charm. A live tortoise is buried below the altar (Taitt. Sam. V. 2, 8); the fancy therefore is that the tortoise carries the altar; the earth of the riddle is the altar Veditupā bhumiḥ, who, in the mind's eye of the devout sacrificer, is the whole earth. Upon the altar our Agni glows with peaks of his flame like a mountain bhūdhara, and bhūdhara means the upholder of the earth, *vide* the riddle explained at p. 72 *ante*. It follows from this that the serpent is Agni himself, poetically pictured as the serpent because He hisses when the oblations are thrown into him, and He is thousand headed, because as Antaryamī He is all-knowing. The thread or coil of His all-embracing love is everywhere. The common fire can be found concealed everywhere and generated by striking two stones or flints together, and being light as opposed to darkness is the fit symbol for the all-knowing, omnipresent God. The Purāṇic idea of Vishnu is that He is resting (sete) on this very serpent. If in this idea also the serpent means the Son God Agni (I say if, because the same symbol may have been used with one significance in one place and quite another in another place), the happy Father fittingly finds rest on the lap of His own Son of universal love.

I have not been able to unriddle the elephants. The direction is called dis, *i.e.*, dik in the nominative, and the dictionaries put down dikka to mean a young elephant. In these days a knowledge of the details of the sacrifices has become difficult to obtain. I put this question for future

solution, was it customary to construct the altar in any of the sacrifices with the forms of elephants at the base of each of its corners as if bearing it on all its sides ?

Whatever the sacred fire Agni represents on the earth here applies to a great extent to the sun who is the Agni in the sky. Kapila occurs in one place in the *Rig-veda* X. 27. Verses 15 and 16 of it are to this effect.

Seven heroes have come together from below, eight have come from above, nine have come from the west with winnowing-baskets, and ten have come crossing over the rock's high ridges in the east.—15.

One of the ten who is Kapila, tawny, and who is samāna, common (to them all), is urged by them to execute their final kratu, purpose. The mother is bearing on her lap soothingly the garbha, child, of noble form who is not eager.—16.

From Mr. Griffith's note on verse 15 we gather that Sâyana takes the seven, eight, nine, and ten to be respectively either the Seven-Rishis, Vâlakhilyas, Bhrigus, and Ângirases, or the Maruts on all sides of Indra. He says: "These explanations by Sâyana cannot be accepted; but it is hard to say what is meant. Professor Ludwig thinks that the various classes of letters of alphabet are intended." On verse 16, he says: "*The tawny* : Kapilam : according to Sâyana, the famous Rishi Kapila. '*The Sun*?' —Grassmann. *The mother* : Night?—Grassmann. *The infant* : the young Sun, if *the mother* is Night." It appears to me that these verses describe the dawn time : the rays of the baby Sun Kapila (for the rising sun is baby) have appeared in the east as if they came in batches from all directions and met together, while yet he is below the horizon ; they are very anxious that he should rise forthwith, but the delay on his part is read as if he is not yet eager to rise ; the mother bearing him is either the Dawn or the Earth who in the fancy of the poet presents the appearance of supporting the rising sun on her lap in the eastern horizon, as if he is the golden fire and she the altar bearing him ; if so, the rays that have met together are the priests, and the winnowing baskets are the morning breeze with which they are fancied to be

fanning the embers of fire, the not yet risen sun just below the horizon, as if he is lying below the firewood placed upon him; the wood is perhaps a little wet with the morning dew, and therefore the Fire is rather wanting in eagerness to blaze forth; but they are vîras, heroes, strong fellows, lustily doing their work of fanning and urging him to blaze forth or rise, and to do the work of the Divine Priest, for according to the *Rig-veda* it is Agni who is the Priest calling in all the gods and sacrificing to them.

If my explanation of the *Rig-vedic* Kapila is correct, it shows that the poets of the *Rig-veda* looked upon their Sun God Kapila, the Golden Agni in the sky, as their dearest Baby that is seen rising in the east; and our Upanishad also exhorts men to see the same Kapila being born. Can we say that the poet of the verses of the *Rig-veda* above explained shows merely his poetical skill in matutinal description, and does not mean the sun to be the symbol of that Great Spiritual Sun Who gives light to the mind? Be this as it may. In what light our Upanished and the old story of the Mahâbhârata appear, in my opinion, to have viewed Kapila, I have tried to explain. According to the Bhâgavatapurâna, the father and mother of Vishnu's incarnation as Kapila were Kardama and Devahûti. The former means the mire, and also one who makes a sound, so says the Vâkaspatya. He is regarded as one of the Prajâpatis. The Taitt. Ar. I. 22 and 25, says that the northern Vedî or altar should be dug knee-deep and filled with water ankle-deep, and that spreading lotus leaves and flowers on it, Agni should be established on it. As thus the altar is made wet, is Kardama the altar conceived as the father of the sacrificial fire Kapila? Devahûti is clearly a ritualistic name meaning the invocation of the gods. Can it be that this father, mother, and son are metaphorically the wet dripping rain cloud, the thunder, and the flash of lightning, the symbol of Agni Apâmnapât, the son of the waters? According to the Vâkaspatya, Kapila is one of the names of Agni, and it quotes this text as that of a Smṛiti (the name of which is not

mentioned): Agnih sa Kapilo nâma Sâṅkhya-sâstra-pravartakah. 'The promulgator of the Sâṅkhya system is Agni himself named Kapila'. The question of the authorship of that system will be dealt with further on.

Now, let us go to another verse of our Upanishad, that which follows the verse VI. 18. It is about the solemn religious duty of Sarana-prapatti or the taking refuge in God as our Home and Protection. In it He is described as being nishkala, nishkriya, sânta, niravadya, nirañjana,* the Great Bridge to immortality, One Who is *like fire* that has consumed the firewood; and chap. V, in which Kapila is mentioned, says in its last verse 14 that they who knew God gave up their bodies ('Devam ye vidus te jahus tanum), that is to say, they were freed from the limited embodied state. It is therefore no wonder that the 60,000 Fathers who approached Kapila Who is the Supreme Self in the symbol of the sacrificial Fire were burnt down and freed from the embodied state.

In the Srâddha mantras the Fathers are mentioned as those that are Agnidagdhas, burnt in fire, and those that are Anagnidagdhas, not burnt in fire. The latter are those who die in such a manner as renders their bodies not available for cremation, as in the case of drowning when the river is running full and the body lost. This is an exception proving the rule that the Fathers are Agnidagdhas. It is the sons that perform the sacred rite of cremation to their departed fathers. But some leave sons behind and some not. The fire set by the sons is the fire of the funeral ritual held sacred in its own way. But there is One Son, even for those who have sons, and more particularly for those poor souls who, like the 60,000 Sagaras of our story, die son-less, Who alone, realized in the heart, is competent to set to them the Vedântic Fire, burnt and purified by Which there is no more return to samsâra. When they have this Glorious Bandhu or Kinsman in the double brilliant metaphors of the sun or fire and the moon,

* It would be tedious here to explain the meanings which the different schools attach to these words.

the One as Son to set the Vedântic Fire to them and the Other as the Great Grand Son to offer the Vedântic Cool Water to them, they are saved.

The riddle of the burning being explained, we have next to explain the riddle of the Sagaras showing disrespect to Kapila and their taking Him for the thief of the horse. It is this which led to their being burnt down. To explain this I must quote the very next verse, viz., VI. 20. It is the last verse of the Upanishad proper, for the remaining three verses are about the promulgator Svetasvatara, about not imparting the teaching to one who is not prasânta, peaceful (with subdued mind), and about its being intended for him only who has parâ bhakti, great loving-faith, in God and likewise in his Guru, teacher. That verse says :—

Yadâ karmavad Âkâsam
veshtayishyanti mânavâh |
tadâ Devam avijñâya
duhkhasyânto bhavishyati ||

When men cover the Sky like skin, then not knowing God there will be an end of (samsâric) sorrow.

If the four commentaries are correctly printed, all of them read the word after Devam as avijñâya,* but the explanations which A, B, and D give make it doubtful whether

* A says :—“Devam Jyotirmayam....Paramâtmânânam avijñâya duhkhasya... anto vinâso bhavishyati, Âtma-ajñâna-nimittatvât samsârasya. Yâvat Paramâtmânânam Âtmatvena na jânâti tâvat.... samsarati, yadâ punah Paramâtmânânam Âtmatvena sâkshât jânâti tadâ nirasta-ajñâna-tat kâryah pûrnânando bhavati.” Thus A says clearly that not to know the Supreme Self as Self is the cause of Samsâra and that to know Him as Self is the way to eternal joy. So how can there be an end of sorrow, by not knowing God? It is therefore clear that the reading of A must have been not avijñâya but something else.

B says :—“Devam svayamprakâsam, avijñâya, aham Brahmâsmîti viseshenâjñâtva (?), duhkhasya..... antah vinâsah bhavishyati.” Unless we read viseshena jñâtva, *knowing well*, and not ajñâtva, the natural meaning intended by the commentator, viz., “Knowing God well as ‘I am Brahman,’ i.e., as Self, there will be an end of sorrow,” would be lost. So the reading of B also must have been something other than avijñâya.

D says :—“Devam pûrvaslokoktam nishkalatvâdiviseshanavisishtam Devam avijñâya, Âtmatvenâjñâtva (?) duhkhasya... nâso bhavishyati.” Here also the author must have said Âtmatvena jñâtva and not ajñâtva. If so his reading also must have been something other than avijñâya.

their authors could have adopted that reading, while what *C* says is not very convincing. The reading itself may have been originally not Devam avijñāya, but either Devam avajñāya or Devam u vijñāya. In the Vedas *u* is often used in the sense of forthwith. Adopting this as the reading, the meaning would be : when men renounce the selfish world and become sky-clad, then knowing God forthwith, there will be an end of sorrow. If avajñāya was the reading, it can only have been used in the verse in question in the sense of knowing well, just as avabodha and avabhāsa mean the knowing or shining well. If we suppose that this was the reading adopted by the author of our story (whoever he was, whose saying flowed down as a popular legend and was at last recorded in the shape of the two versions found in the Rāmāyana and the Mahābhārata), that he knew it to mean the knowing well, but that at the same time he knew also that the word had come to be used generally in the sense of knowing lowly or meanly of another, then we at once detect in him the riddler who outwardly exhibits the Sagaras as having thought low of Kapila, but whose real meaning is that, finding a way into the dahara ākāśa of the heart, the region of purity where all selfish, base matter

C gives clear indication that the reading adopted by it is *avijñāya*. It proposes three alternative meanings :—

(1) When men cover themselves with sky, that is throw up their shoulders into the sky and roam about, not knowing Brahman, their sorrow will come to a [temporary] end when they go into the [temporary] rest of the pralaya time ; this sort of end of sorrow is not Moksha. Some say the end of sorrow means moksha, but this is not correct, for moksha can only be had by knowing Brahman.

(2) Or the meaning may be this : When men not knowing Brahman by means of works become sky-clad, that is renounce everything, then sorrow's end or moksha comes.

(3) Or the meaning intended may be this :—When men go to clothe themselves with sky—with nihil—then they do not know God.

The last interpretation does not explain how the end of sorrow comes. The second interpretation supplies the words *by means of works*. The meaning is that the Self cannot be known by Karmakānda or works, but by Jñānakānda which is adopted by renouncing the world. But tadā followed as it is by devam avijñāya is a great obstacle to this interpretation.

is burnt down leaving only the real pure state of the soul, and hugging it, they knew God Kapila, the Antaryâmî, and had their sorrowful samsâric state brought to an end. God, the Self of all, is the real Owner. Man should regard his âtman, *i.e.* himself, also as belonging to God, surrendering all base ahamkâra or egotism. If God draws to Himself the jīvâtman, it may appear as theft in the eyes of those who have not yet given up their base egotism, but to the knowers it is His Grace, about which it is said that the Supreme Self is not to be obtained by teaching, nor by intellectual cleverness, nor by being much informed, but is to be obtained by him only whom He *selects* (as being fit).*

The above completes the esoteric explanation of the story. If Sagara is the moon and the 60,000 Sagaras the stars, is Asamañja also moon meaning 'one who shines (añj) unevenly (a-sam),' as he has his varying phases? That he drowned children seems to be due to a pun upon the name by looking upon it as Asumajja, 'one who dips asus, lives.' The killing looks quite out of place on the part of Sagara's vamsakara or line-continuing son. In the Mahâbhârata, Gaṅgâ also is stated to have drowned her own seven children, the seven out of the eight Vasus that were born in her when she married king Samtanu. There must be some hidden meaning in the riddle of what may be called Asamañja's or Gaṅgâ's Sisumâratva (*vide* p. 6 *ante* about Sisumâra). Asumân or 'one who has light' may be either the sun or the moon. I do not know what Dilîpa means. These three personages are necessary for the purpose of giving the character of Great Grand-Son to Bhagîratha, the hero of the story. That character is rendered necessary by the very character of the Manes as the Fathers, Grand Fathers, and Great Grand Fathers.

Now about the authorship of the Sâṅkhya system. We saw that the *Rig-vedic* Kapila is the common Object of the numbers that meet together around Him, and that what is said about Him is a strikingly beautiful description

* *Katha Up.* II. 23; *Mund. Up.* III. 2, 3.

of the rising Sun God. Pondering over it, the people of a subsequent period may well have looked upon it as Kâpila-sânkhya, 'that which is about Kapila and the numbers,' and adopted that name for that aspect of religion by which the numbers, the souls, should by mutual harmony and unity meet in God, their One common Object, One Who by universal love has entered into one and all, One by realizing Whom the mutual strife of the *many* ceases and makes room for *unity*—aye should meet in God, even as the rays meet in the Sun Kapila, and the stars in solar light. The Upanishads say that from God all the beings and things have sprung like sparks from fire, like rays from the sun, and that they merge in Him again.* The Khândogya and other Upanishads say in the Vamsas and other places that the First Teacher is Brahman Itself or God Brahmâ, and the authorship of the hymns about Visvakarman, Hiranyagarbha, Parameshtî and Purusha is attributed to those Gods themselves. So it is no wonder that the Kâpila-sânkhya, which is not the Nirîsvara-sânkhya, but the more ancient Sesvara-sânkhya, was attributed to God Kapila Himself as the Seer and Teacher of it. Sâmkhya means also 'relating to grammatical number,' according to Dr. Macdonell's dictionary. This shows that the root meaning of this name is number. Now what is the sense in which sâmkhyayoga is used in our Upanishad itself when saying that God is adhigamya, approachable or knowable, by sâmkhyayoga? I think sâmkhya there means the group of the senses, which in the older works are called Visvedevas and Prânas and in the later ones indriya-varga or indriya-grâma. God is adhigamya by the steadfast yoga, union or application of all the senses directed God-ward in the upâsana. In support of this, I would point out how Sâmkhya has become synonymous with knowledge. In the Katha-up. VI. 10, pañka jñânâni, five knowledges, mean the five senses. In our Upanishad, about man's bearing Kapila with knowledges (jñânaih), the commentary *O* takes them to mean the senses. Thus sâmkhya = knowledge = senses.

* Mund-up. II. 1, 1; Maitri-up. VI., 26.

The Sâṅkhyas spoken of in works like the Bhagavadgîta and the Purâṇa quoted at p. 106 *ante* can only be the followers of the ancient Sesvara-sâṅkhya. But in course of time a course of reasoning or logic gave rise to the Nirîsvara-sâṅkhya School which confined its philosophy to the souls, to the lohita-sukla-krishna Ajâ Prakriti that binds them, and to the mode of each soul's attaining its pure state as the highest goal; and when this school of the Sâṅkhyas that recognised no God wrote its Sûtras, that work also was passed off as the work of old Rîshi Kapila. But how can any branch of the Vedântic School recognizing the decision arrived at by the author of the Brahma-sûtras in which the Nirîsvara-sâṅkhya is criticised and condemned admit the author of it to be Kapila-Vâsudeva? Therefore Saṅkarânanda rightly makes a distinction between them. The Vâkaspatya, making a distinction between Vâsudeva Kapila and Agni Kapila, attributes the Sesvara-Sâṅkhya to the former and the Nirîsvara-sâṅkhya to the latter. In either case it is simply a dedication of the authorship. The real author of either the one or the other is not known.

DELUGE, SHIP, FISH, &c.

MANU AND THE DELUGE, HIS SHIP AND FISH.

This is a very old story contained in the Satapatha Brâhmana I. 8, 1,* a translation of which is given in Prof. Max Müller's *India What can it teach us*, pp. 134—137. The following is almost its *verbatim* substance :

In the morning they brought water to Manu for washing, as they bring it even now for washing our hands. While he was thus washing, a fish [matsya] came into his hands and said, 'Keep me, and I shall save thee from a flood which will come in such and such a year and carry away all these creatures. So long as we are small, there is much destruction for us, for fish swallows fish. Keep me therefore first in a jar. When I outgrow that, dig a hole and keep me in it. When I outgrow that, take me to the sea, and I shall then be beyond the reach of destruction. When thou hast built a ship, thou shalt meditate on me. And when the flood has risen, thou shalt enter into the ship, and I will save thee from the flood.' Accordingly Manu kept the fish and put him in the sea where he became a large fish [Jhasha]. In the year foretold, Manu built the ship, entered into it and meditated on the fish, as soon as the flood rose. The fish swam towards him, and Manu fastened the rope of the ship to the fish's horn, and he thus hastened towards the Northern Mountain. The fish said, 'I have saved thee.' As instructed by the fish, Manu bound the ship to a tree and slid down gradually into the water, and therefore this is called 'the slope [avasarpanam] of Manu' on the Northern Mountain. All creatures having perished in the flood, Manu was left alone. Then Manu went about singing praises and toiling,† wishing for offspring. And he sacrificed there also with a Pâka-sacrifice. He poured clarified butter, thickened milk, whey, and curds in the water as a libation. In one year a woman arose from it. She came forth as if dripping, and clarified butter gathered on her step. Mitra and Varuna came to meet her and said to her 'Who art thou?' She said, 'The daughter of Manu.' They rejoined: 'Say that thou art ours.' 'No,' she said, 'he who has begotten me, his I am.' Then they wished her to be their sister, and she half agreed and half did not agree, but went away and

* The original text will be found in Muir's *Sanskrit Texts*, Vol. I., pp. 181, 182.

† Srâmyam, "toiling in arduous religious rites."—Muir.

came to Manu. Manu said to her, 'Who art thou?' She said: 'I am thy daughter.' 'How, Lady [Bhagavati] art thou my daughter?' he asked. She replied: 'The libations which thou hast poured into the water, clarified butter, thickened milk, whey and curds, by them thou hast begotten me. I am a benediction [*âsîh*]^h—perform (me) this benediction at the sacrifices. If thou perform (me) it at the sacrifice, thou wilt be rich in offspring and cattle. And whatever blessings [*âsîh*] thou wilt ask by me, will always accrue to thee.' He therefore performed that benediction in the middle of the sacrifice, for the middle of the sacrifice is that which comes between the introductory and the final offerings. Then Manu went about with her, singing praises and toiling, wishing for offspring. And with her he begat that offspring which is called the offspring of Manu [*Manoh prajâti*]^h; and whatever blessing he asked with her, always accrued to him. She is indeed *Idâ*, and whosoever, knowing this, goes about (sacrifices) with *Idâ*, begets the same offspring which Manu begat, and whatever blessing he asks with her, always accrues to him."

In the *Rig-veda* the idea that Sacrifice is Ship is expressed in many places:

'The King (Soma) hath mounted the straightest-going Nau, Ship, of *Rita*.' IX. 89, 2.

Rita means Sacrifice—a meaning which *Sâyana* gives to this word in many places.

'They who cannot ascend the Ship of Sacrifice (*Yajñiyâ Nau*) sink down in desolation, trembling with alarm.'—X. 44, 6.

So, here the Ship is clearly mentioned to be of Sacrifice.

'The well-oared Heavenly Ship (*Daivî Nau*) which lets no waters in and which is free from sin, will we ascend'—X. 63, 10.

According to *Sâyana* this Ship is "a metaphorical expression for sacrifice"; so says Mr. Griffith. The *Taitt. Sam.* I. 5, 11, 5 quotes this verse X. 63, 10, and says:

'I have ascended this good Ship of hundred oars and hundred 'sphyas,' which is free from cracks and is *pârayishnu*, capable of taking (me) beyond.'

Sphya is a wooden sword used as a sacrificial instrument.

'Make pleasant hymns, spin out your songs and praises: build ye a Ship equipped with oars for transport. Prepare the implements, make all things ready, and let Sacrifice, O friends, go forward'—*Rv.* X. 101, 2.

Here also the Ship is explained to be Sacrifice. In X. 105, 9, the same Ship of Sacrifice is styled god *Indra's* own glory, *nâvam sva-yasasam*, rendered by Mr. Griffith

as "the self-bright ship." In I. 140, 12, the poet asks Agni to give him a Ship having innate oars (*nityâritrâm nâvam*). There also the Ship means Sacrifice.

'May we ascend the Ship that bears us safely, whereby we may pass beyond all duritas, evils'—Rv. VIII. 42, 3.

The Aitareya Brâhmana * quotes this verse and says clearly that the Ship is Sacrifice.

As thus Sacrifice is metaphorically called Ship and as Manu means man, the thinker, the story seems to be a parable of the Ship of Sacrifice being the means for man's crossing the sea of his duritas, sins and troubles. The Fish that conducts the Ship seems to me to be Agni, the symbol of the all-knowing and all-embracing God. The spiritual Agni is believed to be present not only in the solar light removing darkness from day, but also in the light of the moon and in fire or lamplight itself, both representing the dual deities Soma and Agni removing darkness from night. We have seen how as Antaryâmî the spiritual Agni is the Child of the waters and how for that reason the porpoise fish *Sisumâra* was selected as a metaphor for him (pp. 5 and 6 *ante*). For the same reason the large fish *Jhasha* is selected here to represent Him Whose delight consists in universal love.† The reason why this Fish is horned may be due to Agni being described as having four horns in Rv. IV. 58, 3, a verse which is repeated daily in Agni-worship. In the Vedas Agni is also described as the Stag, which of course is horned.

* Dr. Haug's Book II., p. 32.

† *Matsya*, the fish, is derived from *mad* to delight or be exhilarated. This name may have arisen by fancying the fish to be very much delighted, moving nimbly with a light heart, in their own element, water. Therefore while in the *rûdhi* sense *matsya* is fish, the word in its *yangika* sense would be a fit metaphorical name for either Agni who delights in the Soma drink or the delightful Soma himself. The name *matsya* may be compared with *matsara*, which in the *Rig Veda* (for instance, IX. 13, 8) is one of the names of the Soma beverage. The seer of Rv. VIII. 67 is stated to have been either *Matsya*, son of *Sa-mada*, or *Mânya*, son of the gods *Mitra* and *Varuna*. The former name means the Fish. It appears to me that this name for the poet of the hymn has been coined from verse 11 of it in which he prays to *Aditi* thus: "Save us in depth and shallow

According to the Visvakarma-Sûktas of the *Rig Veda*, X. 81 and 82, Visvakarmâ created the universe by performing a sacrifice, in which, wishing Himself to *grow* (*vâvridhânah*), He put Himself as an oblation into the Fire, and thus sacrificing Himself, He became the universe by entering into all creatures (*avarân âvivesa*). In the Essay on Creation in the first volume, I have explained this Sacrifice of Visvakarmâ in detail, and tried to show that His *growth* and *entering* (into all) are ideas which can be traced from the *Rig-veda* down to the Upanishads, and our story whose Fish is small and yet grows into the biggest one seems to be another link in the same chain, higher than the Upanishads, but dealing with the same Deity whom they describe as ‘*anor anîyân mahato mahîyân.*’

The dualism of the selfish world makes men as so many small, limited, mutually antagonistic entities, swallowing one another under the principle of might is right. This is indicated by the saying that the smaller fish are swallowed by the larger ones. Therefore in order to put an end to the strife of selfishness, man must regard all creatures as himself. By doing so, instead of swallowing them, he himself becomes them all for the purpose of his universal love. In order to be able to become so, he must cultivate, that is realize, the Supreme Self. So the water that is brought to Manu seems to be the water of knowledge. In it the Supreme Self is found as a small fish, but growing gradually in the realm of the heart according as man's soul expands in love until his love becomes universal. The vast Fish that is thus cultivated and realised is able to conduct

from the foe, thou mother of strong sons: Let no one of our seed be harmed.” It is the fish that is in depth and shallow. Of course the poet has used figurative language. But taking him by the sense of his prayer, he was, I think, named the Fish figuratively. That the root meaning of *matsya* is connected with exhilaration is indicated by the patronymic *Samada*. The other name *Mânya* is the *alias* of Agastya whom in the first volume I have identified with the exhilarating Soma, called *Mâna* or *Mânya* by being measured out in the cup when being offered to the gods. Thus whoever the poet was is not known, but coining a name from the hymn itself the authorship seems to be dedicated to the Deity Soma, just as the Visvakarma and other Sûktas are attributed to the Deities themselves.

the Ship of Sacrifice across the sea of the *duritas* of the selfish world of strife.

If thus the esoteric meaning of Manu's Ship is Sacrifice, it is perfectly intelligible how the story, emerging from esotery into plain language, exhibits Manu as having performed a sacrifice with great religious ardour and got a wonderful daughter who calls herself Benediction or Blessing, and who is *Idâ*. *Idâ* means libation, prayer, goddess of devotion. She may represent here the blessedness of mind-born *Sraddhâ*, Faith. She is thus a spiritual Lady. If there is any doubt about her being so, it is removed by the paradox of Manu's begetting offspring with her who is his own daughter. This is in imitation of the more ancient story about *Prajâpati*'s love of his own daughter explained in the first volume—a story which is alluded to even in the *Rig-veda*. If her spiritual nature is granted, the *prajâti* or offspring that is obtained from her can only be construed in a spiritual sense, and I would take it to signify the spiritual *prajâti*, birth or regeneration, which in other words is the spiritual fatherhood of man which consists in the overflow of himself as that love by which he loves all creatures as himself or as his children. It should not be supposed that what Manu did is a miracle of the good old days not possible to be achieved by any other. The story concludes by clearly saying that anybody may do as Manu did and get the same offspring.

The story found in the *Mahâbhârata* about Manu and his Ship, which will be referred to further on, says that the Fish was an incarnation of *Brahmâ*. The more popular idea is that the Fish was an incarnation of *Vishnu*. This must be due to the oft-repeated Vedic idea that *Vishnu* is Sacrifice (*Yajño vai Vishnuh*), and Sacrifice and *Agni* cannot be separated: both are one, the former being sometimes depicted as Father and the latter as Son, the Father Himself as Son.

Thus the story teaches a religious lesson, but it has a poetical feature also by which the phenomena of Nature are so interpreted as to illustrate that lesson. That feature I shall now try to explain so far as I can guess.

The moon is the man *Manu* in the sky. On the new-moon day he gets the conjunctional solar light as the sacred water with which to wash himself, and the small streak of light that is seen on the lunar globe immediately after the new-moon day is the small Fish that is poured into his hands. It is solar light reflected, and represents the Deity *Agni* in the sun. It grows according as the moon of the bright fortnight waxes and is the means of his overcoming the nightly darkness fully on the night of the full-moon day.

This is monthly phenomenon. For a fuller illustration of the story, we have to take the year. Commencing it from that new-moon day on which the sun is in conjunction with the asterism *Mrigasiras* (the Stag's head) of the Orion which is the moon's own asterism, the horned Fish that is delivered to the moon is the asterism *Mrigasiras* itself. That asterism gives summer glory to the sun, and six months afterwards autumnal glory to the moon. As the asterism must rise heliacally and go gradually to the acronycal point, it is fancied that it was delivered into the hands of the moon, and he puts it more and more into the blue deep sky-sea of the night, until it is completely in the night from sunset to sunrise in the month of *Mârgasîrsha*. The dark half of the year, likened to the time of deluge, having begun, the moon on the full-moon-day of that month, knowing the truth of *Rita* or sacrifice with his complete light, knowledge, gets into the Orion-ship of Sacrifice and is conducted safely by the Fish, which, rising acronycally, goes gradually towards the sun, as if taking the moon day-ward. The deluge is at its height when the longest night is reached at the winter solstice; and then the decline of winter comes and with it the moon slides down from the northern mountain, which may be taken to be the northernmost point which the *full* moon reaches at the winter solstice when the sun is in his southernmost point. Sliding from the northernmost point the full moon's point comes to the equinoctial line at the end of the year when the sun also comes to

that line ; and on the new-moon-day of that Conjunction the moon offers his light, self, as the offering of whey and curds, and becomes one with the Sun, the emblem of God. Having thus gone through the year and become at last one with the Sun and with his own celestial form as the regent of the Belt *Mrigasiras*, the moon should now be looked upon as the Orion-blended Sun himself as the Creator, having the star *Rohinî* as the celestial daughter, the mother of the summer creation ; and the offspring is not only the beneficent summer rays, fancied to be in the celestial moon *Mrigasiras* and issued out as soon as the sun comes in conjunction with that asterism, but also the stars.

In *Rig-veda* I. 45, 1, Agni, the divine priest, is asked to worship the *Vasus*, the *Rudras*, and the *Âdityas*, the *Manu-jâta jana* or the *Manu-begotten* group of men who know fair rites and pour their blessings down (*Ghr̥itaprusham*). These may either be the rays or the stars.

Prof. Max Müller says :—

“ When we examine the numerous accounts of a deluge among different nations in almost every part of the world, we can easily perceive that they do not refer to one single historical event, but a natural phenomenon repeated every year, namely the deluge or the flood of the rainy season or the winter.”—*India, What it can teach us*, p. 138.

If my interpretation of the verse *purâ krûrasya*, &c., referred to in Vol. I., pp. 16 and 547, is correct, the Vedic people regarded the square of the Orion as the sacrificial ground of the *Devas* with the moon as its guardian because he is the *devatâ* of the Stag's Head, and the fact that that verse is found both in the *Krishna* and the *Sukla Yajur-veda Samhitâs* shows that they must have inherited the idea from more ancient days, from the time of the *Rig-veda* itself, if my view of the several stories already explained is correct. The idea of winter being the time of deluge or destruction and summer of creation is so natural as to have occurred to several nations of old without one borrowing it from another. Sometimes there is simply the poetical description of the phenomena, but often they are utilized to illustrate some moral or religious lesson. The beautiful

idea of Sacrifice being a Ship, expressed in so many places in the *Rig-veda*, could not have been forgotten by the *Satapatha Brâhmana*. On the contrary the growth of its wonderful Fish and the wonderful daughter of Manu ought to make us detect the religious truth concealed in the garb of the phenomenal description.

As the *Rig-veda* speaks of *Vasishtha's* Ship and *Bhujyu's* Ship, I shall deal with them, before going to the *Purânic* stories about the Deluge.

VASISHTHA AND THE SHIP.

The *Rig-veda* VII. 88 speaks of the Ship of *Varuna* in which *Vasishtha* swings over the waves of the ocean most happily. That Ship seems to me to be the same Sacrifice-Orion which in the later *Brâhmana* story is, as above explained, *Manu's* Ship. In Vol. I., I have tried to show that *Vasishtha* who is the son of the gods *Mitra* and *Varuna*, and who springs like lightning from the mind of *Urvasî*, the mother *Arani* wood, and is laid on the lotus by the *Visvedevas* (*Rv.* VII. 33), is *Agni* who is generated by attrition, and who is regarded in the *Rig-veda* as being the Priest calling in the gods and sacrificing to them. In other words the act of praising the gods and sacrificing to them, done by the human priests, is attributed in many places to this divine *Rishi* and Priest. Freely utilizing Mr. Griffith's metrical translation of the *Rig-veda*, I give the purport of the hymn VII. 88, the Deity of which is God *Varuna*, as follows :—

1. O *Vasishtha* ! present bright and most delightful praise to Bounteous *Varuna* Who brings (to you) the Worshipful Lofty Bull of Thousand-Wealth.*

2. And then going to His presence I contemplate *Varuna's* fiery face that He, the lord of darkness,† may bring to me the Light that is in heaven for my seeing the Beauty (of It).

3. When *Varuna* and I ascend the Ship together, when we urge It into the midst of the ocean, when we ride over the ridges of the waters, (then) we swing in that happy swing indeed.

* Bull, *vrishana*, the showerer. Thousand-wealth, *sahasramagha*, having a thousand riches.

† Lord of darkness, *adhipâh u andhah*.

4. [For] Sage Varuna placed Vasishtha in the Ship and deftly by His greatness made him a *Rishi*, a praiser or singer, in the happy-time-ness* of the days as long as the "heavens broadened and the Dawns were lengthened."

5. Where are those our friendships, when, formerly, we walked together without enmity, (and when) O Glorious Varuna, I entered Your Home, the Lofty Mâna with thousand doors?

6. "If he Thy true ally hath sinned against Thee,
Still, Varuna, he is the friend Thou lovedst.

Let us not, Living One, as sinners, know thee:

Give shelter, as a Sage, to him who lauds Thee."

7. We abide in these permanent habitations and win favour from the lap of Aditi. May Varuna remove the bond from us. "Preserve us, evermore ye gods, with blessings."†

In this hymn I would view Sacrifice-Orion to be variously described as the Lofty Bull or Showerer of Thousand-Wealth, as the celestial Light, as the Ship, and as Varuna's Home or the Lofty Mâna or House of thousand doors. The epithet of 'lord of darkness' would indicate Varuna to be the Moon, *i.e.*, the Deity in the Moon. The Orion has the Moon for its regent, and so it belongs to Him. Verse 4 makes it clear that Vasishtha was placed in the Ship and made happy in summer, when only the dawns or days are lengthened. Agni Vasishtha is fancied to have gone up to the sky in the form of the vernal and summer sun with a hymn to Varuna, and to have got into His Ship, Sacrifice-Orion, with which the sun comes in conjunction in the bright half of the year, and which is the celestial Light, as the sun's summer light is fancied to be stored up in It. Therefore It is the Bull or Showerer of a thousand riches. Being the sacrificial ground of the Devas in the sky It is fancied to be the Lofty Mâna with thousand doors.‡ Mâna means a dwelling as well as the altar. This Lofty Mâna may be the same Mâna of the Devas that is spoken of in Rv. V. 27, 23. But summer is followed by winter when

* Happy-time-ness, if I may so translate *sudinatva*.

† In the permanent habitations, *dhruvâsu kshitishu*. The bond, *pâsa*.

‡ Being in the high starry region, Sacrifice-Orion is emblematic of Heaven, the Great Beyond beyond all seen things where there is perpetual summer of bliss.

the sun is far detached from Orion and is in hard times, as if Varuna withdrew His friendship from him. But in the form of Agni, Vasishtha abides in the permanent habitations, which I would take to be the sacrificial grounds kept up in all Aryan homes or hamlets, winning favour from Aditi, the altar, and praying for the return of Varuna's blessing. He does this even like the penitent human beings, apparently because, performing the sacrificial acts and offering prayers to the gods on their behalf, he represents them, and is made to voice forth their feelings.*

BHUJYU AND THE SHIP.

The *Rig-veda* speaks of the Ship of the Asvins in which Bhujyu, son of Tugra, finds protection. According to verse 3 of I. 116, Bhujyu was left on the sea (udamegha), but the Asvins carried him in ships which had life, and which moved in the air free from contact with water. In the next verse the poet varies the description by putting in the place of the ships three flying cars in which the Asvins bring Bhujyu in three days to the shore of the sea (samudra). In the next verse 5, the poet reverts to the idea of ship and says that it is a hundred-oared ship that saves Bhujyu in the endless, shoreless, supportless sea (anârambhane, anâsthâne, agrabhane samudre). In the next verse the poet says that the Asvins saved Bhujyu as if, in his distress, he embraced a firm tree (vriksha) in the middle of the sea, and as if a falling being obtained wings.

Sâyana says that Bhujyu was sent by his father to conquer some enemies who lived in an island, but being shipwrecked he praised the Asvins, and was taken into their own ships and saved by them. If Bhujyu was a human being, the simple fact would be that he encountered rough weather in the sea, and attributed the safety of his ship or ships to

* The penitent prayer for help is not in itself sufficient to negative Vasishtha's character as Agni. The Atris find the sun whom Svarbhânû had pierced with gloom, and the sun says, let not the oppressor swallow me up and may Atri and king Varuna be my helpers, *Rig-veda* V. 40.

his praising the Asvins. But being a man of the *Rig Vedic* period, he must have (assuming him to have been a historical personage) lived somewhere in the Panjâb or the Duâb. If so, it is not probable that he had command over any seaboard, and we are at a loss to know what the island was to which he went. In order to find out the Vedic poet's meaning, he ought to be taken, I think, at his own word. He says that the ship travelled in the sky.

The Jayâdi-homa mantras (Taitt. Sam. III. 4, 7) mentions Yajña, Sacrifice, as being Bhujyu who is Suparna, the well-winged bird, with Dakshinâ, Largess, as his Apsaras nymph.

The Asvins are the divine doctors, who, having learnt the knowledge of Honey from Dadhyak, are the spiritual regenerators of the sacrificer, and their Ship therefore seems to be the Sun who is the Agni in the sky, and who as such may well have been looked upon as the Ship of Sacrifice. I would take Bhujyu of the *Rig-veda* to be not a historical personage, but the ideal of what every true sacrificer should be by having recourse to the Asvins and their Ship of Sacrifice for safety and spiritual regeneration. This ideal sacrificer may be taken to be illustrated in the moon, the flying man in the sky, thus:

The time of the Asvins is the early dawn symbolical of spiritual prabodha, rise. In his career of self-sacrifice in the dark-fortnight, the moon Bhujyu sails in the sky-sea, becoming day by day thinner and thinner as if he is sinking in the sea. But when he is in the last stage of sinking he meets the Asvins in the dawn time, which phenomenon can only take place in the last part of that fortnight. It is sometimes fancied that the moon dies on the new-moon-day (*vide* the concluding part of the Aitareya Brâhmana). But here the fancy is that he had almost died, but was saved. How? To answer the question, we have to assume a combination of two poetical fancies of the new-moon-day phenomenon: (1) that part of the sky-sea which the moon has to pass through on that day is very high and rough with the flood of the solar light fancied as the tumultuous, foaming white waves; (2)

having to pass through this rough sea in his sinking state in the sky-sea he meets the Asvins; and their Ship of Sacrifice into which they take him is, I fancy, the Sun himself, whose earliest morning light they are: the Sun himself, who also floats in the sky-sea, is as it were the Ship, with which the moon comes in conjunction on the new-moon-day, and after crossing the rough sea in the Solar Ship he is seen risen in the evening sky as the renewed moon of the bright-fortnight.

So much about the monthly phenomenon. But if it is thought more likely that Bhujyu's voyage refers to the yearly phenomenon, the winter is the rough sea in which the moon, the maker of months, finds himself tossed about. At last, at the end of the last dark-fortnight of the last lunar month of the Orion period, the moon meets the Asvins at the time of the dawn, and takes refuge in the Orion-Ship of Sacrifice at a time when it is in conjunction with the sun. By thus coming to the end of the last month of the year, the ideal sacrificer, the moon, has gone through all the sacrificial rites of the year and become himself the embodiment of Sacrifice, and let it be fancied that after the completion of this Sacrifice, the moon that is revealed is not the mortal moon of the lunar globe, but the permanent starry moon as the regent of Orion's *Mrigasiras*, seen risen heliacally, as if born spiritually from the solar fire of sacrifice and going up in a celestial form. According to the *Aitareya Brâhmana*, the sacrificial fire Agni is the womb of the Devas from which the sacrificer is born, and gets a celestial state, at the time of his quitting the mortal body, in order to be fit to go to heaven. There is more propriety in this yearly phenomenon than in the monthly one, inasmuch as the moon can be said to complete his work, not by making one month, but all the months of the year, and as in his case that new-moon-day is very important on which he is one with his own constellation, the Orion, and the vernal sun.

This theory about Bhujyu *Suparna* being the moon, and about the Sun being the Ship of the Asvins into which he

is taken by them and protected, was entertained by me previous to my reading Prof. Max Müller's *Contributions to the Science of Mythology*. At p. 591 of it, he takes the meaning of the name of Bhujyu to be one who flies, comparing it to a Greek word, and he says :—

Bhujyu, another worshipper, who is supposed to have been rescued by the Asvins after his friends had deserted him on the sea, may be a name of the flying sun, drowned in the sea. If he is called jahita, forsaken or drowned, it should be remembered that we have from the same root Jāhusha, who is another hero saved by the Asvins.

Thus Bhujyu is not a historical personage, and my theory about his being the moon, and the ship the sun when in conjunction with Orion, may be taken for what it is worth.

At p. 433 of the same work, in dealing with the mythology of the Lets, a branch of the Aryans, Prof. Max Müller says that their golden boat that sinks into the western sea is the sun. What poetical fancy struck one Aryan people may have struck another. When the blue sky is likened to the sea, the sun and moon that smoothly glide in it must become either wading birds such as the swan, or the boat or ship, the one golden, the other of silver.* Varying the fancy, the sun of the new-moon-day may well be the ship in which the moon, the man in the sky, takes refuge.

At p. 89 of the same work, Prof. Max Müller says : “Homer does not seem to know of the golden boat, in which we are told by others that Hēlios [the Greek Sun god] sailed every night, either round Okeanos or beneath the earth from West to East.” According to the Rev. E. C. Brewer's dictionary of Phrase and Fable, this golden boat is furnished with wings, and Helios rides in it to his palace in Colchis every night. This golden boat seems to be the magnificent golden hue that surrounds the setting sun as if taking him into her room and gliding away in the shape of the evening twilight, and the same golden hue that appears again in the shape of the dawn delivering the sun back to us.

* In classical Sanskrit *udupa* means both the moon and the boat, to which the oresent or half moon may well be likened.

MÂRKANDEYA AND THE DELUGE.

In the Mahabbhârata Aranyaparvan Adh. 187, *Rishi Mârkandeya* narrates to *Yudhisthira* the story of *Manu* and the Deluge in very nearly the same manner as it is in the *Satapatha Brâhmana*. The Fish there is an incarnation of *Brahmâ*, and king *Manu* takes into the ship the Seven *Rishis* and the seeds of all plants.

Immediately after *Manu* and the Deluge, *Rishi Mârkandeya* describes in Adh. 188 a Deluge in which he himself is tossed about without any ship, but finds protection in the belly of God *Nârâyana*. He says that he has seen many Deluges and Creations; and it is one of these deluges that he describes to the following effect:—

The people of the earth became very sinful. The time for destruction came. The sun scorched the earth with his seven powerful rays and drank away all water and moisture; the plants perished; the trees died; a terrible fire reduced everything to ashes. And then huge clouds banked up and rained a deluge, making the sea rise beyond all bounds. All things, all creatures, perished. Helpless I floated on the surging waters, in which at last I saw a *Nyagrodha* tree, in the branches of which there was a cot (*paryanka*); and on it there was a most beautiful Child (*sisu*). He had adorned himself with *Srîvatsa*, and shone indeed as the very Abode of (*Lakshmî*) Light. Seeing my terror He said to me: ‘*Mârkandeya*! I know you are fatigued. Take rest in me as long as you like.’ So saying He opened His mouth, and I entered it. To my astonishment I saw in His belly all the worlds, rivers, mountains, and all sorts of creatures. And although I travelled in His belly for one hundred and one years, I was not able to see its contents fully, and was so much bewildered that I called out to Him for help; and then He threw me up. I begged him to tell me who He was. He said that he was the Highest God *Nârâyana*, so called in consequence of his abode being *nârâh*, waters,* and that I might take shelter in him until *Brahmâ*, the God of Creation, should arise from his sleep. Thus O *Yudhisthira*, I saw the wonderful *Nârâyana*, Who is no other but your present relative *Krishna*.

Mârkandeya is derived from *Mrikandu*. What the name means I do not know; but it is plain that he typifies man who is tossed about in the sea of *Samsâra*—the troubled

* Âpo nârâh iti purâ samjñâ-karma kritam mayâ |

Tena Nârâyanopy ukto mama tat tv ayanam sadâ ||

sea of seeing himself and others as being different discordant entities, and that thus troubled he takes refuge in the Supreme Self Purusha, Who, according to the Purusha Sûkta, is Yajña, Sacrifice. He is represented as Child, because He rests in the heart's womb of puras, bodies or creatures. About the sayana posture of Vishnu, I have observed in Vol. I., pp. 515, 516, thus :—"This posture seems to me to have been invented to symbolize Vishnu's identity with the Mahân Aja Âtmâ, the Jyotishâm Jyotiḥ (Light of lights), of the Brîhadâraṇyaka Upanishad IV. 4, which speaks of that great Âtman as resting in the âkâsa within the heart. The verb used for *resting* is *sete*. The same Upanishad, in II. 5, 18, says about Purusha thus :—"Ayaṁ Puruṣaḥ sarvâsu pûrshu purisayaḥ." The Prasna Upanishad V. 5 also says that Purusha is purisaya. He *rests* in all bodies. He is therefore outwardly exhibited in the sayana posture in order to suggest that He has *comfortably* stationed Himself in the hearts of all, His comfort consisting in His loving all the creatures as Himself." In old Sanskrit the sky and the sea are synonymous ; and we have seen that the sea of the story of Sagara (explained in the Essay on Gaṅgâ) is what the Upanishads call the sky in the heart. Therefore, in this story also Mârkaṇḍeya must be interpreted as having found a way into the dahara âkâsa of the heart, and seen there the Glorious Antaryâmî, in Whom the whole universe exists. The author of this story must be credited with the knowledge of the Vedic story about Manu and the deluge ; but, as esoterically Manu's ship is Sacrifice, and as Vishnu *alias* Purusha is Sacrifice, the author conceals in this Child the Ship of Sacrifice. The Infinite Self is the only safe Ship in which to take shelter and cross the sea of Samsâra. The knower looks into the troubled sea of his heart, and there, in his steadfast Upâsana, finds the Lovely Child to comfort him and keep him quite safe in His own wonderful belly. The Svetâsvatara Upanishad II. 8 says that the knower should cross the fearful currents of the (unsubdued) senses and mind in Brahmodupa, in Brahman Itself as the Boat.

About Vishnu's mark *Srīvatsa*, I have said in Vol. I, p. 539 :—"That mark is said to be a kind of *romāvarta* or curl of hair found only on the chest of great men, indicating their uncommon greatness. But I think this name of Vishnu [*Srīvatsalāñkhana*] must have arisen in this manner. Vishnu is *Yajña*, Sacrifice, having the sacred fire *Agni* glowing as *Srî-Vatsa*, Son of Light, at the breast of Himself as *Mother Vedî* or *Altar*."

This story, in addition to veiling the Vedântic truth as above explained, may also be taken as illustrating it by phenomenal metaphors thus: Like *Manu*, *Mârkandeya* also may be the moon.* He is ship-wrecked in the sky-sea of winter; but when the rough sea is at its height at the time of the winter solstice, the moon finds succour in the sun as ship on that new-moon-day on which the sun is in conjunction with, or very near to, the Vishnu star *Sra-vana*; and taking the whole of the six months of the *Uttarâyana* as the day half of the year, the moon resides in the sun's belly or day, and enjoys the glory of the *Uttarâyana* sun, who is an emblem of the Infinite Supreme Self, in Whose womb the whole universe rests, and Who rests in the heart's womb of the knower.

THE FISH VISHNU, VEDASRUTI AND THE DAITYAS SOMAKA, SANKHA, HAYAGRÎVA, MADHU AND KAITABHA

I shall now proceed to give certain other Purânic ideas about the Deluge and Creation :—

(1) The *Bhâgavata-purâna* VIII. 24 says that a demon named *Hayagrîva*, Horse-headed, stole away *Veda-Sruti*, Vedic Knowledge, and concealed her in the sea, and that Vishnu, taking up the form of a fish, dragged the ship of king *Satyavrata* *alias* *Manu* in the deluge, killed the demon and restored *Veda-Sruti* to *Brahmâ* to enable him to carry on the work of Creation with her.

(2) In the *Râmâyana* IV. 6, 5, *Sugrîva* says to *Râma* that he will find out *Sîtâ* just as the lost *Veda-Sruti* was found and brought back; and in IV. 17, 50, *Vâli* says to *Râma* that he would have brought *Sîtâ* even if she was placed in the sea like the white *Asvatârî* (*svetâm asvatarîm iva*). The commentator takes *Svetâsvatârî* to be

* Can *Mrikandu* mean the bruising and squeezing of the *Soma* plant, and *Mârkandeya* the juice *Soma*?

identical with Veda-Sruti, and says that there is a Purānic story that two demons Madhu and Kaitabha stole away and concealed Veda-Sruti in Pâtāla, the nether world, and that Vishnu entered it and becoming Hayagrīva killed the two demons and brought Veda-Sruti back. Thus, whereas according to the Bhāgavata the robber is Horse-headed, here his killer also is Horse-headed.

(3) According to a popular version which has entered into old Kanarese poetry and songs, and for which there must be the authority of some Purāna, the Dānava who robbed Veda-Sruti was Somaka. Vishnu killed him and brought her back.

(4) I understand that the Kārtika Māhātmya, adh. 3, occurring in the Padma Purāna is to the following effect :

There was an Asura named Saṅkha, the son of Samudra, sea. He conquered the Devas, who therefore ran away and hid themselves in the caves of Mount Meru. He also stole away the Vedas which were the power of the Devas. Afraid of the Asura, the stolen Vedic mantras relating to the performance of sacrifices entered the water of the sea, and Saṅkha also entered it in search of them, but was unable to find them as they became diffused in the water. Then Brahmā went to Vaikuntha with the Devas and awoke Vishnu by music on the latter part of the night of the 11th day of the Bright Fortnight of the month Kārtika. Vishnu said : ' Let the Vedas stolen by Saṅkha, the son of the sea, remain in water till I kill him. Henceforth let the Vedas accompanied by the (sacrificial) mantras take rest in water in the month of Kārtika.' So saying, Vishnu became a small fish (saphari) and fell from the sky into the palms of Kasyapa in the Vindhya mountains. Kasyapa put the fish into the water of his jug, then into a well, then into a tank, and then into the sea as the fish grew bigger and bigger. When put into the sea, the fish Vishnu killed Saṅkha and, keeping him in his hands, came to the Badari forest. Then he stood at Prayāga, and told the Rishis to search for the diffused Vedas in the water. They did so, and each of them became the Rishi or the seer of so much of the Vedas as he was able to find out. With the Vedas thus found, Brahmā performed a horse sacrifice at Prayāga.

(5) The Harivamsa, adh. 53, says :—

Two Asuras were born from Vishnu's ears. One of them was *mridu*, soft, and the other *kathina*, hard, and so Brahmā named the former Madhu and the latter Kaitabha. They became powerful and wanted to conquer the deluged world. Then Brahmā hid himself in the lotus of Vishnu's navel, and both Vishnu and Brahmā slept for many years. The two Asuras came to where they were. Brahmā roused Vishnu, who fought with them for thousands of years. Pleased with the valour of Vishnu, they said : ' Conquer us where there is no water. Killed by you we will become your sons,

for it has been ordained that we are to be the sons of him who kills us in battle." Then Vishnu killed them by squeezing them with his hands into one lump and put it into the water, which then subsided; and as the earth was saturated with the medas, fat, of the demons, she came to be called Medinî.

(6) In the Mahâbhârata Sântiparvan 348 (in the Nârâyana Upâkhyâna), Madhu and Kaitabha are stated to have been created by Vishnu as two drops; one became soft and the other hard; one was of tamas quality and the other of rajas quality; they carried away all the Vedas and hid them in the Rasâ; Vishnu became Hayasiras, killed the two Asuras, and restored the Vedas to Brahmâ to enable him to carry on the work of Creation.

In these stories several separate ideas appear to be gathered and mixed up together, and the Vishnu they are dealing with should be found phenomenally not only in the Orion-Sacrifice, but in the asterism Sronâ or Sravana, the Ear, the regent of which is Vishnu, and also in the sun.

Taking the summer light as the metaphor for Veda-Sruti, Vedic knowledge, the Star Rohinî is the embodiment of that light, for when the sun comes in conjunction with her, he gets his strong summer light as if he found it in her. Similarly, when six months afterwards the *full* moon comes in conjunction with her, he shines with his autumnal glory as if he found it in her.

The Ear asterism Sronâ or the one next to it, Sravishthâ, may also be taken to be the Veda-Sruti of the story. When the sun comes to that asterism in the month of Mâgha, the Uttarâyana, the period for performing sacrifices in which the Vedic Mantras are utilized, commences. But the *full* moon of the month of Srâvana takes Sronâ to the night.

Thus the two celestial knowers, sun and moon, obtain Veda-Sruti alternately as their Knowledge.

The name of the robber Somaka clearly betrays him to be the moon Soma. The moon is called Abja, 'born in water,' which also means the conch shell; and the Purânic idea is that the moon was born from the sea when it was churned for the nectar. So the robber Saṅkha, the conch, is the moon in disguise. The moon is poetically the conch born in the blue sky-sea. The robber's name Hayagrîva also points to the moon, for we saw in connection with Rishi Dadhîki's

Madhu-vidyâ (Vol. I., pp. 330—334) that the Horse-head is *Mrigasiras*, the Orion's Belt, and as that asterism belongs to the moon he is Horse-headed. This indicates that the so-called robber is the knower of *Madhuvidyâ*, and therefore he possesses himself of *Rohinî*, the star of knowledge. The sun *Vishnu* also in his turn comes in conjunction with the Belt, and thereby becomes Horse-headed or the knower of *Madhu-vidyâ*, and regains the star of knowledge which is near the Belt.

Brahmâ, the Creator, is phenomenally the summer sun, born from the navel of the Orion Sacrifice-*Vishnu*, with the star *Rohinî* as *Vidyâ* given to him. Varying the fancy, the same sun becomes Orion *Vishnu*'s brilliant *Kakra* weapon, while the moon is His *Saṅkha*, conch ; and wherever *Vishnu* is depicted in black or blue colour, the beneficent rain cloud and the infinite blue sky seem to be used as metaphors for Him. The sun and moon are the *Kakra* and *Saṅkha* of Sky. The saying that *Vishnu* sleeps till the month of *Kârtika* refers to his solar aspect. In the four months of the *Kâtur-mâsya*, viz., *Âshâdha*, *Srâvana*, *Bhâdrapada*, and *Âsvina*, the rain clouds hide the sun, and so it is fancied *Vishnu* sleeps in those months. As among the twelve *Âdityas* *Vishnu* is counted as the twelfth, the twelfth day of the fortnight is dedicated to Him ; and His rise is celebrated on the 12th day of the bright fortnight of *Kârtika*. The rains being then over, *Vishnu* gets up to do battle with the powers of darkness, and ultimately gains victory when the spring comes. Our ancient kings used to set out on expeditions of conquest at the end of the rainy season.

As regards the twin Asuras *Madhu* and *Kaitabha* of the *Harivamsa* story, the fact that they become the sons of their killer is a riddle. *Madhu*, the Sweet, is one of the names of *Soma*, who is *suta*, pressed, and *suta* means also son. The pressing of the *Soma* plant is his mythical destruction. Without this act he cannot become *suta*. So, if one son is *Soma*, the other son, his twin brother, can only be *Agni*, who, by the fact of being generated by attrition by the sacrificer, is well known as *jâta* or *sujâta*, son, in the

Rigveda; and both the churned fire and the pressed Soma are the two sons of the sacrificer sacrificed by him as immortal oblations (Vol. I., p. 28). The story that Vishnu killed these two sons would therefore appear to be a riddle meaning simply that Vishnu as the Ideal Archetypal Sacrificer performed the *Jyotishtoma* or Soma sacrifice.

The birth of the twins from the ear may be taken to denote that sacrifice is performed after the sun comes to Vishnu's star *Sravana*, the Ear, which he does in the month of *Mâgha* which is the beginning of the *Uttarâyana*.

Kaitabha seems to be derived from *kîta-bha*. *Kîta-ka* not only means *kîta*, insect, but also hard (*vide* Wilson's dictionary); so that it is evident the word *kîta* is at the bottom of the myth of *Kaitabha* being hard. The shining power of *Agni* is in the night. Comparing him to a self-shining thing in the night, he is the firefly which is called *kîta-mani* (the gem among insects), *prabhâkîta*, *jyotir-ingana*, *khadyota*, &c. The *Khândogya Upanishad* VI. 7, 3 says that fire may be only *khadyota-mâtra*, of the size of a firefly, and yet when fed becomes a great fire. The churned fire is only a small spark at first. *Agni* is churned out from the hard *Arani* woods, while Soma is pressed out from the soft Soma creeper, and so poetically one is hard and the other soft.

Among the stars the Orion's Belt is Soma as its regent is the moon. As for *Agni*, there are the Pleiades, the regent of which is *Agni*, and *Ârdrâ* (one of the corner stars of the Orion) and *Sirius*, both of which have *Rudra* (one of the names of *Agni*) as their regents. Any of these which are all in the neighbourhood of the Belt would represent *Agni Kaitabha*. All these are the most remarkable stars shining in the nights of winter.

The sun, in order to put an end to winter, must hasten to these stars, and embrace them by his light, and get his summer vigour from them, and enrich the earth with their *medas*, which may be taken to be the beneficial monsoon downpours which come when the sun passes over the region of these stars, and which, it is poetically fancied,

the sun squeezes out from them ; and then rising heliacally as if they are born from the sun, they become his sons, and he becomes by them the father of the summer creation.

Therefore, Vishnu's name Madhusûdana, 'the killer of Madhu,' should be taken to mean that He is the First Knower that has set the example of performing the solemn Soma Sacrifice. He is the First Soma-yâjin or Soma-sut or Suta-Soma. The myth of killing arises from crushing and pressing the Soma plant. In Vol. I., pp. 102, 103, and 552, I have tried to show that the mritapas or drinkers of the dead are the drinkers of the Soma that is beaten and squeezed out, and that in the saying that Jîva, the Living, moves by the powers of Mrîta, the Dead (Rv. I. 164, 30), the Dead means the squeezed out Soma. The Taitt. Brâhmana III. 7, 13 contains mantras addressed to Soma by way of asking his forgiveness for the hurt caused to him by beating him with stones in the preparation of the Soma beverage. The Soma-loving Devas must do this mythical killing of Soma. They say to Mitra, one of themselves : 'Let us kill King Soma,' and although he says : 'I will not, for I am mitra, friend or peaceful, to all,' they induce him to countenance the act, making his Soma-drink a milky one by mixing milk in it (Taitt. Sam. VI. 4, 8, 1). Thus even the qualms of Mitra's conscience which arises in etymological justice to his name is allayed and the act done. This mythically mrîta or hata Soma whose emblem is the moon Soma is the amrita or immortal drink of self-sacrifice in which the gods delight.

Here I shall indulge in a slight digression about the gods dividing the moon and drinking him. Under the name of *Kandrabhâga*, the *Vâkaspadya* dictionary quotes the *Kâlikâ-purâna* which says that *Kandrabhâga* is a particular mountain so named because the Devas divided the moon there among themselves and drank him, and that the river *Kandrabhâgâ* arose from that mountain in this manner :—

The Devas, before drinking the moon, got him to bathe in the river *Sîtâ*, the water of which, by coming in contact with the moon,

became *amrita*, nectar, and flowed into a *kâsâra*, tank, called *Brihallohita*. The god *Brahmâ* came and saw it, and by reason of his seeing it, a beautiful maiden came into being springing up from it and was named *Kandrabbhâgâ* [because she was formed from the nectarian *bhâga* or particles of the moon, one of whose names is *Amritâmsu* or *Sudhâmsu*]. But as the mountain obstructed the flow of this nectarian water, the moon broke it asunder in the western side and made a way for the water to flow on as the river *Kandrabbhâgâ*.

A river whose water is very cool and clear may well be called *Kandrabbhâgâ*, as if she is the cool, nectarian *bhâga* or essence of the moon. This very name drives poetry to seek her source in the sky where the moon is. The source of a river is in most cases a mountain, and the compound word *Kandra-bhâga* admits of being construed either as 'where the moon was divided,' or 'that which the moon divided asunder,' or 'that which is the *bhâga* or division of the moon'; and so the story has managed to illustrate all these meanings. As the moon is in the sky, let us look up at the sky and take the Milky Way near the Orion to be the mountain where the gods drink him on that new-moon-day on which the sun is in conjunction with the Orion. Likening the square of the Orion to a field, the Belt in the middle of it is the furrow *Sîtâ*. Under another fancy the same Belt is the *Sîtâ* river, because, being straight like an arrow, it can be likened to a river. There is the Vedic idea that the Belt is an arrow discharged by *Sirius Rudra*. *Sara* means not only arrow but water. On the new-moon-day in question the Belt river is full of bright water in the form of the conjunctional solar light, and the moon dissolves in it his nectarian beams by bathing, submerging himself, in it, like a sacrificer who at the completion of the sacrifice undergoes the *Avabhrîtha* ablution. At that time the sun as *Brahmâ*, the High Priest, is looking on; and soon the reddish star *Rohinî* rises heliacally as the beautiful maiden, as if she is the river-nymph form of the Belt-river *Sîtâ*. As already stated, the star *Rohinî* represents *Veda-Sruti* or Knowledge *Brahma-vidyâ*. And all this poetry seems to be intended to indicate that the man who performs his bodily ablution in our river

Kandrabhâgâ must have an eye upon the mind-cleansing spiritual river Brahma-vidyâ who teaches him real self-sacrifice, the lesson of the moon who on new-moon-day becomes one with the sun, the emblem of Brahman. All knotty points in the head or heart that may obstruct the free flow of the universal love of that immortal river must be cut asunder.

Vedântakârya, in his commentary on verse 13 of Yâmunâ-kârya's Vishnu-stotra says that Madhu and Kaitabha, the robbers of Veda-Sruti, represent the rajas and tamas qualities, as indeed the story (6) quoted above says. When a riddle-like story pregnant with a virodhâbhâsa or paradox is launched into the world, subsequent poets are at liberty to utilize it in illustration of any lesson they may wish to teach. But the original significance of Madhu and Kaitabha appears to me to be Soma and Agni. If the object of the Soma-sacrifice or any other ritual is to establish spirituality in man and make him to be always above the rajas and tamas qualities, then to one who has no means to perform the ritual, or who does not think much of rituals, the killing of rajas and tamas is tantamount to the churning of the sacred fire and the pressing of the Soma juice.

LAVANA, SON OF MADHU.

The Uttarakânda of the Râmâyana speaks of a Madhu who was a righteous being, son of a woman named Lolâ. He built the town of Madhurâ, and left in it Rudra's Sûla weapon which he had obtained by his merit. But Madhu's son Lavana became a bad being and was killed by Râma's brother Satrugghna by means of a weapon which Vishnu had used in killing the twins Madhu and Kaitabha. The allusion to Madhu and Kaitabha shows that this story arose subsequent to the older one in which there is the paradox of Madhu, though meaning the Sweet, being killed. As if to do verbal justice to Madhu, this story invents a Madhu who is good, and makes his son Lavana, the Salt, fit to be killed outwardly. But as *lâvanya*, loveliness, is

derived from *lavana*, here also the *samhâra* or killing seems to be a riddle to be solved by taking the other sense of *samhâra*, collecting, obtaining, the loveliness of the Soma sacrifice *Madhu*, so that the *samhartâ* is really the *âhartâ* of the sacrifice, by performing which one becomes *Satrughna*, the killer of the (internal) enemies. *Madhu's* mother *Lolâ*, meaning one who swings or flashes to and fro, is one of the names of lightning, so that it is evident the poet likens *Madhu* to the sweet downpour, fancied to be the son of lightning or thunder, and one of the names of fresh, sweet water is *amritam*, nectar, literally immortality, evidently because rain water comes from the sky, where the immortal *Devas* are, and because without rain water many things would die. But our story cannot mean simply the lightning and rain water. These must be taken as metaphors, the one for *Daivî Vâk*, Heavenly Knowledge *Madhu-vidyâ*, and the other for the Juice of Knowledge, the *Ânanda Rasa* of the *Taitt. Upanishad*, the Self of universal love and munificence Who is even like the heavenly downpour. The *Orion*, the place of the celestial Soma, the King of liquids, is the heavenly town *Madhurâ* (*vide* p. 3 *ante*, also p. 55 about the *Sakti* weapon).

RISYASRINGA AND THE SHIP.

About this *Rishi* the *Mahâbhârata Aranya-parvan* 110—113 is to the following effect :—

He was born in a strange manner. When his father *Vibhândaka* was performing *tapas*, austerity, standing in a river, his *retas* [of Mind] overflowed by seeing the *Apsaras* nymph *Urvasî* and was taken by a female deer that was drinking water lower down. In due time this deer gave birth to *Risya-sringa*, so named because in consequence of his birth from a deer he had the horn of a *Risya* stag on his head. The deer had been a *Devakanyâ* or Divine Virgin before, to which form she reverted after giving birth to *Risya-sringa*. His father brought him up in his lonely *Âsrama* free from all intercourse with the outer world and made him a steadfast *Brahma-kârin*, bachelor devoted to Brahman.

At that time king *Romapâda*, friend of king *Dasaratha*, was reigning in the *Ânga* country. The *Brâhmans* forsook him because he became untrue to them in some affair. *Indra* therefore did not

shower rain in his country. A Brâhman told him that rain would come if he should bring *Risyaśringa*, the best of Brahmakârin, into his country. The king ordered Vesyâs, dancing girls, to bring him. An old dancing girl started with her most beautiful daughter and other girls in a ship called Nâvyâsrama, because a beautiful Âsrama, hermitage, containing all kinds of trees was formed on the ship. Sailing on the river to the *Rishi's* hermitage, the old woman sent her daughter to *Risyaśringa*, who took her to be a Tâpasa, hermit, and rose to prostrate before her. But she forbade him. She enchanted him by her beauty and conversation, and gave him sweet victuals and delicious drinks, by drinking which he felt as if everything turned. She then went back to the ship. His father who had gone out came back and observed a great change in the mind of his son, who, when questioned, said that a young Brahmakârin had given him sweet things to eat. The father said that some Râkshasa might be lurking in the disguise of a Brahmakârin, and he searched all about his hermitage for three days, but finding no Râkshasa he went out to gather fruits according to the custom known as *srâvana* (*srâmana*?) *vidhi*.

The dancing girl took that opportunity and came again and so enchanted the youth that he went to see his friend's Nâvyâsrama. As soon as he set foot upon it, it set sail noiselessly to the king's town, and as soon as he was brought there, rain came in torrents and removed the famine.

The king married his daughter Sântâ to *Risyaśringa*. Sântâ was such a devoted wife to him as Rohinî (Aldebaran) to Soma (moon) in the sky, as Arundhatî to Vasishtha, as Lopâmudrâ to Agastya, as *Sakî* to Indra, and as Nâlâyanî-Indrasenâ to Mudgala.

This story is more artistic than the story found in the Râmâyana, I. 9—11, which says nothing about the Nâvyâsrama, but simply says that as soon as the *Rishi* youth *Risyaśringa* was dexterously brought in to the Ânga country, rain came, and the king married Sântâ to him. The Râmâyana makes the *Rishi* youth offer the *arghya*, *pâdya* and fruits to the dancing girls, called there *ganikâs* and *vâramukhyâs*.

I take *Rishi Vibhândaka* to be *Prajâpati*. The Taitt. Samhitâ I. 7, 5, 1 says that the loka, world, of *Prajâpati* is called *Vibhân*, brilliant.* It seems to mean the whole universe shining with so many celestial orbs in the sky.

* Bhatta Bhâskara explains:—*Ayam loka manushya-lokaḥ sūryâdibhir vividham bhâtîti vibhân.*

The Purânic idea is that the universe is Brahmânda, the egg of Brahmâ *alias* Prajâpati. Vibhândaka may be taken to mean 'he who has the shining egg, the universe.' His son born at the sight of Urvasî, the Arani wood, can only be Agni. The same Urvasî as representing Vidyâ seems to be next exhibited as the Divine Damsel. Her being the female deer indicates that our story wishes it to be understood that she is identical with the female Rohit deer, the consort of Prajâpati who is the *Risya* Stag of the Vedic story (*vide* Vol. I., p. 478). The Retas borne by her is the holy Retas of Mind, whose history, as traced in the Essay on Creation in the first volume, has to my mind shown it to be the Son Agni as the symbol of the Self that resides in the heart's womb of all creatures. Agni is *sringin*, horned, because in the verse, Rv. IV. 58, 3, uttered daily by the Agnihotrits he is said to have four horns.

King Romapâda means one whose feet are hairy, shaggy. This name may have been coined in imitation of King Kalmâshapâda, one whose feet are black; but as *pâda* *alias* *karana* means one's walk or conduct in life, and as *kalmâsha* means also *kitra*, beautiful, I have tried to show in Vol. I., pp. 548 and 549, that Kalmâshapâda would mean one who is *kapûyakarana* so long as his conduct in life is black or sinful, but *ramanîyakarana* when his conduct becomes beautiful and lovely. Similarly, as *roma*, hair, is black at first, but becomes white in old age, I would take Romapâda to signify the *jîvâtman* or human soul, sinful in conduct at first, but pure afterwards when *jñânavârdhi-kya* or knowledge-old-age is attained. In Sanskrit, *roma*, hair, is synonymous with *aṅgaja*, body-born, which again is synonymous with *kâma*, desire. Desire is either black or white according as man is sinful or righteous. Desire is called *aṅgaja* because it is born in one's own body or, in other words, in one's own mind, and therefore, it is also called *manasija*, born in mind. I have already explained in the Essay on Kumâra, p. 77 *ante*, what the esoteric meaning is of the *Aṅga* country where *Kâma*, Desire, became *Anaṅga*, bodiless. Desire has no corporeal body.

Being mind-born, or dwelling in mind, its body is mind itself. I would therefore take King Romapâda's Aṅga country to be his mind. There is famine in it so long as he indulges in selfish desires and deeds—so long as he does not bring in and seat within his heart the universal Son of Sacrifice. So, repenting his bad life, he builds the ship, which, as explained in respect of Manu's ship, represents sacrifice. The bewitching dancing girls may be taken to be all the good qualities, the common women of all knowers, and at their head is the most bewitching girl, Vidyâ. Manning the ship with these girls, he asks them to win the sinless, guileless, pure Self, the Sou-God, Whose Love is spiritual and not sexual, and Who therefore looks upon the girl as a Brahmakârin youth like himself. And as soon as this glorious Brahmakârin Boy is brought in, the mind or heart gets the downpour of spiritual bliss, and the enraptured knower at once weds Him to his daughter Sântâ, Peace of mind.

Phenomenally, Vibhândaka's son seems to be the sun, who is the Agni in the sky. He is born as the summer sun when he passes under the Prâjâpatyâ star Rohinî, who, in the Vedic story of the *Risya* form of Prajâpati, figures as the female deer called Rohit. Romapâda is the moon. His country is the region of North, for the North is called Saumyâ-dik, the moon Soma's region—an idea derived from the *Bṛihadâ-ranyaka Upaniṣhad* III., 9, 20—24, where the East is dedicated to the sun, the South to Yama, the West to Varuna, and the North to Soma, who is established in the Dîkshâ vow, which is established in Satya, truth. In winter there is drought and distress in the North. The Orion, whose devatâ is the moon, is the moon's ship of sacrifice. The same star Rohinî who figured as the female deer is the most beautiful of the moon's women who are the asterisms among whom she represents Vidyâ. Immediately after the *full* moon of Mârgasîrsha (about November), the progress of the acronycally risen Orion-Ship of sacrifice towards the sun commences; and as in the apparent diurnal rotation of the celestial globe the star Rohinî, which is situated immediately to the western side of the

Orion, gives the appearance of her conducting or rowing the Orion-Ship in the sky-river way of the ecliptic, and as the summer sun has to meet her first before going to the next asterism of Orion, the fancy is as though, immediately after the *full* moon of Mârgasîrsha, the moon sends the beautiful woman Rohinî and the Orion-Ship to go to the sun. She goes accordingly, and finishing the journey in six months (which is the time between her acronycal rise and solar conjunction), she enchants the sun, takes him into the Orion-Ship, and lands him in the north, the region of the moon, the region in which the sun would be in summer, with the result that the summer downpours come to us in India. Sântâ, the daughter married to the summer sun, is the personification of the North itself, as the Taitt. Brahmana, II., 1, 3, 5, says about the North that she is the Sântâ or Peaceful region of gods and men.* Thus the North is Sântâ, and being Saumyâ, she is the daughter of King Soma. Wedded to her, the summer sun is in the height of his glory. Thus should man bring the Self home and make Him shine in the sky of his heart like the summer sun, and wed Him to the Peace of his mind. The Self is always in the deep depth of the heart, but can only be seen and realized by leading a life of self-sacrifice and righteousness.

SAUBHARI AND THE FISH.

The Vishnu-purâna IV. 2 says to this effect :—

King Mâmdhâtâ had fifty beautiful daughters. At that time there was a *Rishi* named Saubhari, a *Bahvrika*. To perform tapas or deep contemplation of Brahman (without any disturbance from the noisy world) he immersed himself in water for twelve years.

But there in the water he saw a huge Fish, the Chief of Fish, named Sam-mada, who was most fondly surrounded and loved by a large number of sons and daughters and their children, and who loved them most fondly : he was such a happy grand-father.

Seeing the extreme felicity of this huge Fish, the *Rishi* thought that he too should marry and become a father of many children. So he got up from the water, went to King Mâmdhâtâ, and asked him to give any one of his daughters in marriage to him. He

* " Eshâ vai Devamanushyânâm sântâ dik."

was a very old, worn out *Rishi*; but fearing that he might curse him if a direct denial was given, the king said: 'Our family custom is that the bridegroom is fixed upon by the choice of the bride herself.' The *Rishi* thought that the king was devising a denial in the hope that his daughters would surely reject him, but he said: 'If that is the custom here, let me be shown to your daughters.' The king felt compelled to tell the *varshavara* or *varshadhara*, the eunuch or old man of the female apartments to show the *Rishi* to the princesses, and in doing so the eunuch took care to tell them that they were free to select him or not. But the *Rishi* revealed such a beautiful form (visible only) to them that they all vied with one another to marry him, each saying to the other: 'Sister, my eyes caught him earlier than your's, and he must belong to me.' To settle the point their father was called in, but seeing that they were all really anxious to marry the *Rishi*, and that it was impossible to decide in favour of any one, he married them all to him.

The *Rishi* took them all to his *âsrama* cottage, and sending for an architect like the divine architect *Visvakarman*, he got fifty splendid mansions, at the rate of one for each of the wives, constructed and furnished and provided with all comforts.

Some time afterwards the king went there to see whether his daughters were happy or otherwise. He first entered one mansion, and was told by his daughter there: 'I am most happy for myself, but who can forget one's own birthplace (parental house where we sisters were happy together)? My only cause for sorrow is that my sisters are not happy, for my husband is always in my house.' He then went to the other mansions one after another, and getting the same reply from his other daughters, he was most agreeably surprised, and meeting the *Rishi* alone applauded his *vibhûti-vilasitam* or wondrous manifestation of his manifoldness, the fruit of his great *tapas*. Spending a few days with him, the king went back.

In course of time the *Rishi* had one hundred and fifty sons, and felt himself very happy by the spread of his love over them, and went on spending the days, longing for one happy event after another as time went on—saying to himself: 'Will these darlings grow and walk on their legs like so many baby-elephants? Will they become youths? Will I see them married? Will they get children? Will I see these sons accompanied by their sons?' and so on.

At last he came to the conclusion that there was no end to this sort of longing, and that his association with the Fish, the friend of his water-home days, had smashed his *samâdhi* (contemplation of Brahman). Ah! What a multiplication there had been, one into so many and each of them potential of such multiplication

ad infinitum through his descendants! So leaving his home and sons, he retired to the forest with his wives and lived there by the Vaikhâṇasa mode of life. And then placing his sacred fire spiritually in himself (*âtmasamâropana*), he became a Bhikshu, surrendering (the fruit of) all acts to the Supreme Self Vishṇu, and obtained Vishṇu's eternal, infinite padam, place or state. This is the story about association with the daughters of Mâṁdhâta. And whoever narrates, hears, or copies it or minds it will never fall into bad ways—will never have *mamatva* or mine-ness in things that are heya, bad and should be given up.

The Bhâgavata-purana also (IX. 6) briefly narrates this story, saying that it was in the Yamunâ river that Saubhari immersed himself, and that the number of his children was five thousand (at the rate of ten from each of the fifty wives).

The patent moral of this wonderful story recommends *saṁnyâsa*, asceticism, the giving up of all worldly desires and connections, and the steadfast *saṁâdhi* or the placing of mind on Brahman. A calm place free from the disturbance of the noisy world is a help to *saṁâdhi*, but the true place for it must be found in mind itself, for if mind is not steady, even the noiseless dumb world of the fish* in the bosom of deep water is made by it to present an enticing figure.

But it appears to me that like many Purâṇic stories this story is a double-edged weapon, with one edge of it quite bluntly plain, but the other sharp to enable the enquirer to cut deep through the flesh into the core and find out the hidden meaning.

In his huge Fish, the author of the story has, I think, concealed the same huge Fish which conducted Manu's Ship of Sacrifice and saved him, and which I have taken to signify the highest God in the symbol of Agni delighting in the sacred Soma drink. The name *Sam-mada* given to the Fish may be compared with *Sa-mada*, the supposed father of *Rishi Matsya*, Fish, of Rv. VIII. 67, referred to in the note at p. 122 *ante*.

The fact that our *Rishi Saubhari* is styled *Bahvrika*, a

* According to the dictionaries *mûka*, dumb, is one of the names of the fish.

student of the *Rig-veda*, led me to see if Sobhari, the *Rishi* or Seer of the hymns 19, 20, and 103 of *Mandala VIII* of the *Rig-veda*, had been utilized in our story. It is not in the *Anukramanî* only, but in the said hymns themselves that Sobhari and Sobharis are mentioned. The devatâ of hymns 19 and 103 is Agni and the devatâs of hymn 20 the Maruts. It is sufficient for my purpose here to notice a few verses only of these hymns :—

O sage (vipra) Sobhari, praise Agni whose splendour is *hîtra*, variegated, who is *vibhûta-râti*, the giver of multiplied (boons), who is the controller or leader of this *somya medha*, the soma juice (of the Soma Sacrifice), and who is the first to be worshipped in the sacrifice—(19, 2).

We Sobharis have approached him (Agni) who is the sovereign giving powerful aid (to us), who is *sahasra-mushka*, one who has thousand seeds, and who is *Trâsadasya*, the Deity of *Trasadasyu*—(*ibid.*, 32).

Purukutsa's son *Trasadasyu*, the munificent lord of the brave or the good (*satpati*), has given me fifty brides (*pañkâsatam vadhûnâm*)—(*ibid.*, 36).

In 20, 2, the Maruts are invoked to come to the sacrifice, and are styled *Sobhariyavaḥ*, those who are devoted (with kindness) to the Sobharis; and in *ibid.*, 8, the sacrificial music of the Sobharis is described.

“O Sobhari call loud with your newest song the young, strong and pure Maruts, as the plougher calls the cows”—*ibid.*, 19).*

O Agni, friend of the Maruts, come with Rudras (the Maruts) for drinking the Soma, (come) to the good song of Sobhari. Revel in the hero of heaven, *i.e.*, the Soma beverage (*mâdayasva svar-nare*)—103, 14.

The verse 20, 8, above referred to, about the sacrificial music of the Sobharis says :—

Gobhir vâno ajyate Sobharînâm

rathe kose hiranyaye |

Go-bandhavaḥ sujâtâsa ishe bhuje

mahânto naḥ sparse nu ||

This is rendered by Prof. Max Müller thus :—

‘The arrow of the Sobharis is shot from the bow strings at the golden chest on the chariot (of the Maruts). They, the kindred of the cow (*Prisni*), the well-born, should enjoy their food, the great ones should help us.’

* The translation of this verse is taken from Prof. Max Müller's *Vedic Hymns*, I., p. 402.

There is no question about the correctness of the translation of the second sentence. About the translation of the first sentence, the learned Professor says that it is conjectural, the object being to show that just as, according to Herodotus (IV., 94), another ancient Aryan tribe, namely the Thracians, had the custom of shooting arrows against the sky when there is thunder and lightning, the Sobharis also may have observed the custom of shooting arrows at the Maruts, the rain or storm gods. "Herodotus," he says, "in trying to find a motive for this [the custom of the Thracians] says that they do it to threaten the god, because they believe in no other god but their own. This may be so; the only question is whether in shooting their arrows against the sky, they hoped to drive the clouds away, or wished them to give up their treasure, namely, the rain. I should feel inclined to take the latter view." The Vedic Aryans believed in the Maruts and poured forth so many hymns in praise of them. 'Vâna,' which all other translators, seeing no reason to differ from Sâyana in this respect, take in the sense of sacrificial music, is taken by Prof. Max Müller to mean bâna, arrow. He says "that vâna may be used in the sense of bâna, reed and arrow, and that go is used for bowstring." Has vâna been actually used in the sense of arrow beyond all doubt anywhere else in the *Rig-veda*? In support of vâna in the sense of sacrificial music, that word may be compared with vâni which, according to Dr. Macdonell's dictionary, is a *Rig-vedic* word for music, and which has come to mean Sarasvatî, the goddess of speech, having the musical instrument vînâ in her hands. The verb ajyate means either 'driven' or 'anointed,' 'covered.' Go, the cow, is used in many places in the *Rig-veda* in the sense of cow's milk or butter, and as regards the bowstring sense which go may have elsewhere, here, as pointed out *per contra* by Prof. Max Müller himself, "what is against it [that sense] is the frequent occurrence of añj with gobhih in the sense of covering with milk, see IX., 45, 3; V. 3, 2, &c." They, the sacrificers, anoint or balm Agni with

cows, añjanti gobhih (V. 3, 2), the cows being evidently the oblations of clarified butter thrown into the fire Agni. They balm the Soma juice also with cows, that is with the milk of them (IX. 45, 3). Bearing in mind the ritualistic or sacrificial tone of the Sobhari verse in question and the metaphorical language of the poets of the *Rig-veda*, I would propose this explanation of it:—

The golden vessel is the sacrificial fire-pit, and the chariot is the altar containing it. The sacrificial song or praise which is addressed to the Maruts, and which is accompanied by the offering of the cows, the milky or buttery oblations, into the fire for the Maruts, is fancied to be either *driven* in the golden vessel in the chariot and thus right royally presented to them or *anointed* and *beautified* in that vessel in the chariot for their graceful acceptance. The beauty and ardour of the music of the song are as it were in the increased glow of the burning fire, as the greasy oblations are thrown into it one after another. The Maruts are well-known as the sons of *Prisni*, the brindled cow. Being thus go-bandhus, children of the cow, they should accept the song that is accompanied by the milky oblations, they should be pleased to enjoy the oblation-food and help their worshippers.

Similarly the fifty brides may be metaphorically some objects connected with sacrifice. Who is their recipient, whether Sobhari or any other? *Bhara*, according to Dr. Macdonell's dictionary, means bearing, maintaining, bestowing, multitude, shout or song of praise. If Sobhari means one who has *su-bhara* in any of the above senses, it must have been a name of quality, such as *Bharata* and *Bharadvâja*, denoting the sacrificer as bearing or maintaining the sacred fire Agni with the bestowal of many oblations to him, and as praising him.

The hymn begins by calling upon Sobhari to praise Agni in the Soma sacrifice that is going on, and further on it says that the Agni that is worshipped by the Sobharis is *Trâsadasyava*, one who belongs to *Trasadasyu*. If it is fair to suppose that the Sobharis must have worshipped a Deity

belonging to their own clan, then Trasadasyu himself must be the head of that clan and called Sobhari, because, although on the battlefield he may be Trasadasyu, the terror of the Dasyus (if this is the meaning of Trasadasyu*), still when worshipping Agni and the Maruts he is the maintainer of the sacred fire and the bestower of oblations to them. If thus Trasadasyu is identical with Sobhari, the recipient of the gift of the fifty brides must be Agni himself. I would look upon verse 36 as put into the mouth of Agni by way of his acknowledging the gift so liberally made to him by Trasadasyu.† If thus Agni is the recipient, the fifty brides are very likely the oblations or the many sacrificial days of the bright half of the year devoted to the worship of the gods. We should bear in mind that Agni is the *jâra*, lover, of maidens and dawns (Rv. I., 66, 4; VII., 9, 1), and that he is so in a metaphorical sense and not in the sense of his having any carnal love with women. From the sacrificer's point of view, the dawns, the face of days, are not simply a matutinal phenomenon, but beautiful *religious time* devoted to the worship of the gods, and the oblations and songs offered to them during that religiously beautiful time are so many beautiful spiritual brides given and wedded to them.

There is this peculiarity in the *Rig-veda* that in hymns the authorship of which is attributed to *Rishi Vasishtha* and others just as the authorship of our Sobhari hymns is attributed to *Rishi Sobhari*, they are themselves addressed and called upon to worship the gods. It may be said that they are addressing themselves just like one's addressing one's self as 'O man, or mind, worship God.' But the language used in the hymns themselves in respect of their supposed authors reveal them to be more than human. The ancient custom of the kings of India owning the sun and moon as their ancestors should not be lightly passed

* The Bhâgavata-purâna IX. 6, 33 gives this meaning of Trasadasyu.

† For a similar reason I have taken the recipient of the gifts referred to in Rv. VII. 18, 22 and 23 to be more probably the god Indra and not the *Rishi Vasishtha*, vide Vol. I., pp. 36 and 37.

over. The root of the custom may for aught we know go so far back as the time of the *Rig-veda*. My conjecture is that the several Aryan clans of that time saw in either Agni or Soma or any other god their ever-living and ever-present heads, calling them by diverse names mostly of qualities and adopting them as clan names, and that they saw in the matutinal or vernal and summer phenomena a poetical picture of their divine clan heads smashing down the powers of darkness (who were often called by the names of real enemies), helped by the gods or often themselves helping them and paying worship to them in the sky and receiving very fulsome acknowledgments directly from them.* In pursuance of this theory, I would take the spiritual chief of the clan Sobharis to be Soma the moon. At the advent of the bright half of the year, the Soma sacrifice performed by the clan is mirrored in the heavenly sacrifice in the Orion sacrificial ground, and they ask their chief the moon Sobhari to worship the sun Agni who is accompanied by the strong rays, the rain producing Maruts. The songs accompanied by the oblations are offered in the golden fire-pit in the celestial chariot of Sacrifice-Orion, and Agni is highly pleased with the brides given to him in the shape of his dear oblations or the bright sacrificial days of summer brought back to him by the moon who is the maker of months and seasons.

It is evident that the story of the *Vishnu-purâna* is dealing with the self-same Sobhari of the *Rig-veda*, calling him Saubhari, thereby indicating that it would look upon his name as being derived from su-bhara. It marries the self-same fifty brides to Saubhari and thereby makes him su-bhartâ, a good husband, as bhartâ means husband in the sense of *maintaining* wives. This wedding of the fifty brides to Saubhari is, in my opinion, the result of viewing the speaker of the *Rig-vedic* verse 36 (already explained)—the same who is the recipient of the brides—to be not Agni as I have conjectured him to be, but Sobhari the

*This theory is in a manner given expression to in the commencement of my essay on *Vasishtha*, *Visvâmitra*, and *Agastya* in the first volume.

Rishi or seer of the hymn. For, except where a god's saying things is clearly denoted by means of the dialogue form of hymns or other patent things such as the presence of the name or epithet of the god that is speaking in the first person, the general rule of the construers of the *Rig-veda*, even from before the time of Yâska and Saunaka, seems to have been to take the speakers in the first person to be the *Rishis* of the hymns themselves. Therefore our story marries the fifty brides to *Rishi* Saubhari, and the very act of looking upon him as the recipient of the brides renders the giver *Trasadasyu* different from him. In narrating the story of *Mâmdhâtâ*'s marvellous birth by bursting open the belly of his father, the *Bhâgavata-purâna* IX. 6, 33 says that *Indra* named him *Trasadasyu*, because he was a terror to the *Dasyus*. In dealing with *Mâmdhâtâ* in Vol. I. 237—239, I was not correct in taking *Trasadasyu* to be the father of *Mâmdhâtâ*. The commentator of the *Bhâg. Purâna* clearly says that it was *Mâmdhâtâ* himself that was named *Trasadasyu*. The *Vishnu-purâna* narrates our story about *Saubhari* and the daughters of *Mâmdhâtâ* immediately after alluding very briefly to the story of the birth of *Mâmdhâtâ*, a name upon which the Vedântic riddle of that story is built by the Purânic poets. That riddle means simply this: *Mâmdhâtâ* is the pure Self spiritually born by bursting the samsâric belly of the selfish desires, and he is *Mâmdhâtâ* in the sense of *Âtmânam dhâtâ*, 'one who sucks and enjoys (the Upanishadic) Self.' I have stated in the first Volume that the *Ahamkârâdesa* and *Âtmâdesa* of the *Khândogya-Upanishad* must have been laid under contribution by the author of the Purânic story of *Mâmdhâtâ*, and that there are two *ahamkâras*, one selfish, the other pure consisting in the soul's regarding all creatures as *Aham*, I, Self. Similarly at the will of the poet, *Mâmdhâtâ* is capable of meaning either one who delights in the selfish *aham* or one who delights in the Vedântic *aham*, Self. In our story about *Saubhari*, the fifty daughters of *Mâmdhâtâ* are outwardly exhibited as the daughters of the selfish *aham*, but inwardly they are numerous, bright, divine qualities of

the unselfish aham, for no others can be the daughters of one who smashed the samsâric belly of the selfish desires, and who is the terror of the Dasyus, the same selfish desires.

If the Purânic story be held to be dealing in its own Vedântic way with the *Rig*-vedic Sobhari and the fifty brides, it must likewise be held that the same Sobhari's Vedic Deity Agni who delights in svar-nara, the sacred liquid Soma, and Who is sahasra-muskha, having thousand seeds or children, is metamorphosed as the huge Fish having many children. According to Dr. Macdonell's dictionary, svarnara, or 'lord of splendour' is an epithet of Agni, of the Sun, and of Soma. Here Soma, the sacred beverage, is meant, as Agni is described as revelling in him. We saw that the Agni worshipped by Sobhari is the Sun in the sky. The Sun is revelling in the sky-sea in the company of his innumerable children, his own rays, the Maruts. Now let it be supposed that the Vedântic poet of the Purânic story has taken the same Sun as symbolizing God residing in the âkâsa or sky-sea of the heart. He exhibits Saubhari as a devotee who, immersing himself in the depth of his own heart in the steadfast upâsanâ of God Our Father, sees Him there as the Lover of all the creatures, who are His children. All the creatures have sprung from Him like sparks from fire, like rays from the Sun. The *Brih.-âr.*-up. I. 4, 15 says that he who departs from this world without seeing sva-loka, him the Supreme Self by reason of not being understood will not protect, and that therefore one should strive for âtma-loka only in his upâsanâ. Thus the not knowing or realizing sva-loka *alias* âtma-loka amounts to not knowing the Supreme Self. I would understand the passage thus: svaḥ and âtmâ mean Self; loka means the world, a collective noun denoting all the people and creatures; the knower ought to see himself become the Self-world, which seems to mean that he ought to regard and love all creatures as himself and thus make himself a big world; when this Self-world is seen and realized, God the Supreme Self is understood, for He is

the very Life of universal love, having in the very commencement of creation multiplied Himself as the Antaryâmî Son in one and all, loving every one of the creatures as Himself. Therefore seeing in his own heart this One-Manifold Father of the universe, Saubhari also wishes to realize Him, marries the numerous bright qualities of the unselfish man, and multiplies himself: in quality he too becomes the One-Manifold Self-world by loving all creatures as himself. The paradox of Saubhari's asceticism in the end should be solved thus: when the becoming of the One-Manifold unselfish Self-world is completed, then simultaneously the selfish world is renounced: the two are the two sides of the same coin. Saubhari's being very old means his being old in wisdom; therefore he is most beautiful in the eyes of the bright qualities, and he is always fully with every one of them, that is to say he is not a *bit* kind here and a *bit* charitable there, but he is *all* kindness, *all* charity, *all* love, &c.

Phenomenally the outline of the story may be illustrated thus: On the new-moon day the moon Saubhari immerses himself in the water, light, of the Sun, the emblem of God, and finds him to be the great Fish in the sky-sea, happy in the company of his own rays, his children. He too wishes to become so, and coming out from the water, light, of the Sun, becomes the full moon, full in knowledge or wisdom, and happy in the company of the moon-beams and the stars as his children. Then at the end of his monthly career when the new-moon-day comes again, he becomes one with the Sun. We get the yearly phenomena if we start from that new-moon-day when the Sun is in conjunction with the moon's asterism Sacrifice-Orion, then six months afterwards go to the full-moon-day of the month Mârgasîrsha, and then six months after go back to the same new-moon-day.

KYAVANA IS THE FISH AMONG FISH.

The Mahâbhârata Anusâsana-parvan 50 and 51 says:—
Rishi Kyavana, the Bhârgava, having the accomplishment of a vrata, religious object, in his mind, immersed himself in water at

the confluence of the rivers Gaṅgâ and Yamunâ for twelve years, like sîtarasmi, the moon, the luminary of cool beams. He remained unmoved like a post giving fearlessness to all the water-living creatures, the fish, &c., so that they moved freely about him, and he became so dear to them that they would smell his lips. But in course of time fishermen came there and cast a su-vitata jâla or very extensive seine, made of strong new threads, and drew it in great glee by the combined effort of all, for the great weight of the draught portended a rich harvest of fish. But to their horror they saw among the fish in the net the great *Rishi Kyavana* whose body was covered with river moss and studded with shells or pearl oysters, and who was sighing very much at the sad sight of the dying fish when they were brought out of water. The fishermen said to him : 'O great *Rishi*, forgive us for the wrong done to you unintentionally, and tell us what we should do that might please you.' He replied : 'Hear ye all my great wish, I would rather die with these my companions than leave them.' The fishermen, not knowing what to do, ran to King Nahusha, who arrived at once with his ministers and priests, saluted the *Rishi*, and begged him to tell his wish. The *Rishi* said : 'These fishermen are very poor people, buy me from them.' The King said : 'Let one thousand (*nishkas*) be paid.' 'Is that all my price,' said the *Rishi*, 'consider well in your mind.' 'Then one hundred thousand.' 'Consider well with your ministers.' 'Then one crore.' 'Consider well with Brâhmanas.' 'Then half of my kingdom or even the whole of it.' 'Consider with *Rishis* (great seers).' Much perplexed, the King held a long consultation with ministers, priests, and *Rishis*, when one of the *Rishis*, a hermit by name Gavijâta, approached the King and said : 'I shall satisfy the *Rishi* in no time. I never utter illusive words. What I wish to tell you should be done without any lack of faith.' The King said : 'Oh, do tell the price, please, and save me and all that is mine from the (would-be) wrath of this great *Rishi* who is able to burn the whole universe if he likes, not to mention one like me whose valour consists only in physical power, and not in tapas, spirituality. Be pleased to fix the proper price, and thereby become a boat to me who am sinking in an unfathomable water together with my ministers and priests.' Gavijâta said : 'A Brâhmana and a cow are alike, they are invaluable (*anargheya*), and so give a cow.' The King then approached Kyavana in the net and said : 'Get up, get up, great *Rishi*! Your price is the cow.' Kyavana said : 'It is so indeed, great king! You have well bought me by the cow. There is no wealth on earth like cows. They are the ladder to heaven [here comes a long praise of cows].' The fishermen said to Kyavana : 'Great *Rishi*! We have exchanged looks and words. The friendship of the good, noble-minded souls is obtained by saptapada, the advance of only seven

steps towards them.* So do us a gracious act. As only the sacrificial fire is competent to eat all the oblations, so are you, the righteous, the mighty fire in man-form (purushâgni). Be gracious to accept this cow.' Kyavana accepted the cow, and as soon as he did so the fishermen went to Heaven together with all the fish, to the wonder of the king; and then both Kyavana and Gavijâta pressed the king to ask for boons for himself. He said: 'May I always be in dharma, righteousness.' 'Be it so', they said. Then they and the king parted and went to their respective homes, the dikshâ or vow of Kyavana being completed.

There is a being called Kyavâna in the *Rig-veda*, in which he is very often mentioned as having been made young again by the Asvins. He seems to be either the moon getting old and feeble in the dark-fortnight, but becoming young and vigorous in the bright-fortnight, or the sun getting old in winter, but young in summer. In Rv. X., 69, Kyavana (without the long â) occurs once in verse 5 and again in verse 6, and at p. 35 of Vol. I., I have taken Kyavana of verse 5 to be the Soma juice and Kyavana of verse 6 to be Agni that is churned out. I would take Kyavana of our story to be the Supreme Self symbolized by Agni. There are other stories about Kyavana which will be dealt with in the essay on the Bhârgavas and their Râma, this story being taken up here as it is connected with the fish, and is quite independent of the other stories.

The Supreme Self Agni is not obtainable except through righteousness. He therefore allows Himself to be caught in the net of Sacrifice, for the net of the story seems to be Sacrifice in disguise. According to the Yajña-sûkta of *Rig-veda* X. 130, Sacrifice is extended or spread all about by means of its threads (yo yajño visvatas tantubhis tatah), and the Fathers are weaving this Sacrifice, sitting besides the warp and crying, 'Weave forth, weave back.' When Agni is shining in the midst of the sacrificial ground as the very Life of this woven Sacrifice of wide-spread threads,

* 'Satâm saptapadam mitram.' The good are so ready to overflow with friendship and kindness that it is enough if one advances only seven steps towards them even mutely. They are much more so when looks and words are exchanged.

and when His aspect as the Son of the waters is remembered, Sacrifice may well be depicted as the net containing Agni like a fish caught in it by the sacrificers. This idea of fishing God may be compared with the idea of shooting Him: He is the Aim to be very attentively shot into by the devout soul discharging itself as an arrow from the bow of Omkâra (*Mund.-up*, II. 2, 4).

Our story calls the fisherman by several names, *matsya-jîvin*, *kaivarta*, *nishâda*, *dhîvara*, *dâsa*. The last three names are capable of being used esoterically for the sacrificer or knower. I have tried to show that *Nishâda* means the *Brahmâ* priest in the *Trisaṅku* story (Vol. I. 101, 551), and *Nishâdas* the *prânas* or senses in the *Suparna* story (*ibid.*, 260—265). *Dhîvara* means not only the fisherman, but also one who is very clever—*vara*, great, in *dhî*, knowledge or insight. *Dâsa*, if viewed as derived from the root *dâs*, to give or bestow or sacrifice, would mean the *giver* of *dakshinâ* or largess—a meaning which may be detected in our fishermen's *giving* the cow to *Kyavana*. In the *Mahâbhârata*, there is the riddle of *Rishi Parâsara's* falling in love with a maiden of the *Dâsas* or fishermen (who are boatmen as well as palanquin bearers too) when she was rowing him across the river, and of the instantaneous birth from her of *Rishi Krishna Dvaipâyana* as a full-fledged *Brahmakârin*. The boat seems to mean Sacrifice, the maiden the spiritual Lady *Dakshinâ*, Largess, the daughter of the *Dâsas*, givers, and the son born the spiritual birth through *Dakshinâvân* Sacrifice. *Vishnu* is Sacrifice as well as the Self or Life of Sacrifice, and His name *Dâsârha* seems to me to have arisen as meaning 'one who is deserving of the sacrificial *dâsa* or largess.'

Nahusha is derived from *nah*, to bind or tie. This king is known in other stories to have reigned in *Indra's* heaven, but at last to have fallen down as a snake. That legend must be separately analyzed in order to find out the hidden meaning of the fall; but here it is sufficient to say that the myth of his becoming a snake seems to be due to his name *Nahusha* or 'one who binds' being taken to mean the

snake which is like a rope binding objects in its coil. Our story seems to have selected this king in order to indicate that the phenomenon of *Kyavana* and the fish becoming net-bound took place appropriately in the kingdom of one who is the binder.

In the *Rig-veda*, *Nahus* or *Nahusha* and *Nahushas* are mentioned in several places, and *Sâyana* takes them to mean men in general while some of the European scholars would take them to have been some people who were neighbours to the Aryans. In *Rv. V. 73, 3*, the twin *Asvins*, the Deities of day and night, are stated to have utilized one bright thing as a wheel of their chariot in order to illumine (the world with it), while with the other (wheel) they go in might through the *rajâmsi* to the *Nâhusha Yugas*, who are conjectured by Mr. Griffith to mean "the neighbouring tribes." Prof. Wilson, following *Sâyana*, renders, "with the other you [the *Asvins*] traverse the spheres, (to regulate) by your power the ages of mankind," thus taking *Nâhusha Yugas* to mean 'the ages of mankind.' *Yuga*, from *yuj* to join, seems to mean time determined by the *conjunction* of the moon or the sun with the asterisms. The two wheels mentioned can only be the sun and the moon. With the moon-wheel the *Asvins* go through the *rajâmsi*, which may be taken to mean the regions of the firmament, and they go through them to the *Yugas*. The *Yugas* here mean very probably the twenty-seven asterisms determining the tithi-days of the lunar month by their *conjunction* with the moon one after another, and such saying as 'to-day is *Pushya-yuga* or *Pushya-yoga*,' would easily transfer the word *Yuga* to the star *Pushya* or any other star of the day. Then why should these *Yugas* or asterisms be called *Nâhusha*, belonging to *Nahusha*, a name derived from *nah*, to tie or bind? Let us likewise conjecture the primitive custom of the Indo-Aryans to have been to count the tithi-days by tying a knot in a string each day. If thus the sacrificers tied the knots and the tying meant their sacrificially keeping those days, it is easy to conceive how *Nahushas* could come to mean religious men. It is also

easy to conceive how the name Nahusha might have been transferred to the moon by looking upon him as the celestial sacrificer tying his tithi-knots over the string of the asterisms belonging to him as he is their lord. Also, by doing the *pasubandha* act, the tying of the victims to the *Yûpa* post in animal sacrifices, the sacrificer may have been called Nahusha.

Agni is Satpati, the good lord of Nahusha (I. 31, 11), and he is adored by the men Nahushas (X. 80, 6). Sarasvatî pours her milk and fatness for Nâhusha (VII. 95, 2). From this the Nahushas are supposed to have lived on the bank of Sarasvatî. The Nahusha of our Purânic story also lives on the bank of a river, though it is not Sarasvatî, but the confluence of Gaṅgâ and Yamunâ which Sarasvatî, coming underground, is fabled to join. Indra brings to his worshippers the strength, valour and wealth that are in the Nahushas and in the five tribes (VI. 46, 7 and VIII. 6, 24). These five tribes, called variously the five Kshitis, the five *Krishtis*, the five Janas, are very often mentioned in the *Rig-veda* and appear to be some heavenly beings. As to who they are and who are the Yadus, 'Turvasus, Druhyus, Anus, and Pûrus, the supposed sons of Yayâtî, who again is supposed to be the son of Nahusha, nothing is known definitely (*vide* Vol. I. 260—265; 294—297). But the Purânic poets seem to have given to the *Pañka-janas* or the five people the significance of the five *indriyas*, senses. The Asvins are invoked to come to the sacrificial ground through the aërial region from the Nahushas (VIII. 8, 3) It may be supposed that the Asvins, in coming from that part of the earth to where they had gone to receive the worship of the Nahushas, are to come swiftly in the air. But it is more likely the Nahushas as the subjects of the moon are the stars, worshipping the Asvins as soon as the early morning light of these gods breaks forth in the east, and that these gods are invoked to be so kind as to come down from their places in the sky to the humble sacrificers on the earth. The drop of Soma pressed by the wise Nahushas becomes the

banquet of the Heavenly Host (Divya Jana)—IX. 91, 2. In these and other places, the *Rig-veda* speaks very highly of the Nahushas. But in VII. 6, 5, Agni (probably in his solar aspect) subdues the Nahusha people and makes them balihvrits, the givers of tribute; and in X. 99, 7 Indra, in his Dasyuhatya or Dasyu-killing (battle), shatters the puras, forts or castles, of the Nahushas. The meaning of this may be that the sun Agni or Indra fancies that the stars neglect him in winter, but that when spring and summer come back, he subdues them, breaks the Orion castle and exacts his worship and tribute.

Be my conjecture about what Nahusha, the binder, meant in the *Rig-veda* as it may. There remains the fact that Nahusha is the worshipper of Agni Satpati. In Nahusha, therefore, the Purânic poet had a sacrificer whose meaning as the binder he was at liberty to illustrate in any manner he thought best. The fishermen of Nahusha's kingdom appear to me to be the officiating priests of Nahusha, the Yajamâna of their sacrifice. To the Yajamâna or sacrificer, Agni represents the Supreme Self, and is therefore identical with the Creator, called Sato Bandhu in the most remarkable hymn X. 129 of the *Rig-veda*. Like nah, to bind, from which Nahusha is derived, bandh is another root, meaning to bind, from which bandhu is derived. Bandhu has come to mean the kinsman, literally the binder (who has bound other kinsmen to himself by the tie of consanguinity or marriage and who is their support in time of need). Sato Bandhu means the Bond of Existence. Our poet is most likely to have understood Him as Sûtrâtmâ Antaryâmî, one who has entered into all creatures and things, into all the brilliant gems and pearls in the sky, as the Thread of Life and Power holding the Universe. The gist of the story seems to consist in the wonder that Agni Satpati, the Lord of Existence, though Himself the *Bond* of Existence, is caught and *bound* in the net of sacrifice by the priests of Nahusha, the binder! When according to the Purusha-sûkta, Rv. X. 90, the Devas and Rishis tied Purusha as the victim (abadhnan Purusham

pasum) and sacrificed Him for His becoming (the Life of) the universe, and when likewise according to another Vedic story, the Brâhmana boy Sunassepa was bought and tied to the sacrificial post, why should not our poet, who has his own way of illustrating the truth of religion, tie the Lord of Existence in the net of sacrifice and find a priceless price for Him for the purpose of Nahusha's acquiring Him from his priests?

I would take the cow to signify here Dakshinâ, Largess, for, of all the objects given as dakshinâ, the cow ranks the highest, and the cows given in the Sarvavedasa Sacrifice of Nakiketas of the Kathopanishad are called dakshinâs.

The fishermen's going to Heaven by the merit of giving the cow to Kyavana is as it ought to be if the cow signifies Dakshinâ, for the Dakshinâ-sûkta X. 107 of the *Rig-veda* says :—

Ukkâ divi dakshinâvanto asthuh.

“High up in heaven abide the Guerdon-givers.”

It speaks of the sacrificial Dakshinâ as one whose Path is wide, who sets free from darkness the whole world of life, who is the great Light given to us by the Fathers, who gives to her giver horse, kine, glittering gold (*kandram hiranyam*), food, âtman or life itself. The Light of heaven, the universe about us, all this she gives, and the bhojas or givers of the largess die not.

If the fishermen are the officiating priests, should they not, like our priests keep the cow Dakshinâ for themselves? What is the meaning of their giving her to Kyavana? This question can only be answered by understanding what seems to be the Adhyâtma heart of the story. I would take the fishermen to be, not the ordinary priests, but the senses as the Seven *Rishis* (*vide* pp. 30, 34 *ante* about them). They fish vishayas or objects for the enjoyment of man, but their Greatest Object ought to be the Supreme Self who is satyasya Satyam. He is stationed in the deep depth of the heart, and He is called Purâna Muni, the Old Sage.* Therefore they fish Him for the soul, the Jîvâtman,

* *Vide* the text of the Mahâbhârata quoted in the story of Sakuntalâ in Vol. I., p. 82.

who is represented by king Nahusha. Our *Kyavana* is that Old Sage covered as He is with moss, &c. The fish caught along with Him appear to be the *satya-kâmas*, true unselfish desires of the knower. As already stated, the cow represents largess; but what the *Âtmayâjin* can call his real wealth that is worth giving is himself realized as the enlightened and enlarged Self that loves all creatures as himself. This Self, therefore, is the *Dakshinâ* due to the Supreme Self, the Great Lord of Sacrifice, by all the senses united in the steadfast worship of Him. When the senses become pure and find the Great Lord, and when they complete the sacrifice in which at last the soul is entirely surrendered to Him, they and their *satya-kâmas* become heavenly, high in the moral and spiritual world. And *Rishi Gavijâta* who fixes the priceless cow as the only thing that is equal to the priceless *Brâhmana Rishi*, the Supreme Self, seems to be the *Âkârya*, the Guru. The Upanishadic saying is that the knower of Brahman becomes Brahman, that he attains paraman sâmyam, extreme similarity, with Brahman. When he realizes the High Ethical and Spiritual Ideal, he cannot be otherwise but exactly like Him in quality, for there can be no two natures in goodness, one for Him and an inferior one for the soul. If *Gavijâta* is the *Âkârya*, king Nahusha's begging him to become a boat and save him from drowning may be compared with the concluding part of the *Prasna-Upanishad* in which the disciples address their *Âkârya Pippalâda* thus: 'You are our Father making us go across the sea of our *Avidyâ*.*' *Gavijâta* means one who is born in Cow. This Cow is *Brahma-Vidyâ*. The Teacher must be born in knowledge in order to be able to teach. The Grace of the Supreme Self is indicated in His being in the depth of the heart with the *dîkshâ vrata* or vow of falling into the knower's net of sacrifice and knowledge, and of getting

* 'Tvam hi nah Pitâ yosmâkam Avidyâyâh param pâram târayasi.'

Also in the *Khând.-Up.* VII. 25, 2, the *Âkârya Sanatkumâra* is spoken of as: 'tasmai Mridita-kashâyâya tamasaḥ pâram darsayati Bhagavân Sanatkumârah.'

him, as the largess due to Him. He is so very near and accessible, if man would only seek Him. The cow given to Kyavana may be compared with the jewel given to Agastya by king Sveta (Vol. I., p. 155). Let Nahusha have the merit of catching and securing the Lord, but the Lord in being secured has never given up His character as the Bandhu of Existence—of the Good. O Lord, as Thou hast *secured* the *soul* of the *binders* himself as the price, Thou art the Glorious Graceful Bandhu! Thou art the Victor!

Thus it appears to me that the poet of the Purâna has woven a beautiful Vedântic story around the *Rig-vedic* Nahusha and his Lord Agni Satpati, and that the truth taught is the upâsanâ of Our Lord of the Heart. The Upanishads speak rapturously of the Lord resting in the daharam pundarikam vesma of the heart; and in my opinion the basis, source, or germ of this Lord of the Heart is this chant in the hymn Rv. X., 129, verse 4, about Sato Bandhu :

Sato Bandhum asati niravindan
hridi pratishyâ kavayo manishâ.

What asati, 'in asat,' means here is not clear, but the rest is clear: sages, searching with their yearning mind, have found Sato Bandhu in their heart. Our theologians take asat to mean not non-entity or nihil, but that subtle indescribable formless state in which the universe was before *srishti*, and which seems to be called in verse 3 of the same hymn as apraketam salilam, lightless or chaotic water or sea. The subsequent poets seem to have taken this salilam to be the deluge of *durita* or extreme distress when asat or non-existence, death, is staring in the face. In that water in the asat or troublous time, the Bandhu dwelling in the depth of the heart is to be found and realized.

The outline of the story may be phenomenally illustrated thus: The heavenly Agni that is stationed in the Orion-sacrificial ground of king moon Nahusha is in the waters, rays, of the sun when that constellation is in conjunction

with him. As it rises heliacally and goes gradually to the point of the *full* moon, the fancy is as though it is the net containing Agni, drawn by the people of the moon, for his seeing Him well with his light as *full* moon. Gavijâta may be taken to be the planet Budha, the Learned. His Vedântic birth from Rohinî, who means also the Red Cow, is explained in Vol. I., pp. 210—212. He teaches self-sacrifice to the moon. Accordingly from the time of the acronycal rise of Orion, the moon becomes less and less in his cow, light, when he comes to that constellation once in a month during the six months up to the time of its heliacal setting, when, in the new-moon-day phenomenon, he completely gives away his cow, light, life, Self, to Agni, who, at the time of the conjunction of Orion with the sun, is gloriously represented by the vernal sun.

INDRA AND NAHUSHA.

The Mahâbhârata Udyogaparvan 8—6 has a long story about Indra's killing Visvarûpa and Vritra and thereby incurring sin, and about Nahusha's being installed in his place as king of the gods. So far as the killing of Visvarûpa and Vritra goes, the story seems to be an amplification of Vedic materials. The *Rig-veda* speaks of Indra's killing the three-headed Visvarûpa, son of Tvashtâ (X. 8, 9). As fancied by me in Vol. I., p. 168, Visvarûpa (one who possesses all forms) may be the moon having different phases, and indeed Prof. Max Müller says that Visvarûpa is often supposed to be a name of the moon.* If Visvarûpa is the moon Soma, Indra's killing him seems to be an allegory upon the Soma sacrifice in which the Soma plant is crushed and pressed and the juice offered to Indra and other gods. This paradox of the killing of Soma is a theme that has been amplified by the Paurânic in the shape of the stories about the so-called Asuras Somaka, Saṅkha, Hayagrîva and Madhu, already explained.

According to the Taitt. Samhitâ II. 5, 1 and 2, Visvarûpa,

* *Contributions to the Science of Mythology*, p. 794.

son of Tvashtâ, was Purohita, priest, to the Devas, and sister's son to the Asuras; he had three heads called Somapâna, Surâpâna, and Annâdana (Soma-drinking, Surâ-drinking, and Food-eating); he declared bhâga or share in the oblations outwardly to the Devas, but inwardly to the Asuras; Indra therefore cut off his heads; by killing him, the sin of Brahmahatyâ came to Indra, who received it in his palms and went about, accosted by all the creatures as Brahmahan (the killer of a Brâhmana), but he disposed of the sin (in a manner which need not be mentioned here); Tvashtâ then performed a Soma sacrifice without inviting Indra, but Indra came, took the Soma by force and drank the greater portion of it; the portion that was left was offered by Tvashtâ into the fire, from which Vritra arose, and grew on all sides arrow-length by arrow-length (ishumâtram ishumâtram); afraid of him Indra ran to Prajâpati, obtained from him the Vajra weapon sprinkled over (with sacred water), and killed Vritra with it. The Aitareya-Brâhmana VII. 28 says that the Devas excluded Indra, a Kshatriya god, from participation in the Soma beverage because he killed Tvashtâ's son Visvarûpa and Vritra, threw Yatis before wolves, killed the Arurmaghas and rebuked (his teacher) Brihaspati, but that Indra took the Soma by force (and thereby established his right to get it in all the sacrifices). The Satapatha-Brâhmana I. 2, 3, 1 (quoted in the Vâkaspatya under the word Ekata) says that, being a god, Indra was able to free himself from, or get over, the sin of killing Visvarûpa, but that Ekata, Dvita, and Trita, who abetted the killing, had to perform a certain rite in order to get rid of the sin.

In the *Rig-veda* Indra is one of the greatest gods and the most popular one. Far from his killing Vritra being a demerit or a sinful act, he is praised in it for having done so, and gets the Soma most solemnly offered to him. In all the sacrifices described in the Taitt. Samhitâ and all the Brâhmanas, Indra maintains his *Rig-vedic* eminence, in spite of the silly looking things said in them in the shape of legends about him. By reason of his very popularity,

many myths, funny sayings and riddles seem to have arisen about him, without any serious intention to degrade him. His Brahmahatyâ is a myth. When the *Rig-veda* said paradoxically that Indra killed the son of Tvashâtâ the Creator, it became necessary for the subsequent riddlers to say as paradoxically that he thereby incurred Brahmahatyâ, but got rid of it somehow. The same Creator is Prajâpati and Tvashâtâ, having the sun Indra and the moon Visvarûpa as his brilliant sons; but when the riddle of the sun's killing the moon arose, it seems to have become necessary to fancy that they both could not have been the sons of the same father, and therefore two fathers are postulated, one Tvashâtâ (the maker of forms) as the father of the moon and the stars (who are the many forms in the sky of night), the other Prajâpati (the lord of beings) as the father of the vivifying sun and his rays the Devas. The thing is the fancy of the Vedic poets is very varied. The Deity in the sun is sometimes called the Father and sometimes the most vigorous Son conquering the powers of darkness, and likewise if the moon Visvarûpa is called the son of Tvashâtâ in one place, Tvashâtâ himself is called Visvarûpa in another.

I shall now give the purport of so much of the Mahâbhârata story as relates to the killing of Vritra and what took place afterwards:—

Vritra, who was generated in fire by Tvashâtâ as the enemy of Indra, fought with Indra, grasped him, and put him into his mouth; but the Devas created Yawning, possessed by which Vritra yawned, with the result that Indra escaped from his mouth, and left the battlefield as Vritra was too strong for him. Counselling by Vishnu, the Rishis went to Vritra and entered into a truce with him on the condition that he should not be killable by Indra and the Devas by any dry or wet, hard or soft weapon, either in day or in night. But Indra was ill at heart, and was looking out for an opportunity to kill Vritra and regain his glory. Once upon a time when it was sandhyâ (either the dawn or the evening twilight), Indra met Vritra on the seashore, and saying to himself that it was neither day nor night then, and taking a huge phena, foam or froth, that came drifting on the sea, he beat Vritra with it concealing in it his Vajra weapon into which Vishnu had entered at the time. When Vritra was thus

killed, the world became very glad and the directions free from darkness. But *anrita*, untruth (consisting in the infringement of the condition of truce by killing *Vritra* with the concealed weapon), haunted Indra together with the *Brahmahatyâ* sin of his killing the son of *Tvashtâ*, and he disappeared into water.

As thus the *Tridiva* or Paradise lost its king, and as anarchy is very fearful in that there would be *parasparabhaya*, one becoming a terror to the other, the *Rishis* and *Devas* asked *Nahusha*, king of men and a very righteous being, to become Indra to them. He said he was too weak, but they infused all their power into him together with the power of attracting the *tejas* or valour of any body that might come within his view, and made him their Indra. But getting such a power and such a kingdom, he who was *dharmâtmâ*, righteous, became *kâmâtmâ*, full of desires, and he enjoyed himself with the *Apsaras* nymphs and music in all lovely places; the six seasons themselves took up forms and served him.

One day he happened to see the most beautiful *Sakî*, the wife of Indra, and he at once insisted upon her becoming his wife. She ran to *Brihaspati*, the priest of the *Devas*, and was succoured by him. At this *Nahusha* became very angry. The *Rishis* and *Devas* reminded him that it was sinful to wish for another's wife; but he said: 'Why did you not prevent Indra from seducing *Ahalyâ*, the wife of a *Rishi*, and from doing other acts? No, I must have *Sakî*.' They then got *Sakî* to appear before *Nahusha* and say: 'It is not known what has become of Indra. Give me time. If within it I hear nothing about his being alive, I shall become your queen.' *Nahusha* was pleased to grant time.

The *Devas* including *Agni* then went to *Vishnu*, who said: 'If I am worshipped by means of a horse sacrifice, Indra will get rid of the sin.' They then went to where Indra was hiding through fear, and got him to perform the sacrifice. He became free from sin, but as *Nahusha* had the power of attracting anybody's power, Indra disappeared again and became invisible.

Sakî then approached the goddess Night on an auspicious day in the *Uttarâyana*, and was taken by her over forests, mountains, and the vast sea, until they reached an island, where Indra was found hiding in a very subtle form in the thread of the stalk of one of the lotus flowers grown in a beautiful lake. Learning from *Sakî* how matters stood, he told her that valour would not be of any avail in the case, and that she should ask *Nahusha* in secret to go in a *sibikâ* or palanquin borne by *Rishis* if he wanted to please her. Accordingly she went back and told *Nahusha* what he should do. He lost no time in moving about in a *sibikâ* borne by the Seven *Rishis* and other *Rishis*, awaiting the completion of the time granted to her. It was a mode of carriage which none had used before.

As the time allowed was getting near completion, she approached Brihaspati and begged him to find out Indra. At his request, Agni assumed a beautiful woman-form and disappeared at once (went away swiftly from the Devas). He searched all over the earth, came back, and said: 'Indra is nowhere on *terra firma*, but being fire I could not go into water and search in it.' Then Brihaspati praised Agni as being the concealed Witness in all creatures, the Creator of the Universe, One and at the same time Three-fold, in Whom the waters and the whole universe rest, and Who is also called the rain-cloud and lightning. Thus praised, Agni assured Brihaspati that he would find out Indra, entered into the waters, and, coming back, revealed Indra's presence in the most subtle form in the thread of the lotus stalk.

Then Brihaspati went there with all the Devas and *Rishis*, and praised Indra thus: 'You are the praiseworthy Protector in all beings, you are their support, you are the greatness of the Devas, there is no other like you; come out and protect the universe.' As he was thus praised he grew more and more in form and strength. It was resolved that he should conquer Nahusha and become their Indra again. In anticipation of that event, Indra said, let Varuna, Yama, Kubera, and the other Devas get their respective offices. Then Agni said, give me a bhâga, share, in the oblation and I will help you. Indra said, yes, you will get a share in the Aindrâgnya oblation in the great sacrifice.

While thus the Devas were fixing their offices and privileges, and were consulting together as to how to conquer the powerful Nahusha, *Rishi* Agastya burst in upon the scene saying: 'Prosperity to Indra! Nahusha has fallen from the kingdom of the Devas.' Indra said: 'Welcome to you, great *Rishi*! Here are the honours, pâdya, arghya, cow, &c., to you', and seated the *Rishi* in a high seat. Indra heard from him thus: 'We *Rishis* were (as usual) carrying Nahusha in his palanquin; we were very much fatigued; we questioned him as to whether he regarded the Mantras about gavâm prokshana (the immolation of cows in sacrifices) to be authoritative or not; he said, no, they were not; we said it was not proper to deny Vedic authority; and in the heat of the discussion that ensued, he kicked me on my head with his foot, and I said: 'You wretch, who disgrace Brâhmanas by making them your palanquin bearers and by kicking them, may you fall down to the earth in the form of a serpent and be there for ten thousand years, and then come back to heaven.' Nahusha having thus fallen, Indra regained his glory and was praised by all the Devas, *Rishis*, Gandharvas, Devakanyâs (Apsaras nymphs), rivers, lakes, mountains and seas.

In the *Rig-veda* there seems to be nothing in the shape

of a definite plot to show that because the sun Indra killed Visvarûpa, Vritra was created and had to be killed. Vritra is sometimes described in it as a serpent, and several Vritras are mentioned in the neutral plural, Vritrâni. He and they appear to represent the powers of the darkness of winter. Invigorated by drinking the Soma, Indra kills them as soon as he comes to the region of Orion at the beginning of the day-half of the year. But when as a riddle the sacred Soma was metamorphosed as the moon Visvarûpa, the son of Tvashtâ, the further myth apparently arose that Tvashtâ created the powers of darkness also, destined to be killed after Indra became strong by drinking the Soma. Although Vritra seems to be the darkness-serpent, he is sometimes identified with the moon, the lord of night, for the Satap.-brâhmana quoted in Muir's *Texts*, V. p. 96, says that Indra is the sun and Vritra the moon. In our story of the Mahâbhârata, Vritra's putting Indra into his mouth, his yawning, and Indra's coming out seem to be a description of the eclipse of the sun. The Mahâbhârata Aranyaparvan, adh. 101, says that as soon as Vritra was killed, his killer Indra was possessed by fear and ran away and hid himself in water, as if he would not believe that the Vajra weapon had at all been hurled and Vritra killed by him. Indra's running away after killing the serpent Vritra is described in the *Rig-veda* I. 32, 14, which says that when Indra slew the dragon, fear possessed his heart and he flew like an affrighted hawk through the regions, crossing nine-and-ninety flowing rivers. The *Rig-veda* also says in VIII. 14, 13, that Indra cut off Namuki's head with the phena, foam, of the waters, and as our story says that Indra killed Vritra with the foam of the sea water, Vritra and Namuki appear to be identical—an opinion entertained on other grounds by Mr. Tilak in his *Orion*. In the daily phenomenon, the darkness Vritra is killed by the sun as soon as the latter rises in the morning sandhyâ time. In the yearly phenomenon also, the darkness of winter is killed on the morning of the first day of the bright half of the year. So the place where the killing takes place is

where the eastern horizon appears to touch the sea; and inasmuch as in the daily phenomenon the sun does not stop there, but goes up to the zenith and then sets, and in the yearly phenomenon to the point of the summer solstice and then to winter through the aërial rivers, the rain clouds, this seems to have given rise to the fancy that he ran away through fear and hid himself in water.

Indra is the hero of our story, and although Vishnu occupies in it the position of the Supreme God, the henotheism of the *Rig-veda* is echoed when both Agni and Indra are each praised in terms which would apply only to the Supreme God. Vishnu *alias* Purusha is Sacrifice, who, according to the Purusha-sûkta of the *Rig-veda*, was worshipped by the Devas (Yajñena Yajñam ayajanta Devâh), and as Indra is the head of the Devas, he naturally gets support and strength from Sacrifice-Vishnu. Indra is Satakratu, a name which in the days of the epics and the Purânas came to mean 'one who performed one hundred sacrifices.' Therefore, he worships Vishnu, *i.e.*, devotes himself to Sacrifice, by means of the horse sacrifice. As the period when our story of the Mahâbhârata arose is subsequent to the period of the older Upanishads, I would take the sun Indra of our story to be the Upanishadic Purusha in the sun and in the heart. If Vritra is darkness, and if darkness is a metaphor for Pâpman, Sin, * there can be no sin in killing Sin. The Vajra weapon signifies Sacrifice,† and this is made clear by the presence of Sacrifice-Vishnu in it. This spiritual weapon is neither long like an arrow nor round like a stone—is neither wet nor dry—because being spiritual it can have no physical attributes. It is dvandvâtîta, beyond the duality or conflict of śtoshna, cold and heat—in other words, of sukha-duhkha, happiness and misery—of the selfish world. Therefore, the untruth of breaking the covenant is only an apparent paradox and not real. The Self, the Great

* *Vide* the Taitt. Sam. referred to in the note at p. 6, *ante*. In the Vâkaspatya dictionary, the very first meaning given to Vritra is darkness.

† *Vide* Rv. I. 8, 3, referred to in the note at p. 6, *ante*.

Satyam or Truth, is hidden by what is *anrita*, false, the unreal material forms.* So, the clever Vedântin poet of the story of the Mahâbhârata seems to conceal the real spiritual weapon of Sacrifice in the metaphor of a material, and therefore *anrita*, weapon of Vajra (when taken literally as made of *Rishi Dadhîki's* bone, without understanding the esoteric significance of the bone).† When Indra was exhibited outwardly as having incurred the sin of untruth, it became necessary to say he performed the horse sacrifice to get rid of it. But as inwardly he is sinless, his performing the sacrifice as *Satakratu* proves that he is righteous and spiritual, because his very nature is such. In the case of men, their performing the sacrifice removes not only their sin, but makes them realize their true spiritual nature. The story deals with three scenes as regards *Vritra*. First, *Vritra* molests Indra and even overpowers him, just as the sun is fancied to be gulped by the eclipse or driven away at sunset by the in-coming darkness of night. Then comes the truce by which the two remain apart from each other, like the midnight darkness and the sun at the antipodes. And lastly comes the meeting at the *sandhyâ* or junction time when the one is killed by the other, just as the on-rushing, foaming wave of the light of the rising sun kills the nightly darkness. Indra rightly decides that there can be no truce or peace with *Vritra* and that *Vritra* must be annihilated, for if allowed to exist he is sure to make mischief one day or the other. All ancient peoples, who worshipped the sun, that is, the Deity in the sun, have depicted their god as having at first met with defeat at the hands of his enemy, but the defeat is invariably followed by victory. Even an Incarnation of God is tempted and molested, but proves His victory at last. *Râma* suffers many serious reverses in the *Lankâ* war before He achieves His victory. Man must have the ideal of one to whom no reverses in a good cause are deterrent and who achieves permanent victory, and God Himself is that

* Cf. *Khând.-up.* VIII., 3, 1 and 2.

† *Vide* Vol. I., pp. 330—335, about this bone.

Ideal. To my mind the object of the story is to show that the Supreme Self Victor Indra, Who is apahatapâpmâ, having conquered Vritra, and Who is mahato mahîyan, infinitely great, has run away nowhere but is concealed as *anor anîyân*, very subtle, in the lake and lotus of one's own heart itself, and that He is to be found there and worshipped. He is found and worshipped in the symbol of the Uttarâyana Sun. As soon as the Uttarâyana comes, Sakî, who phenomenally seems to be the Dawn, sets out in search of her husband. When Dawn breaks forth in the far east gently mingling her light with the starlight and moonlight of Night, it is fancied that the latter would no longer hide the treasure, the Sun, but that being pleased with Dawn's steadfast love of her husband, she took her to an island in that far east and revealed him to her there, from where he rises like a lotus budding up from the stalk and blossoming. The sacrificers find their God and immortality through Agni, Who is God Himself as their Priest, Guru. Therefore he finds out Indra. Agni is Apâmnâpât, Son of the waters. As such he flashes in the form of lightning, and his assuming a beautiful female form seems to be due to the feminine gender of 'Vidyut,' Lightning. Indra means the Rainer. Lady Dawn finds the light-giving Sun, while Lightning Agni finds the rain-giving Sun, and one of the names of fresh water is *amritam*, meaning also immortality. These two aspects of the Sun are necessary to indicate the Spiritual Sun found in the lake and lotus of the heart to be Full of Knowledge and the Giver of Immortality.

Who then is Nahusha? First, let us dispose of what appears to be the phenomenal illustration of him. I would take him to be the moon. The Dakshinâyana or the night half of the year consists of the six months from *Srâvana* to *Pushya*. In this night period of the Devas, the sun Indra is fancied to have disappeared and the moon is installed, and when in the fifth month, namely *Mârga-sîrsha*, he as *full* moon comes in conjunction with his own asterism *Mrigasîrsha*, the Belt located in the square of the

Orion, it is fancied he is borne in the Orion-palanquin* by the *Rishis*, who, by the fact of Agastya-Canopus being mentioned as one of them, appear to be the stars, situated in the latitude to the east of Orion. Taking that latitude as the horizontal pole of the Orion-palanquin extending on either side of it, there are on the one hand Canopus, Sirius, and other stars in the southern side of that latitude, while on the other there are several stars in the northern side of it, where, if we go a little more to the east, we get at the Seven-*Rishis*, the stars of the Great Bear. In the diurnal rotation of the celestial sphere, these stars present the appearance of rising carrying the Orion-palanquin on their shoulders, and so they carry the glorious *full* moon of autumn when he is in conjunction with Orion. Agastya-Canopus is the star of autumn, as shown in the story about his drinking the sea.† Passing over the next month of Pushya, the last month of the Dakshinâyana, there comes Mâgha, the first month of the Uttarâyana. The day half of the year having thus begun in that month, the lost sun Indra is found out, and the gallant moon is outwitted and hurled down as a serpent, for as the *full* moon of Mâgha occurs either in Âsleshâ or Maghâ, and as Âsleshâ is, according to the Vedic list of the asterisms, the Serpent asterism, the fancy is as though the *full* moon of Mâgha became the Serpent, hurled down from the Orion-palanquin in which he as *full* moon had shone two months before. The reason for the fall is the denial of the authority of the Mantras about killing cows. That custom must have already become obsolete in that part of India where, and at the time when, our story of the Mahâbhârata arose, so that it looks as if, knowing the dharma or law of his time, Nahusha rightly decides against cow-killing. His going in the palanquin borne by the *Rishis* was for the purpose of pleasing Sakî

* We have seen that the Orion was likened by our old poets to several things, chariot, vimâna, mansion, net, &c. It appears to me that the same Orion is here likened to the palanquin.

† *Vide* p. 96 *ante*, and Vol. I., pp. 136—138.

and then marrying her. It is likely this part of our story had for its basis the *Rig-veda* X., 85, 13, which says: 'Kine (*gâvâh*) are killed in the Aghâs (the stars of the Maghâ asterism) and the wedding takes place in the Arjunîs (the next asterisms of Pûrva and Uttara Phalgunîs).' The concealed wit of the story may be this: 'Sir Moon! You are very anxious for the wedding, but you deny the authority of the Mantra which says, kill kine and marry. Since you are against cow-killing, you cannot marry. The Lady's own husband Indra has risen to wed her. You do become this Serpent with which you are now in conjunction.' The fall of Nahusha, like the fall of Trisanku (explained in the first volume), is a paradox meaning the reverse of it, for when the *full* moon is one with the Serpent, he is in his northernmost high point, the same point where six months afterwards the sun Indra would be in his highest summer glory. The Serpent asterism is very near to the Seven-Rishis of the Great Bear, so that even the so-called fallen serpent form of Nahusha is permanently borne by them and other stars.*

The outward moral of the story is plain. If man is installed in the place of God and made king by men surrendering all their strength to him, he is apt to get giddy with power, become voluptuous and immoral. Our ancient poets are very happy in the faultless delineation of their heroines, however questionable their heroes may be outwardly. The unswerving *pâtivratya* or chastity of *Sakî*, her fortitude in overcoming temptations and troubles, and her devoting all her energy in finding out her lost husband are most admirable.

But we will not be doing justice to King Moon Nahusha if the Vedântic truth hidden in the riddle of the story is not brought out. If, as already stated, the sun Indra represents the Supreme Self, it will not be

* *Srîpati*, the author of the *Ratnamâlâ*, quoted by Sir W. Jones, likens the Maghâ asterism to a house, while in this part of India it is likened to an *Ândolikâ*, litter. The Serpent is above Maghâ by the northern side of which the Great Bear is situated.

wrong if we take the moon to represent the human soul Jîvâtman in this story also as in several others previously explained. The Devas and Rishis should be taken to mean here the senses, a significance which, we have seen, they possess in many works, both Vedic and Purânic. Brihaspati of this story I would take to be mind. The senses and mind surrender all their power to the Jîvâtman and make him their king. This means that he is no longer their slave, but has mastered them. He loves all creatures as himself, and thereby becomes Svarât or Self-king. It is only when this king reigns in one and all that the anarchy of selfishness, of the strong molesting and despoiling the weak, ceases. By loving another as himself he conquers the other's enmity and makes him one with himself, and this is his drawing unto himself the valour of the other. His loving the Apsaras nymphs means his loving all the good qualities. His calling himself Indra means that he ardently performs the upâsanâ contemplation of the Supreme Self as Self—as So'ham—for the worldly idea of I and you and he refers to beings occupying separate limited spaces, but when the all-pervading Infinite Sarvâtmâ of universal love is realized, the knower must merge in Him, and as this merging is not the Jîvâtman's annihilation, but is his finding God to be his unbounded Life of spirituality, he exclaims 'I am He.' This is the meaning of his so-called pride of calling himself God—a pride consisting in the complete surrender of the selfish, limited ego, and in becoming one with God. This Âtmârâma or one who loves God Indra as Self happens to see the goddess Saktî. Who is she? I would take her in this story to signify Parâ-Bhakti, Great Loving-faith in God. Being intensely devoted to Him, she is wedded to Him and can think of no other. Nahusha ought to love this Spiritual Lady. By loving one who loves God he must be looked upon as loving God through her, through Great Loving-faith. This is indicated by the allusion to the story of Ahalyâ. We have seen that Indra's so-called seduction of Ahalyâ, the wife of Rishi Gautama, when

the latter, absent from home, was performing ablution and worship, means that the knower, contemplating the Supreme Self, and being entirely absent mentally from the outer world, meets with the reward of his Parâ-Bhakti or Great Loving-faith being accepted and loved by the Supreme Self Indra, Who appears before her in Gautama's form, simply because the Deity worshipped, according to the Âtmavidyâ, as Self, cannot do otherwise (Vol. I., p. 220). Whereas in that story Parâ-Bhâkti is the wife of the knower, she is in this story the wife of the Supreme Self. In either case, she is a Spiritual Lady with whom there can be no carnal love, and the paradoxes of both the stories vanish when the concealed meaning is known. Nahusha is noble. He grants time to *Saktî* for her finding out her husband. It is his conduct which kindles the energy of herself and of mind and the senses, and expedites the finding out of Indra; and when at last Indra is brought out from within the depth of the heart, Nahusha becomes a serpent. His becoming a serpent may mean his being a confirmed Yogin, well trained in his breath-exercise and concentration of mind upon God and upon all that is godly. The serpent is called pavanâsana and vâyubhaksha, the eater of wind. The ascetic also is called vâyubhakshana, the eater of wind, evidently because in his Yoga exercise he takes in and holds breath and lets it out in measured succession; therefore, as a riddle, he is the wind-eating serpent. Therefore, all the mastered senses honour him and carry him high on their shoulders. His remaining in the serpent form for ten thousand years before going to Heaven seems to mean that he remained a staunch Yogin, performing his upâsanâ of the Supreme Self as long as he lived. The *Khând-upanishad*, VIII., 15, says that the upâsanâ should continue yâvadâyusham, throughout life. The *Isâvâsya-upanishad*, verse 2, says that one may live here on earth for *hundred years* performing works (disinterestedly). The object seems to be to show that persons who lead a righteous life, always devoted to the Supreme Self, will be long-lived, and that longevity when

righteously employed is a great sâdhana or means for doing many good works and achieving moksha in the end. Therefore, Nahusha lives long as a Yogin, and his long-life of ten thousand years is simply the long-life of *hundred years* multiplied *hundredfold* to show that he was an extraordinary Yogin. This story may be compared with the story of King Sveta, explained in Vol. I., pp. 146—157. There Sveta's being in Brahmaloaka or Heaven and yet visiting the lake on the earth daily until, by making a gift of a jewel to *Rishi Agastya*, he becomes finally settled in Heaven, means his spending a long life in the upâsanâ of Brahman realized in the lake of the heart, and then getting moksha, his being devoted to Brahman in his life here being considered as his being virtually in Heaven. Here also Nahusha's installation in Indraloka means his being virtually in Heaven when, by means of the upâsanâ, he is realizing the Supreme Self concealed in the lake of the heart. Nahusha's story may be older than Sveta's story. Here and there in the older Upanishads, the Supreme Self is referred to by the name of Indra. One Who is so subtle (sûkshma or *anu*) as to be concealed even in the very thin thread of the lotus stalk, and Who grows when found out and realized, can only be the Self located in the heart, about Whom the Upanishad says : *anor anîyân mahato mahîyân Âtmâ guhâyâm nihito 'sya jantoh*.

The concept of the story is very simple : the Supreme Self Indra being concealed in the deep depth of the heart like the sun in the womb of night, in order to find Him, the moon man is installed in the upâsanâ of Him as So 'ham ; he is carried by the subdued senses the *Rishis*, like the moon of winter carried in the Orion-palanquin by the Seven-*Rishis* of the Great Bear, Canopus-Agastya and other stars ; and as soon as he becomes the confirmed Yogin in the paradoxical metaphor of the serpent, suggested by the picture of the full moon in conjunction with the serpent asterism, the Supreme Self is found out like the Uttarâyana sun ; and of all old names, the name of Nahusha or 'one who ties or binds' was selected as being fit for this

paradoxical serpent Yogin, exhibited as *durâtâmâ*, the selfish self, outwardly, but as *kritâtâmâ*, one who achieved the pure Self, inwardly.

In order to console and encourage the *Pândavas*, this old story is narrated to them to show how even Indra and *Sakî* experienced trouble, but how at last prosperity came to them when the bad Nahusha became the serpent. It appears to me the outward badness of Nahusha is purposely kept up in order to conceal the riddle of the story. *Parâ-bhakti* and the Supreme Self, Who is to be realized as the *Jīvâtman's* Self of Spiritual Life, are happy when, like serpent Nahusha, men are firmly established in their *upâsanâ* of Him, but if men are not so, if they give themselves up to *Avidyâ*, they would be *Âtmahans*, killers of the Self. The story is complete in itself when it ends by awarding, by means of the so-called curse which really is a blessing, 10,000 years of long life of *upâsanâ* at the end of which Nahusha is to go to Heaven. But when there came the subsequent story of the *Pândavas* as the descendants of a long line of the kings of the lunar dynasty with Nahusha as one of their old ancestors, an episode in the great epic arose to the effect that Nahusha's serpent state continued even to the days of the *Pândavas*, and that he went to Heaven by meeting them in their jungle life. That episode illustrates Nahusha as the 'binding' snake, and is, I think, fully aware of the esoteric meaning of the older story. The *Aranyaparvan* of the *Mahâbhârata*, Adh. 176—181, known as the *Ajagara-parvan*, contains that episode, and says to this effect:—

Once upon a time when the *Pândava* brothers were in their exile in the jungle, one of them, *Bhîma*, went out hunting, and killed many beasts. But Nahusha, who was in the shape of an *ajagara* or boa snake in that jungle, caught hold of him and held him in his coils so tightly that with all his power of thousands of elephants he was unable to free himself. At last the eldest brother *Dharmarâja* came in search of him, and was told by the snake that he was Nahusha, the remote ancestor of the *Pândavas*, turned into a snake by the curse of *Rishi Agastya*, and that he would release *Bhîma* if his question was answered. That question is, who is a *Brâhmâna*, and what is it that is worth knowing? *Dharma* replies to the effect

that caste is no criterion of Brâhmanism, that in whomsoever truth, charity, patience or forgiveness, pity, kindness, and austerity are found, that man is a Brâhmana, even if he is a Sûdra by birth, that in whomsoever the reverse of these qualities is found, that man is a Sûdra, even if he is a Brâhmana by birth, and that what is worth knowing is Brahman (the Supreme Self). Satisfied with the answer, Nahusha releases Bhîma, and himself obtains release from the serpent state by seeing such a righteous descendant as Dharmarâja born in his line. Then answering the questions which Dharmarâja puts to him in order to learn religion and Self from such a great ancestor as he is, Nahusha goes to Heaven, proclaiming :

Satyam damas tapo dânam

ahimsâ dharmanityatâ |

Sâdhakâni sadâ pumsâm

na jâtir na kulam nrîpa ||

Truth, control over the senses, austerity, charity, abstention from injury to living things, the ever remaining in dharma (righteousness), these are always the means (to salvation) for men, not (high) caste nor (birth in a high) family, O King Dharma !

As Bhîma is son of Vâyu, the god of wind or air, he seems to mean here Prâna, Breath, and his being bound and pressed in the coil, looks like Nahusha's performance of his prânâyâma, in which the breath becomes niyamita, held. When at last Nahusha gets even Vâyu's son for his breath-exercise, and sees Dharmarâja (the king of righteousness) who is son of god Yama, his yoga, consisting of yama, niyama, prânâyâma, &c., becomes complete, and he goes to Heaven. The story is double-pointed, one point showing that at last a put-tra or saviour son in the form of Dharmarâja was born in Nahusha's line to send him to Heaven, the other that the Pândavas in their troubles of jungle life had the good fortune of seeing such a worthy ancestor and of standing the test of his examination, for if Dharmarâja had not rightly answered the question, he would have proved himself an unworthy son of the race, quite unfit to achieve victory in the Kurukshetra war.

THE BOAR.

In the Taitt. Samhitâ VI. 2, 4, 2, there is an account of a Varâha or Boar shot by Indra. Dr. J. Muir has given the text and translation of it in his *Sanskrit Texts*, Vol. IV., pages 39 and 40, while at pages 67, 81, 91—93, he has quoted *Rig-veda* I. 61, 7, and VIII. 66, 10,* with so much of Sâyana's commentary on the latter as gives the Aitihâsika or legendary view of the Boar. "Sayana," Dr. Muir says, "gives two explanations of the verse (VIII. 66, 10), that of the Nairuktas or etymologists, and that of the Aitihâsikas or recorders of legends." According to Sâyana, the account of the Boar in the Taitt. Samhitâ is an explanation of the story alluded to in the *Rig-veda* I. 61, 7, and VIII. 66, 10, above referred to, and Dr. Muir rightly surmises it to be alluded to in another verse also, viz., Rv. VI. 17, 11. When explaining Indra as Makhaghna in the Essay on Pravargya in the first volume, I had not with me Sâyana's commentary on the *Rig-veda* to see what the Nairukta view of the Boar was. I have now read his commentary on the three verses in question, and also Bhatta Bhâskara's commentary (recently published in Mysore) on the Taitt. Sam. VI. 2, 4, 2, with the result that my view of the Boar being Sacrifice has their support.

The three verses of the *Rig-veda* are to this effect.

At the savanas or libations (in honor) of this great mâtâ or maker (of the worlds, i.e., Indra), he (Indra) straightway drank the potion and ate the pleasant food (the oblations). Vishnu stole (mushâyat) the cooked mess (the same Soma potion and oblations). The heroic (Indra), the shooter through mountain (tiro adrim astâ), pierced the Boar—(I. 61, 7).

For thee, O Indra! whom all the Maruts in one accord magnify, Pûshâ Vishnu cooked a hundred buffaloes. For him (i.e., for Indra), there flowed three lakes of exhilarating and Vritra-killing (Soma), i.e., drinking which Indra gets strength to kill Vritra—(VI. 17, 11).

* Counted without the Vâlakhilya hymns. Counted with them, the figures would be VIII. 77, 10.

Urged by thee, O Indra! the wide-striding Vishnu brought (for thee) a hundred buffaloes, food cooked with milk, and emusha varâha, the plundering boar—(VIII. 66, 10).

The first of these three verses is rather difficult, and has been construed variously. He who drinks and eats at the libations seems to me to mean Indra himself, the deity of the hymn, and not Vishnu. The two other verses make it clear that the eater and drinker is Indra, and that it is Vishnu who provides the food and drink for Indra. This character of Vishnu as the giver to Indra of food and drink consisting of the sacrificial oblations well befits the Deity of Sacrifice. The legend of the Taitt. Samhitâ clearly identifies Vishnu with Sacrifice, as will be seen presently, and it is most likely that the Vishnu spoken of in these three verses of the *Rig-veda* is Sacrifice. The oblations to Indra seem to be metaphorically called buffaloes and lakes. About this metaphorical language, Dr. Muir, in his note at p. 81 of his book, Vol. IV., refers to Rv. VII. 103, 7, and VIII. 77, 4. He also quotes Rv. V. 29, 7, in which Agni is said to have cooked three hundred buffaloes for his friend Indra, who eats them and drinks three lakes of Soma, when proceeding to fight with Vritra. There Agni seems to mean the Deity of Sacrifice, for without Agni there can be no oblations; and it is noteworthy that, like Agni, Vishnu also is the friend of Indra (Rv. I. 22, 19; IV. 18, 11). Being the Deity of Sacrifice, Vishnu seems to combine in him the characters of both Agni and Soma, having in his gift the oblations to Indra and other gods.*

The legend of the Taitt. Samhitâ VI. 2, 4, 2, is translated by Dr. Muir thus:

"The sacrifice, assuming the form of Vishnu, disappeared from among the gods, and entered into the earth. The gods joined hands,

* The Soma oblations to Indra is characterized as so many buffaloes and lakes. Is this in justice to his character as the Rainer, sending copious downpours by which all the lakes and rivers are fed to overflowing, and to his being the most heroic god, killing Vritra and other demons? The rain clouds are metaphorically boars and buffaloes. Indra cuts them down and dissolves them as the copious downpours for our benefit. Therefore, were the oblations viewed as buffaloes and lakes offered to him in return for the downpours sent by him?

and searched for him. Indra passed over above him. He (Vishnu) said : 'Who is this who has passed over above me?' (Indra replied :) 'I am [durge hantâ] he who slays in a castle; but now who art thou?' (Vishnu said :) 'I am [durgât âhartâ] he who carries off from a castle.' He (Vishnu) said : 'Thou hast said *a slayer in a castle*. This boar, the plunderer of wealth [vâma-moshah], keeps the goods [vittam vedyam] of the Asuras on the other side of seven hills. Kill him, if thou art a slayer in a castle.' He (Indra), plucking up a bunch of Kusa grass, pierced through the seven hills, and slew him. He (Indra) then said : 'Thou hast said *I am he who carries off from a castle*; so carry him off [etam âhara]'. He (Vishnu), the sacrifice, carried off the sacrifice for them [tam ebhyo Yajña eva Yajñam âharat]. Inasmuch as they obtained (*avindata*) these goods of the Asuras, this is one reason why the altar is called *vedi*.

"This earth formerly belonged to the Asuras, whilst the gods had only as much as a man can see when sitting. They (the gods) said : 'Let us have a share in this earth also?' 'How much shall we give you?' (asked the Asuras). 'As much as this she-jackal [salâvrîkî] can go round in three (steps).' Indra, assuming the form of a she-jackal, stepped all round the earth in three (strides). Thus the gods obtained (*avindata*) it. And from this circumstance the altar derives its name of *vedi*."

Thus Vishnu is Sacrifice as well as the âhartâ or bringer of Sacrifice for the gods. It is also clear that the Boar shot by Indra is Sacrifice, for it is with reference to the shot Boar that Indra says, carry *him* off; *he* who is thus carried is clearly said to be Sacrifice, who in the end is revealed as the altar, which again, according to the second explanation of it, represents the whole earth measured in three steps or strides by Indra; and the altar *vedi* itself is *vittam vedyam*, the wealth of the Asuras fit to be known or obtained.

This legend of the 'Taitt. Samhitâ is narrated in connection with the Soma sacrifice, and Bhatta Bhâskara says that Sacrifice-Vishnu the Varâha represents the Sutya Sacrifice of the Sutya day (on which the solemn preparation of the Soma beverage takes place), called Varâha (vara-ahas), the excellent day, and that the seven hills represent the seven days preceding the Sutya day.* Sâyana also

* "Varâbah sutyâyajñâkhyo varanîyadivasâtma, vâmamoshah vananî-yânâm dhanânâm moshakah vananîyo vâ moshakah, saptânâm girînâm aharâtmanâm durgânâm parastât paratah, Asurânâm vittam vasu vedyam veditavyam vettum vâ sakyam yâvat kiñkit tat sarvam bibharti rakshati tam jahiti"—Bhatta Bhâskara.

takes Varâha Vishnu to be the sacrifice of the Sutyâ day, the excellent day, and says that the seven days preceding it are the dîkshâ and upasad days.* Indra has to pass through these preliminary days of the sacrifice before he shoots the so-called Varâha day, *i.e.*, before he obtains the Soma of that day.

Such is the Nairukta view of the Boar. Likewise, according to Sâyana, the Nairukta view of the mahishas or buffaloes of Rv. VIII. 66, 10 is that they are sacrifices, called mahishas in the sense of the great ones.

While on the one hand Sâyana, when commenting upon Rv. I. 67, 7, refers to the legend of the Taitt. Samhitâ above quoted, he on the other, when commenting upon Rv. VIII. 66, 10, gives the purport of the Karaka Brâhmana, according to which, after Indra and Vishnu announce themselves to each other as 'durge hantâ,' and 'durgâd âhartâ', Vishnu asks Indra to kill the Varâha, who is vâmâ-mushah, plunderer of good things, in whom abide the wealth and property of the Asuras, and who dwells on the other side of twenty-one stone puras, ramparts; and thus asked, Indra breaks through the ramparts, and pierces the heart of the Asura Varâha, while Vishnu brings all that is found in him (*vide* Muir IV., pp. 92, 93).

Thus this Brâhmana version of the legend makes the Boar an Asura killed by Indra, and mentions puras of stones, apparently because the word adri in 'tiro adrim astâ', 'the breaker through mountain', of Rv. I. 61, 7, means not only mountain but also stone. Puras seem to mean hill forts or castles, and the mention of this word seems to indicate that Indra's feat of piercing through mountain is the same as his feat as Puramdara. But, while the Taitt. Samhitâ mentions seven hills, the Brâhmana

* "Vishnuh sutyadivasâtmako yajñah pakatam paripakvam Asuradhanam yat tan mushâyat akûkûrat, tadanantaram dîkshopasadanâmanâm durgarûpânâm saptânâm ahnâm parastâd âsît, adrim astâ sahiyân Indrah durgâny atîtya tirah prâptah san varâham utkrishtheadivasarûpam tam yajñam vidhyat"—Sâyana under Rv. I. 61, 7.

mentions twenty-one, about which Sâyana gives no explanation.*

In Nirukta V. 4, Yâska gives the different senses in which the word varâha is used in the Vedas, as the boar, as the rain cloud, as the Mâdhyamika-devaganas, the deities of the middle region, probably of the rain clouds, and as the Ângirases, and he quotes a Brâhmana text which explains varâha, the rain cloud, as 'varam âhâram âhârshîh': '(O Cloud!) Thou hast brought excellent food,' (rain water being the means for growing food crops).

The Nairukta view that the Varâha of the legend is the Soma day of the sacrifice must have come down from very ancient tradition preserved from generation to generation in the priestly families. The Vedic people have left ample evidence of their fondness for punning and playing with words. This trait is revealed even in the *Rig-veda*, where, for instance, the hymn X. 96, called Hari-stuti, is full of puns upon the word hari. The etymon of varâha as the name for the boar is not clear, and it is also not very clear why the rain cloud was called varâha. It may be a metaphorical name of it by likening it to the boar whose colour is black, like other metaphorical names of it, such as parvata, mountain, driti, the waterman's leathern bag, &c. Whatever was the original etymon of varâha, still when once it became the name of the rain cloud, the fancy of poets would not rest satisfied unless they forced it to mean vara-âhartâ, the bringer of the good thing, viz., the beneficent rain water. The Taitt. Samhitâ V. 4, 12, 3 says that the Atirâtra sacrifice becomes uttamam ahas†, the excellent day; and as likewise vara means excellent, good, it is very likely that even in the days of the *Rig-veda* the Soma day

* Can it be that the version of the legend in the Karaka Brâhmana refers to any other sacrifice whose Varâha day is preceded by twenty-one preliminary days? The Taitt. Samhitâ V. 4, 12, in connection with the Asvamedha sacrifice, says 'ekavimsam ahar bhavati', and identifies the ekavimsam or twenty-one with the twelve months, the five seasons, the three worlds, and Âditya the sun, the twenty-first. It is, however, not easy to say whether this has any connection with the twenty-one of the legend.

† 'Atirâtra uttamam ahar bhavati'.

was wittily called *vara-ahah*=*varâhah*, meaning the excellent day and at the same time the boar of the rain cloud, by likening to the rain-showering cloud the day that showers the *dhârâs* of the Soma beverage when the Soma plant is being pressed and squeezed. That excellent day is personified as the Soma Sacrifice itself. Indra, the Rainer, is celebrated in the *Rig-veda* for his beating the rain clouds and making them rain. Similarly he is to shoot the *Varâha* day, and make it yield copious draughts of Soma oblations for himself, and the richest blessings for the sacrificers. In this paradoxical Boar of the Soma Sacrifice all the wealth and blessings are concealed, and the shooting of the Boar is not to be viewed as the killing of an enemy, but as the shooting of the choicest game by the religious hunter. Thus religiously shot, Sacrifice Vishnu brings, *i.e.*, yields, *varas*, good things, in the shape of the oblations for Indra and boons for the sacrificers. Thus, the Soma Sacrifice seems to be likened to the rain cloud *varâha*, and that word punned with not only as being *vara-ahas*, excellent day, but as *vara-âhartâ*, the bringer of boons. Sacrifice Vishnu himself is the boon, the wealth, obtained.

The Taitt. Samhitâ's identifying the wealth brought by Vishnu with the altar Vedi seems to be the result of another play upon the word *varâha*, by taking *vara* in the sense of the altar, and *varâha* in the sense of the bringer of the altar. The Aitareya Brâhmana I. 13, referring to the text: '*atha im avasya vara â prithivyâh*', says that *vara* means the sacrificial ground *devayajana*. The expression '*vara â prithivyâh*' occurs also in Rv. III. 53, 11, which Mr. Griffith renders as the "*Earth's choicest place*=the altar".

The identification of *vittam vedyam*, the wealth fit to be known or obtained, with *vedi*, the altar, seems to be the result of a play upon those words. It is not clear as to why the altar was called *vedi*. It is the derivative of *veda* which is from the root *vid*. There are two *vids*, one 'to know,' the other 'to obtain.' *Vittam*, wealth, is from the latter, and means 'obtained.' The object of identifying

vedi with wealth seems to be this. The vedi spoken of is not the mere ground of the altar, but the altar glowing in that aspect of Sacrifice (Yajña-purusha) which is the sacrificial fire Agni who, by reason of his golden flame, is the sacrificer's divine *hiranya-nidhi*, golden treasure-trove, that had disappeared into the bosom of the earth, but was at last discovered and revealed as the glowing altar. *

That the Vedic people had a celestial counterpart of their sacrificial ground is clear from the old legend recorded in the verse 'purâ krûrasya,' &c., in the beginning of both the *Krishna* and *Sukla Yajur-vedas*. According to it, the gods, carrying up (the best part of) *Prithivî*, the Earth, have deposited her with the moon, and men perform sacrifice by mentally seeing the same Earth in their altar here (*vide* Vol. I., p. 16). The commentator explains the Earth deposited with the moon to be Sacrifice *Vishnu* in the form of the altar, and as the carrying her up and depositing her with the moon leaves no doubt whatever of the Earth spoken of being in the sky, he refers to an *Ākhyāyikā* story, and fancies the Earth deposited with the moon to be the black part seen on the lunar globe—the same which in classical Sanskrit is likened to a stag or a hare. But I have tried to show in the first volume that this heavenly Earth is the quadrangle of Orion, whose head, the asterism *Mrigasiras* or the Stag's head, has the moon for its regent according to the Vedic calendar of the deities of the asterisms—a calendar found in a definite form in the *Taitt. Samhitâ* and therefore settled long before. It is therefore, I hope, not unreasonable to suppose, as I have done, that in the days of the *Rig-veda* also the moon was the regent of *Mrigasiras*, described in one place as *Asvasya siras*, Horse's head, found in the house of the moon, and fancied

* The *Khând-up.* VIII. 3, 2 likens Brahman, concealed so near in one's own heart, but missed by the ignorant, to *hiranyanidhi* hidden in the earth, over which *a-kshetrājñas* or those who do not know (the secret of) the ground walk again and again without discovering it (*upary upari samkaranto na vindeyuh*). Likewise, here in the legend *Vishnu* is hidden in the earth, and *Indra* passes over him again and again (*tam Indrah upary upary atyakrāmat*) in search of him and finds him at last.

to be Indra's Vajra weapon, because, being the asterism of the vernal equinox of those days, the sun's conjunction with it restored to him the strength and vigour which he had lost in winter. The poetical idea, therefore, is that he found his vigour and wealth there. The same region in the sky seems to be the Gotra or cowfold, breaching which Indra liberates the wealth of cows stolen and confined there by the Panis. Similarly as the moon Soma represents the celestial form of the Soma drink so often referred to in the *Rig-veda* as giving strength and vigour to Indra, and as this vigour, absent in the months of winter, begins to show itself as soon as the sun comes in conjunction with the moon Soma's constellation Orion, that constellation seems to have naturally been regarded as the highest source of the celestial Soma in the starry region, as the Soma Sacrifice Varâha itself, shot and enjoyed by the sun Indra when he comes in conjunction with it.

Taking Rv. I. 67, 7 by itself, without the legend of the Taitt. Samhitâ, I would explain its three sentences thus :— (1) The Great Maker or Measurer Indra eats and drinks the Soma oblations in the Savanas. This means that coming in conjunction with Orion Sacrifice at the advent of the bright half of the year the sun drinks the celestial Soma, and becomes strong and the Maker or Creator, for by his power as the summer sun all kinds of life, animal and vegetable, prosper and increase. (2) Vishnu steals away the food. This means that at the advent of the dark half of the year Sacrifice Orion runs far away from the sun to the acronycal point, taking away with him the Soma food which had given strength to Indra in summer. (3) Indra shoots the Boar. This means that, hunting the Orion Boar in winter by gradually going nearer and nearer to the game, the sun at last shoots him when the bright half of the year comes back, and enjoys again the feast of the Varâha or Soma day. That the Boar is identical with Vishnu who steals away the food, is indicated by its being called in Rv. VIII. 66, 10 Emusha Varâha, the stealing

Boar. The only question is whether he steals the food away from Indra, or from the Asuras for the benefit of Indra.

First, in support of my view that Sacrifice runs away from Indra, stealing away all his food, I may refer to Rv. I. 65, 1, according to which, as explained by Mr. Griffith, the Devas had to search for and find out Agni hidden in a dark cave to where he had fled away, carrying with him the sacrifice as a thief carries off a cow. The dark cave is explained to be the depth of the waters in which Agni had hid himself. This may mean that the fire of Sacrifice, found in Orion at the conjunction, and remaining with the sun Indra in the form of his summer heat, runs away with Orion to the acronycal point, and that Indra regains him and the sacrifice when he comes again in conjunction with Orion. Agni's flight seems to have been a popular theme of the sacrificial poets of the *Rig-veda*, for it is again referred to in V. 11, 6 and other places. The Brâhmana stories of the running away of Sacrifice Vishnu from the Devas, taking away all their fame with him, I have tried to explain in the essay on Pravargya in the first volume.

Now about the stealing of the food from the Asuras for the benefit of Indra, another poet was free to vary the plot of Rv. I. 67, 7, and say in Rv. VIII. 66, 10 that urged by Indra Vishnu himself, striding majestically, brought all the food for Indra together with the Emusha Boar. The poet's fancy may be this. At the advent of the dark half of the year, the powers of darkness carry away the wealth and food of summer and hold them at the acronycal point farthest removed from the sun; but Orion Vishnu, who has gone there, is fancied to have been sent there by Indra in order to recover the lost things; he plunders them from there, and thereby becomes Emusha Varâha, the plunderer and the bringer of the good things, with which he strides majestically to the point of his heliacal setting, and there delivers them and himself up to the sun Indra for the latter's great feast of the Soma day. This may be

compared to the story about the bitch Saramâ, who, at the bidding of Indra, goes to Rasâ, the nether region, to find out the cows concealed by the Panis.

The legend of the Taitt. Samhitâ seems to combine the features of both Rv. I. 67, 7 and VIII. 66, 10, the former in respect of the running away of Vishnu and the shooting of the Boar by Indra, the latter in respect of Vishnu's bringing the sacrifice for Indra from the stronghold of the Asuras. But if, instead of viewing Rv. I. 67, 7 and VIII. 66, 10 as two independent and varied fancies of the same phenomenon, the former should be construed in harmony with the latter, the meaning of the former may be taken to be that Indra at the savanas eats and drinks the good things, which Vishnu plunders (from the Asuras and brings for Indra), and that he shoots the Boar, the Soma day.

In giving the old legend, the Taitt. Samhitâ does not simply copy it, but has its own originality of fancy, in indicating that the sacrifice obtained should be viewed as the most valuable treasure-trove found in the shape of the fire altar. The originality is more marked in its second view of the altar, according to which Indra gets the whole earth as the altar by measuring it in three steps. The quadrangle of Orion being the celestial altar, it may be that the three stars of the Belt located in the middle of it are fancied to be the three footprints left by the sun when passing over it. In winter the Asuras are in possession of it as well as the northern half of our earth where our ancients lived, but at the end of winter the sun Indra approaches them cunningly like a jackal, and is allowed to have as much ground as the three steps of the jackal would measure, but they are outwitted, for although the space extending over the three stars of the Belt is very small to look at, still, as the result of getting a footing there, Indra becomes the summer sun encompassing our earth (*i.e.*, the northern half of it) by his long majestic summer strides. This feat of three strides is more popularly attributed to Vishnu in his aspect as the sun, as will be seen when

explaining the stories of his Vâmana incarnation. But as Indra of the legend is the sun, the same feat of three strides is attributed to him here, probably because he is called mâta in Rv. I. 67, 7. Mâta is from mâ to measure, fashion, form, make, &c., and means both the measurer and maker, and also mother. The devout sacrificer seems to have regarded the altar as not merely the small plot of ground on which she is formed, but as representing the whole wide-spread Prithivî, Earth.

The Taitt. Samhitâ VII. 1, 5, 1, says:

“At first this was water, fluid [salilam]. Prajâpati, the lord of creatures, having become wind, moved on it. He saw this earth, and becoming a boar, he took it up. Becoming Visvakarman, the maker of all things, he cleaned it. It spread and became the wide-spread Earth, and this is why the Earth is called Prithivî, the wide-spread”—Max Müller’s *India*, p. 137.

In the note H. at p. 367 of the same book is given the text of the Taitt. Brâhmana I. 1, 3, 5 which may be rendered thus:

At first this was water, fluid (salilam). With it Prajâpati toiled, thinking ‘how may this (earth) come into existence?’ He saw a lotus leaf (pushkara-parva), and thought, ‘there is this (leaf) indeed upon which this (earth) can stand.’ Taking the form of a boar he dived in, took hold of the earth, and came up with it. He spread it on the lotus leaf, and by this act of spreading, the earth became Prithivî, the wide-spread.

The Satapatha Brâhmana XIV. 1, 2, 11, referring to the words of the Sukla Yajur-veda ‘iyaty agre âsî’, says:

“Formerly this earth was only so large, of the size of a span. Emusha, a boar, raised her up.” &c.—Muir’s *Texts*, IV. p. 27.

Thus the Boar is the same Emusha Varâha that is mentioned in the *Rig-veda*. Prajâpati, the Creator and Archetypal Sacrificer, is identified with Agni in the story of the Satap.-br. quoted in Muir’s *Texts*, IV. pp. 21—23, and so the Boar that brings the earth seems to be the same Agni Yajñapurusha, who as Vishnu brings the altar. As we have seen that one of the esoterical meanings of Varâha is ‘the bringer of vara, the altar’, the earth mentioned in all these Vedic references as brought by Varâha seems to be the altar vedirûpâ bhûmih, regarded by the devout sacrificer

as his whole earth—his whole spiritual world. The altar is very small to look at, but, viewed spiritually, she is wide-spread, spread everywhere, as Yajña is spread everywhere by means of his outstretching threads (*yo yajño visvatas tantubhis tatah*—Rv. X. 130, 1). The saying that the earth was spread on the lotus leaf seems to be an allusion to the rite of spreading a little mud on a lotus leaf as the seat for the churned out Agni who is then offered into the Âhavanîya fire (*vide* Vol. I., p. 25, about that rite). Dr. Haug has rightly comprehended Sacrifice Yajña-purusha to be a spiritual invisible deity extending from the Âhavanîya fire to heaven (*vide* his Introduction to the Ait.-br., p. 74). If Orion, dedicated to the sacred Soma, was regarded as Sacrifice in the Vedic days, it was, it appears to me, simply as a starry emblem of Sacrifice in that part of the sky where the happy days of the bright half of the year began. Just as this starry emblem is brought from the darkness and deluge of winter to the sun for the latter's finding in it his increased strength and light, so if man would only seek Sacrifice, that Deity would, it seems to have been thought, bring him spiritual light and wealth from within the darkness and deluge of ignorance and sin. The Vedic references above quoted speak of the finding of the altar of sacrifice at a time when all was salilam, chaotic water or deluge. The earliest mention of this word salilam is in the celebrated hymn of the *Rig-veda* X. 129, which says to the effect that in the beginning, when all this was lightless salilam, the Retas of Mind arose—that sages, searching well, found in their heart the Bond of Existence. This Deity, the Retas of Mind, found in the heart, can only be God as the Great Spiritual Light that ought to be found by man in order to put an end to the darkness and deluge of his ignorance, and our Agni Yajña-purusha is an emblem of that Light.

It does not follow that because the sun got his feast of Varâha in the sky when he came in conjunction with the celestial Soma in Orion, all the Soma sacrifices here were to be performed exactly in that time of the year. Each

sacrificer performed his Soma sacrifice on any auspicious day that was convenient to him, seeing in it the reflex of the heavenly sacrifice.

A verse in the Mahânârâyana Upanishad addresses the earth as *uddhritâsi varâhena krishnena sata-bâhunâ* : 'Thou art upheld by the Black Boar that has one hundred shoulders,' while in the saṅkalpas repeated in this part of India at the beginning of all religious acts the present kalpa of time is called *svetavarâhakalpa*, the kalpa of the White Boar. In the epics the Boar form of Vishnu is called *Ekaśringa-varâha*, the One-horned Boar.* Thus the Boar is horned like the Fish that conducts Manu's ship in the deluge. At p. 122 *ante*, while identifying the Fish with Agni, it was stated that the idea of horn may have been derived from Rv. IV. 58, 3, according to which Agni has four horns. As an alternative conjecture, it may be stated here that Soma the moon may have been viewed as the horn of Sacrifice, as he looks like a horn when crescent. The moon is white, and Agni also is called *Sukra*, white, brilliant. As already observed, the Deity of Sacrifice has the aspects of both Agni and Soma. As another conjecture, I may suggest the horn of the Boar of Sacrifice to be the sacrificial post *Yûpa*, which in Rv. III. 8, 10 is likened to the horn of horned creatures, and which is looked upon as a form of Agni in Rv. I. 36, 13. Agni as *Yajña*, the Deity of Sacrifice, seems to be represented in many of the things connected with sacrifice.

Under the word *Yajña-varâha*, the *Vâkaspatya* quotes the *Kâlikâ-purâna* to this effect :

Rudra pierced and ripped open the Sacrifice-Boar, then *Brahmâ*, *Vishnu*, and himself carried the Boar's body from the water of the deluge up to the sky, and cut it into several pieces by the *kakra* weapon of *Vishnu*, and those pieces became so many kinds of sacrifices.

The idea wished to be conveyed by this seems to be that

* Râm. VI. Kânda 120, sloka 14, in which Râma is addressed by the Devas immediately after Sîtâ's fire ordeal; Mahâbhârata Aranya-parvan, Adh. 142, sloka 46; also Mokshadharma Nârâyana Upâkhyâna, sloka 105 of Adh. 341 from the beginning of Sântiparvan.

just as by sacrificing the One Purusha of the Purusha-sûkta, the whole universe was evolved, so by taking the One Primeval Sacrifice Boar into pieces many kinds of sacrifice were evolved. Moreover the Agnishtoma Soma sacrifice is the model (*prakṛiti*) of all other Soma sacrifices which are mere modifications (*vikṛiti*) of it (*vide* Dr. Haugh's Intro., p. 58).

The Râmâyana (II. 110, 2) says :

"All was salilam, water, only, in which the earth was formed. Thence arose Brahmâ, the self-existent *with the deities*. He then, becoming a boar, raised up the earth and created the whole world *with the saints, his sons*."—Muir, IV., p. 33.

The Lînga-purâna says :

"In the night when all the things moveable and immoveable had been destroyed in the universal ocean, Brahmâ slept upon the waters and is hence called Nârâyana. At the close of the night, awakening and beholding the universe void, he assumed the form of a boar and taking the earth which was overflowed by the waters placed it as it had been before."—Muir, IV. p. 39.

The Vishnu-Purana I. 4, in describing the Boar form of Vishnu, quotes the well-known text : *âpo nârâh iti proktaḥ*, &c., which is also found in Manu I. 10, and says that Prajâpati (Brahmâ) is one of the forms of Nârâyana, and that the Boar which Prajâpati became is the embodiment of Sacrifice and Vedas (*veda-yajña-mayam rūpam*). This Purâna should not be viewed as taking away in this respect the eminence of Brahmâ and attributing it to Vishnu, for in the Vedic legend Sacrifice Vishnu is the Boar that brings the earth, the altar.

The Mahâbhârata Aranyaparvan, adh. 142, says about the Boar to this effect :

In the olden time of *Kṛitayuga* the god of gods (Vishnu) performed *Yamatva* with the result that, instead of any creatures dying, human beings, cattle, beasts, birds and all kinds of life increased in number million-fold like water (like the flood of water swollen with the drops of rain), and the earth, unable to bear the weight of them, sank down to the depth of a hundred *yojanas*. She prayed to Nârâyana (Vishnu) for protection. He became the One-horned Boar, took the earth in his horn, and brought her up to her former position. The *Devas* and *Rishis* became terrified by the commotion caused in the seas by the sinking and bringing up of the earth, and

begged Brahmâ to tell them the reason of the commotion. He told them that Vishnu Paramâtmâ, the Great Self, was bringing the earth and that they should give up their doubt and fear. They then said: 'Tell us the region where Vishnu is doing so, so that we may go there.' Brahmâ replied: 'Go ye to Nandana, and there see the winged god (*suparna*) in the form of a Boar who, bearing the earth, is shining like *kâlânala*, the fire of the time (of destruction); on his chest the mark of *śrīvatsa* is shining.' They went there with Brahmâ and saw the Boar.

What is Vishnu's Yamatva? At the first view Yamatva would strike anybody as the function of Yama, the god of death. But if that was the meaning intended here, the creatures ought to have died and not increased. There must therefore be some other meaning in this riddle of Vishnu's Yamatva. Now the Upanishadic idea of Creation is that the Creator (whether called Âtman or Brahman) performs *tapas*, sends forth the universe, and enters into all the creatures. This His entered aspect is called Antaryâmin, one who *yamayati*, controls, within (the heart). I would therefore take Vishnu Paramâtmân's Yamatva to mean here not only His becoming a *tapasvin* or, in other words, a *yamin*,* intent upon Genesis, with the result that all the creatures are born, but also His being the Controller within. The burden of the Antaryâmi-Brâhmana of the *Bṛihadâraṇyaka-upanishad* is that the Sarvântara Self is in one and all, controlling them, and yet that they do not know Him. This means that He is the Life of spirituality under the control or influence of which He is ever ready to place them, if they would only know Him. As to what comes by not knowing Him, the Source from which all creatures have come, we must go to the *Sad-vidyâ* of the *Khândogya-upanishad*, where two out of its nine lectures are to this effect:

The particles of honey collected by the bee do not know that they came from such and such a tree or plant or flower. Likewise, all these men, though they are in Sat, do not know they are in It, and they become again and again a lion, or a wolf, or a boar, or a worm, or a midge, or a gnat, or a musquito.

* The words *tapasvin*, *yamin* or *sam-yamin*, and *muni* have all come to mean the austere contemplative man.

These rivers come from the sea (*i.e.*, by the sea-vapour becoming the rain cloud flooding the rivers), and flow back to the sea, where they do not know 'I am this.' Likewise, all these men coming from Sat do not know they have come from Sat, and they become again and again a lion, or a wolf, &c. .

The multiplication of the creatures so as to cause the sinking of the earth, notwithstanding Vishnu's Yamatva as the Antaryâmin, can only be the samsâric multiplication by pasudharma or animalism by a life of selfishness and sin—the result of not knowing the Lord of the Heart who has become the universe in the sense that He is loving one and all as Himself. If so, the earth that sinks by the weight can only be the moral and spiritual world. But whenever dharma, righteousness, suffers and unrighteousness increases, Vishnu appears on the scene to re-establish the former.* So, when the Earth, the altar of Sacrifice, symbolizing the world of righteousness, sinks in the sea of sin, Vishnu takes her up and establishes her as before. . As in many other stories, so here also the Devas and Rishis may be the senses, and Brahmâ may be the enlightened mind or soul. The senses ought to be withdrawn from the selfish objects and directed towards the Upholder of the world of righteousness, for He is Satyasya Satyam, the Truth of the senses. Nandana where He is seen as the well-winged Boar of Sacrifice upholding the Earth is legendarily the pleasure-ground of Indra and means the 'joyful or gladdening.' Esoterically, it may mean here the visoka gagana or sorrowless sky in the realm of the heart. When the Lord of the Heart is thus seen and realized, there is no more any fear that the Earth will sink.

To the sacrificers the Lord of the Heart is symbolized by their sacrificial fire Agni, who as Yajña-Purusha is Varâha in the several senses already explained. One of it is the rain cloud, which, by means of its other names, parvata and jîmûta, is synonymous with mountain which is bhûdhara, the upholder of the earth. Agni with his peaks of flame is as it were a mountain upholding the Altar Earth (*vide*

* Bhagavad-gîtâ IV., 7 and 8.

pp. 71, 72 and 111 *ante*). That our Varâha is also a mountain is clear from the story found in the Harivamsa, *adhya-yas* 223—230, a long story which may be condensed as follows :—

When the time for destruction came, Nârâyana became Vrishâkapi, the fire of three flames (*trisikha*), and consumed everything. The Vedas and sacrifices, all creatures and things (reduced into their subtle states), all the Devas, including Brahmâ, entered into Him, and He slept. In due time He awoke and issued out from His womb the egg known as the *mûrtimaya* or visible form of Prajâpati. At the end of a thousand years the egg broke open and went off all around, thereby forming the sky on high, the Rasâtala below, and the eight directions, the regions of the Devas (presiding over them). Those parts of the egg that were of many colours became the many-coloured *balâhakas*, clouds. The liquid that was in the middle of the egg was the liquid form of His golden *tejas*, light or essence; it formed gold on the earth; that part of it that went up became the golden mountain (Mount Meru), and wherever the remainder of the liquid fell on the earth it became thousands of mountains, strewn down pellmell. Unable to bear the weight of those mountains, the earth sank down into the water of the Rasâtala, where she was molested by the Dânavas and Râkshasas. She cried to Him for protection: it is He who is the real upholder of everything; by His power and grace only can she be *dharâ* (a name of the earth, meaning the bearer of whatever there is on her); now that she was in trouble, He, the Kakudmin, should protect her. Thus solicited, He thought of His *bhûmidhrit* or earth-upholding form of Boar, fond of sporting in water, and became a huge Boar, one who was *girisamhanana*, having the body of a mountain (or having a mountain-like body), and like the black rain cloud—a Boar whose form was composed of all the Vedas and Upanishads and all the ingredients of sacrifice. Becoming this Yajña-Varâha, the Boar of Sacrifice, He entered into the waters of the Rasâtala and brought up the submerged Earth for the good of the world (*loka-hitârtha*)—He the *dharâ-dhara*, the upholder of the earth.

The earth that was thus brought to the surface of the water was like a huge ship, but would not float by reason of her extended form. He then shaped her into a *katurasra* or square form and placed in the middle of her the golden mountain Meru, made of the substance and quality of His own *tejas*, and having an altar-like pedestal or base. He also made other mountains and all the rivers. [The names of them, some fabulous, others real, are mentioned here.] One of the mountains thus made and placed on the earth was Mount Varâha *alias* Vaidûrya, like His own Varâha

or Boar form, and having peaks of gold and silver. All these kshitidharas, mountains (literally the upholders of the earth) were winged, able to fly anywhere at will.

He then thought of creating the Devas and Asuras and all the creatures. When He was thinking, a Purusha (the same as the four-faced creator Prajâpati) came out from His mouth,* and asked Him to tell him what he should do. He said: vibhajâtmânam, 'divide or distribute thyself,' and so saying, He became invisible (antarhita) then and there. From the Purusha, intent upon dividing himself, the sacred syllables Om and Vashat came, and he made all the Vedas and created from his mind all the creatures, Rishis, Devas, Asuras, &c., and established them in their respective localities, functions, and duties. [A long list of them comes here.] Thus establishing all his sons (i.e., the Devas, Asuras, &c.), Svayambhu alias Prajâpati (the same Purusha) ascended to Pushkaram Brahmasadanam.

Sometime afterwards, those winged mountains that were dharanîdharas, upholding the earth, flew away from her to the realm of the Asuras in the west, and, hiding themselves in the waters of a deep lake, instigated the Asuras to carry away the earth and obtain the kingdom of the Devas. The Asura king Hiranyâksha, who was like a mountain and whose army shone like the troop of stars in the clear sky of autumn, attacked and conquered the Devas and bound their lord Indra.

Then Vishnu, in order to kill Hiranyâksha, became the same Varâha mountain that was already mentioned, and came up holding his *lakra*, disc, in one hand, and *saṅkha*, conch, in the other, looking with them like a black rain cloud in the midst of the sun and moon. He fought with and killed Hiranyâksha, released Indra and the Devas, and became invisible, telling them and men to perform their respective functions and duties righteously. Freed from the Asuras, the earth became glad, and Indra, for the sake of her fixity, placed the offending mountains (*âgaskritân girîn*) in their former places, cutting off their wings. Only one mountain, called Mainâka, entered into an understanding with the Devas and was allowed to remain with his wings.

This story seems to be the result of the combination of several distinct ideas into a connected whole.

The story begins with a Mahâpralaya when everything

* The reason for saying here that Prajâpati alias Brahmâ was born from the mouth of Vishnu instead of from the lotus of his navel, which is the more popular Purânic idea, may be inferred to be this, namely, that as Brahmâ is the derivative of brahman, word, it is fit to say that he came out from the mouth like a word.

is destroyed by the fire of Vishnu, somewhat like the action of the burning sun of the hot season, rainless as in the times of drought and famine, and full of fire as would be the case if the sun becomes many times stronger at once.

The idea of the egg is due to the firmament, which looks like an orb or dome, being likened to the egg. Therefore the universe is called *Brahmânda*, the egg of Brahman, and it is the *mûrta* aspect of Brahman, for the *Brih.-âr.-up.* II. 3, 1 says: *dve vâva Brahmano rûpe mûrtam kaivâmûrtam ka*. Being in the sky, the clouds, some black when pregnant with rain, some white, and some of red or golden colour when seen at the time of the dawn or the twilight, are fancied to be the many coloured parts of the egg.* They are called *balâhakas* or *valâhakas*, as *b* and *v* are interchangeable; and as *l* is interchangeable with *r*, and as the last syllable *ka* in *valâha-ka* is a suffix, this name may have arisen as meaning the same as *varâha*, boar, which, as already shown, is one of the metaphorical names for the cloud.

When the Supreme Self is called *Param Jyotih*, the Great Light, the Light that is meant is not any visible light, but Spiritual Light, for which the golden sun and *Agni Hiranyaretas* are visible metaphors. Therefore it is poetically fancied that gold is a form of His golden *retas* or *tejas*.

The idea that the liquid form of His *tejas* or heat became mountains seems to mean this. According to the *Antarâditya-vidyâ* He is located in the sun. The heat of

* The idea of the universe as an egg is as old as the *Brâhmanas* and the *Khând.-up.* III. 19, *vide* Max Müller's *Natural Religion*, p. 248. The *Khând.-up.* says: "In the beginning this was non-existent. It became existent, it grew. It turned into an egg. The egg lay for the time of a year. The egg broke open. The two halves were one of silver, the other of gold. The silver one became this earth, the golden one the sky, the thick membrane (of the white) the mountains, the thin membrane (of the yoke) the mist with the clouds, the small veins the rivers, the fluid the sea. And what was born from it that was *Âditya*, the sun."—Max Müller's *Upanishads*, Part I., p. 55. Our story, in adopting the idea of the egg, has its own fancy about its contents, and seems to put the golden mountain *Meru* in the place of the sun. The sun is the fire in the sky. Further on I have tried to identify the golden mountain with *Agni*.

the summer sun is the cause of the rain clouds, which are the aërial mountains that fall down in the shape of rain. This paradox of the falling of mountains on the earth from the sky is simply due to the fact of both the mountain and the cloud sharing the same names in Sanskrit, such as parvata, jîmûta, valâhaka, &c. ; the mountain is also called saila, rocky, and if the heavy and rocky nature of the mountain is poetically fastened upon the cloud-mountains, the latter become paradoxically too heavy for the earth to bear. As to the idea of her sinking, in India summer or the rainy season is followed by autumn and winter—autumn which is celebrated for its cloudless clear sky ornamented with the stars Canopus, Sirius, Orion, &c., and as in autumn and winter, the night half of the year, the earth (that is her northern half to which India belongs) is launched into darkness, it is fancied as though the rain cloud mountains of the rainy season that fell down on her copiously and exhaustively from the sky were the cause of sinking her into the water of the Rasâ, the frost, cold, and darkness of winter.

This is one fancy of the advent of winter. But another fancy, quite opposite to it, is that winter, the period of the Asuras who are the powers of darkness, came because the rain cloud mountains—which, for the purpose of this fancy, are now made to share the real mountain's another name, bhûdhara, 'the upholder of the earth'*—disappeared, and the earth being thus without her upholders or protectors fell an easy prey into the hands of the Asuras, who in winter defeat the Devas, the powers of light.

These two fancies may have been two independent legends, each having Vishnu Varâha as the bringer of the lost earth, and therefore it would seem that our story, mixing up the

* Bhû and go are synonymous, and go means not only the earth but also water, light, and sound. Therefore the rain cloud, when for the sake of a riddle it is made to share the real mountain's name bhûdhara as it has been made to share the names parvata, jîmûta, &c., would be quite true to the name if construed as the holder of 'bhu' = 'go' = water, lightning, and thunder.

two in order to string them together into one connected story, makes Varâha help the earth twice, once when she was submerged, and then again when she was possessed by the Asuras. The first fancy in which there is no battle may, in that respect, be compared with the story of the Mahâ-bhârata already explained, and also with the Râmâyana and the Lînga-purâna, quoted at p. 196 *ante*, and seems to have arisen from those Vedic texts, quoted at p. 193 *ante*, which speak of the submerged earth having been brought up by the Boar. The second fancy seems to have arisen from the legend of the Taitt. Samhitâ. It is true that it says nothing about Vishnu's killing the Asuras when bringing their wealth, the altar-earth, but in the subsequent period it seems to have been reasoned out that the Asuras must have fought with and been killed by Vishnu Varâha before he was able to bring away the earth from them, and the Asura king thus evolved to do battle with Vishnu is, as we saw, Hiranyâksha, meaning 'one who has golden eyes.' In the Taitt. Âranyaka IV. 70, the owl ulûka is described as hiranyâksha, 'having golden eyes,' ayomukha, 'having a face of iron colour,' and as being the messenger of the Rakshases or demons; Agni is solicited to destroy him. The *Rig-veda* VII. 104, 22 says: O Indra, destroy Ulûka-yâtu (the owl-demon), Sva-yâtu (the dog-demon), Suparna-yâtu (eagle-demon), Gridhra-yâtu (vulture-demon). This shows that the demons or evil spirits were believed to assume any forms they liked. Thus the Asura Hiranyâksha of our story has the name of the owl, a nocturnal bird, and therefore a fit metaphor for the chief of the powers of darkness.

In the first fancy Varâha, the bringer of the earth, is likened so many times to the rain cloud and mountain, evidently because the word varâha has, as we have seen, those meanings in addition to meaning the boar, while in the second fancy he is the Varâha mountain itself, evidently to show that while the so-called bhûdharas flew away forsaking the earth, she found in Vishnu a bhûdhara or mountain to uphold her.

We have seen that the Earth brought by Vishnu Varâha represents the altar vara in her spiritual greatness, and my theory already expressed that Vishnu is identical with Agni, and that Agni with his peaks of flame is as it were a bhûdhara or mountain upholding the Altar Earth, may receive support from the fact of the Varâha mountain, which Vishnu became, being called Vaidûrya mountain. Vaidûrya is the gem cat's-eye or opal, having a reddish or tawny colour. It looks as if the spiritually precious sacrificial fire has been fancied to be a mountain of that gem among the precious stones. I do not deny the existence of real mountains named Varâha, Boar, Rishabha, Bull, &c. These names have been given to them by likening them to the bull and to the rain cloud Varâha. The whole story hinges upon the word Varâha, and so, of all the mountains, the name of the Varâha mountain is appropriately selected in our story to represent the fabulous Mount Varâha *alias* Vaidûrya the gem of that name, in preference to the golden mountain Meru.

Likening the flame of Agni Hiranyaretas to gold among the metals, this fabulous golden mountain Meru in the middle of the earth, and provided with an altar-like base, may have originally been another fancy (probably earlier than the fancy of the Varâha-Vaidûrya mountain) of Agni blazing up with his miniature mountain-like golden flame in the middle of the Altar Earth, probably the *uttara-vedi*. The shaping of the earth into a square form may also be an allusion to the *uttara-vedi*, which, the Vâkaspitya says, should be *sama-katurasrâ*. The Purânic idea of this golden mountain Meru is that it is the abode of all the gods. If this mountain is Agni Yajña-Purusha, it is no wonder that all the deities who get their oblations in the sacrifices should abide in him; and if one poet took the fire of the *uttara-vedi* to symbolize mount Meru, another might take the *tretâ* fires and make the mountain three-peaked.*

* Under the word Agniloka, the Vâkaspitya quotes Siddhânta Golâdhyâya, which says that mount Meru has three golden peaks presided over by the Trimûrtis Brahmâ, Vishnu and Siva, while lower down its eight sides

When the powers of the darkness of winter are killed, the bright period comes back, in which of course Indra, the Rainer, finds and brings back the run-away rain clouds, the winged mountains, and beats and hurls them down in the shape of the downpours, and the fancy now is as though the mountains lying as *akalas*, motionless, on the earth are the rain clouds made wingless (*i.e.*, made *akhagas*, not moving in the sky) and hurled down.

The reason for Indra's cutting off the wings of the mountains is stated in another manner in the first sarga of the *Sundarakânda* of the *Râmâyana*: in the olden time mountains had wings, but as they committed great havoc by sitting upon inhabited places, Indra cut off their wings and made them immovable, and only one mountain called *Mainâka* *alias* *Hiranyanâbha* (having golden navel) escaped with its wings and concealed itself in the depths of the sea. The *Râmâyana* utilizes this mountain by making it come out and fly up to the sky to offer a little rest to Hanumân as he is jumping over the sea to *Lankâ* in search of *Sîtâ*. It appears to me that this solitary winged mountain is not the evanescent rain cloud, but some constellation as the celestial representative of the rain cloud, and that the sea in which it exists is the sky, as *samudra* means both sea and sky. I cannot guess as to why the mountain is called *Mainâka*, son of *Menâ* (?). Can *Hiranyanâbha* mean the rain cloud pregnant with electric fire?

The *Rig-veda* X. 27, 23 describes our rain clouds as the lower ones come from the *kr̥ntat̥ra* of the primal ones in the mansion or altar of the *Devas*. In my essay on *Vr̥ishâkapi* (separately printed) I have fancied the primal clouds to be the Milky Way abutting the celestial sacrificial

are presided over by the eight *dikpâlakas* *Indra*, *Agni*, *Yama*, and others. Although *Prajâpati* (*Brahmâ*), *Vishnu*, and *Rudra* (*Siva*) are among the deities of the Vedic sacrifices, still their systematic elevation as the *Trimûrtis* above all the other deities is *Paurânic*. The three peaks may have meant the flames of the three fires of *gârhapatya*, *dakshina*, and *âhavanîya*; and as *Rudra* is identical with *Agni*, his trident *trisûla* or *trishûla* may have originally symbolized the *sikhas* or flames of the three fires.

ground, the quadrangle of Orion. While on the subject of Indra's feat of cutting off the wings of parvatas, mountains, it may not be out of place to take notice of Parvata who, in the *Rig-veda*, is often praised in close association with Indra as Indrâ-Parvatau in the dual (I. 122, 3 ; 132, 6 ; VI. 22, 6). "May riches come to us in Parvata's full bounty"—(VII. 37, 8). "May Indra's friend Parvata cast the Dasyn down"—(VIII. 59, 11). Mr. Griffith takes Parvata to be the presiding genius of mountains and ruler of rain clouds. Parvata occurs also in the plural. "O Ribhus, rejoice in full accord with the Âdityas, in accord with the Parvatas"—(IV. 34, 8). "May the Parvatas, who are heroes like the Vasus, be ours"—(V. 41, 9). Thus Parvata is a deity, the friend of Indra, and noted for his bountiful wealth ; and yet in another place the *Rig-veda* says : "Thou, Indra, laying the Great Parvata open, slaying the Dânavas, didst loose the torrents"—(V. 32, 1). We need not take this Great Parvata to be an inimical Parvata different from the friendly Parvata. Vishnu is the friend of Indra, and yet he is the Varâha shot by Indra ; and as Parvata and Varâha both mean the rain cloud, I think the slaying of Parvata means the same thing as the slaying of Vishnu Varâha, the Soma Sacrifice metamorphosed as the bounteous rain cloud, in order that Indra may find in him torrents of the sacred drink. If Indra's friend Parvata is the presiding genius of mountains and ruler of rain clouds, there is not one, among all the asterisms, more fitted to be the permanent emblem of him than either the asterism Mrigasîrsha, Orion's Belt, the regent of which is King Soma, the lord of the sacred liquid, or the Milky Way.

The mountain Mainâka may be the Paurânic metamorphosis of the Vedic Parvata, the great friend of Indra ; and this may be the reason why the Paurânicos have made their Indra spare Mainâka's wings : being an asterism he must be always in the sky and cannot be hurled down like the aërial rain-cloud mountains.

The *Khând.-upanishad* I. 2 speaks of the Devas and Asuras as being Prâjâpatyas, sons of, or belonging to,

Prajâpati, but opposed to each other, for when the Devas meditated on the Udgîtha (Om) successively as the nose, speech, eye, ear, and mind, the Asuras pierced those things with pâpman, evil, with the result that they (the nose and others) became of mixed quality, good and bad, smelling, speaking, hearing, and conceiving both what is good and right and what is bad and wrong, but when the Devas meditated on Mukhya-Prâna, Vital Breath, the Asuras were unable to pierce it with evil and were themselves scattered as a ball of earth would be scattered when hitting a solid stone. Sâṅkarâkârya, in his commentary thereon, explains that Prajâpati there is used in the sense of man in general, and the Devas and Asuras in the sense of his good and evil inclinations, respectively. There can be no doubt of the correctness of this, for the context, namely the Asuras piercing the senses with evil, very well suits the explanation. This legend about the Udgîtha and the Devas and Asuras is narrated in the *Bṛihadâraṇyaka-upanishad* also (I. 3). As the *Taitt. Samhitâ* says that the Devas belong to the day and the Asuras to the night, and that pâpman, evil or sin, is tamas, darkness,* so the Vedic and Purânic legends about the disappearance or sinking of the altar earth and her rescue from the hands of the Asuras must, I submit, be viewed not as simply the phenomenal victory of light over darkness, but as the moral victory of religious knowledge over ignorance and evil. The *Karaka Brâhmaṇa*, already referred to, says that when Sacrifice Vishnu disappeared "from the sight of the gods, the other gods did not discover him; but Indra knew [where he was]."† Thus Indra is a Knower of Sacrifice, and his shooting through the mountains and obtaining the altar brought away from the Asuras indicate his religious victory. Therefore, I fancied in Vol. I., p. 353, that the seven mountains shot through by Indra might be the seven senses of the head, called *śirshanya-prânas* in the Vedic rituals (*vide* Vol. I., p. 249); and although the *Nairukta* view, which I

* *Vide* foot-note at p 6 *ante*.

† *Muir's Texts*, IV., p. 92.

did not know then, identifies the seven mountains with the seven days previous to the Soma day, and is authoritative in respect of the esoteric significance which the rites performed in those days may have, still as the Vedic legend is changed in the story of the Harivamsa which makes the mountains fly away to the Asuras with the result that the Devas are defeated by the Asuras and Indra is bound, and that when Vishnu conquers them and frees Indra, the latter cuts off the wings of the mountains and makes them immovable, it is very likely that behind the phenomena of these things as referring to summer and winter and to the battle between light and darkness, a moral lesson is concealed in which the strange mountains would find a solution if viewed as being the senses or, it may be, the desires of mind. We saw how, in the story of Kumâra, Mount Mânasa signifies mind (*vide* pp. 37, 38 *ante*). When not subdued, mind is *kañkâlâ*, moving to and fro, unsteady, and so its *kâmas*, desires, are winged, and they fly away to the Asuras, to the side of evil. The result is that the field of righteousness sinks or is under great distress, and Indra, who seems to represent the soul in this story, is defeated and bound. But the Supreme Self Vishnu Varâha in the form of the sacred fire Agni kills the Asuras, for the Supreme Self realized in the heart achieves all victory for the soul. In the concluding verse of the Îsâvâsya-upanishad (a verse which is the same as Rv. I. 189, 1) Agni is solicited to lead his devotees in good path and conquer Sin whose walks are crooked; and in the Kenopanishad Umâ Haimavatî says to the Devas that Brahman is the Victor. In order that there may be no more running away of the desires to the side of evil, Indra cuts off their wings and makes them *akâlâs*, fixed, on the field of righteousness, and thus fixed they are what they ought to be, *satyakâmas*.

The Bhâgavata-purâna III. 13 has its own version of the Boar incarnation of Vishnu. It says to the following effect:—

When Manu (the first man) was born with his wife, he asked his father (the four-faced god) Brahmâ as to what he should do. Brahmâ said: ‘Beget thy children, the people, and reign over them

on the earth justly, worshipping Purusha by means of sacrifices.' But at that time the earth had sunk into the waters of the Rasâ, and Brahmâ contemplated long as to how she could be taken up, praying: 'May the Lord from whose heart* I was born do it.' As he was thus contemplating, a young Varâha as small as *angushta*, thumb, came out from his nostril, and grew at once into the size of an elephant. He was like a mountain. He was Sacrifice Vishnu himself in that Sûkara form made up of all the ingredients of sacrifice. He plunged into the water and brought the submerged earth, killing the Daitya (*Hiranyâksha*) as he came to obstruct him. Brahmâ and all the *Rishis* praised him. [Here comes a long praise.] He who hears this with *bhakti*, extreme faith, in his heart, to him will Vishnu be gracious, and those who worship Guhâsaya, the Lord resting in the cave (of the heart), with no other view, to them He gives His own place.

Brahmâ's dhyâna or contemplation is his steadfast Yogic Upâsanâ of the Supreme Self resting in the depth of the heart, and He reveals Himself as soon as He is realized. As the Yogin holds his breath long in the intensity of his contemplation of the Supreme Self, the poetical fancy here is that in the fulness of the time of the Upâsanâ the Supreme Self, the Asu, Breath or Life, of the universe, revealed Himself in the Upâsanâ breath of the Yogin and came out with it when it was let out from the nostril. For this fancy the word sûkara the *alias* of varâha seems to have also given its help to the poet. Sûkara as one of the names of the pig or boar means the animal that makes a peculiar nasal sound in respiration, and so our Sûkara is born in the Yogin's nasal breath. Why should not our poet evolve the Boar from Brahmâ's nose when an older story has worked out the birth of the Asvins *alias* Nâsatyas from the nose of the mare? There is some resemblance between the face of a pig and that of an elephant, and so it is said that Varâha grew as big as an elephant. But the thumb size of this extraordinary young boar is to be taken as mentioned in direct reference to the

* The Lord is Vishnu *alias* Purusha. The popular idea is that Brahmâ was born from the navel-lotus of Vishnu. The mention of the heart here seems to indicate that he was conceived in the heart and then born. The Vedic mantra which the father addresses to his new-born child says: *angâd angât sambhavasi hridayâd abhijâyase*.

technical name *Āṅgushtamâtra* given to Purusha, the Lord of the Heart, in the Upanishads. *Āṅgushta* there means the heart, and although Purusha is formless, still by residing in the heart He is called *Āṅgushtamâtra*. The Lord of the Heart is *anor anîyân mahato mahîyân*, subtle and infinite. The growth of the Boar is to be compared with the growth of the Fish (*vide* p. 123 *ante*).

As we should give up the idea of God having any material form, and know Him to be the formless Self in all forms, so we are to give up the boar form which as a riddle is given to our Varâha, and take him to mean the bringer of the altar of sacrifice viewed as the unbounded spiritual field of religious acts. He is the spiritual rain-cloud showering immortality.

The god Brahmâ's realizing the Supreme Self Vishnu in his Upâsanâ contemplation, his obtaining the submerged Altar Earth from Him and giving her to Manu, the first man, may be compared to the Guru-paramparâ or succession of Teachers through whom Brahma-Vidyâ is transmitted. Brahman (neuter) Svayambhu, the Self-Manifested, imparts her to Prajâpati, who imparts her to Kâvasheya, from whom she is transmitted through a long succession of teachers, *vide* the Vamsa in the Bṛihadâraṇyaka. According to the *Khândogya*, Prajâpati obtains her from Brahmâ and transmits her to Manu, and Manu transmits her to the people.

If the Earth handed over to Manu is the altar Vedi with all her spiritual significance, Manu's begetting children on getting her may mean the same thing as his getting the offspring known as Manu's prajâti by means of Idâ (*vide* p. 124 *ante*). Idâ among other things means also the earth, altar.

THE TORTOISE.

So far as I have been able to glean, the Tortoise is mentioned in the Vedas in two places, namely, the *Satapatha-brâhmana* V. 1, 5, and the *Taittiriya-âraṇyaka*, I. 23—25 ; and in both the Tortoise is clearly stated to be the Creator of the universe.

The *Satap.-brâhmana*, which is quoted at p. 54 of Vol. I. of Muir's *Texts*, says :

As to His (the Creator's) being called *Kârma* (a tortoise); [it is because] having assumed this form (the Creator) *Prajâpati* brought forth all creatures (*prajāh asrijata*). What He brought forth that [it is said in other words] He *made* (*akarot*) ; and because He *made*, He is (called) *Kârma*. The *Kârma* (tortoise) is (also called) *Kasyapa* ; therefore they say all the creatures (*prajāh*) are *Kâsyapyah*, children of *Kasyapa* (the Creator *Kârma*). He who is *Kârma* is *Âditya* (the sun).

The *Taitt.-samhitâ* V. 2, 8 speaks of the ritual of burying a living tortoise underneath the altar *uttara-vedî*, and says that the tortoise thus buried will lead the sacrificer to *Su-varga*, Heaven. Why of all the living things the tortoise was selected for this ritual is not known. But used as the very basis of the fire altar, the hidden invisible tortoise, taken together with the altar and the sacred fire, seems to have been regarded as symbolizing the Deity *Yajña-Purusha* who is an invisible spiritual god extending from the fire altar up to heaven and everywhere. The sun, the brightest fire *Agni* in the heavens, is the most important emblem of *Yajña-Purusha*, and this seems to be the reason why the tortoise is identified with the sun. In Vedic stories connected with the *Pravargya* the sun is regarded as the head of *Yajña-Purusha*. This idea must have arisen by picturing the all-pervading invisible god to be like a giant with his feet on the earth and his head high in the sky. Another picture of him is found in the *Purusha-sûkta* according to which the sky is his head, the sun his eye, the

moon his mind or heart, the earth his feet, &c. In the starry region the Orion, which is the celestial place of the sacred Soma, is another emblem of Yajña-Purusha. When the Orion Yajña rises heliacally, it is as if his sun-head goes off from him (*vide* the stories explained in the essay on Pravargya).

Thus the Kûrma Yajña-Purusha is not simply the sun. He is the Creator, creating even the sun, as is clear from the Taitt.-âranyaka quoted further on. It is in order to force Kûrma by a pun to mean Visva-Karmâ the All-Maker Prajâpati that it is said that He is Kûrma because he made all.

Kasyapa, the other name of Kûrma, occurs in one of the hymns of the *Rig-veda*, viz., IX. 114 about Soma Pavamâna (the sacred beverage), the verses of which has the chorus of "Flow, Indu, flow for Indra's sake." The second verse of the hymn addresses Kasyapa thus :

"Kasyapa, *Rishi*, lifting up thy voice with hymn-composers' lauds,

Pay reverence to King Soma, the sovran ruler of the plants."

—*Griffith.*

The *Rishi* or seer of this hymn is stated in the *Anukramani* to be Kasyapa. But as Kasyapa himself is reverentially addressed in the verse, the author whoever he was must be different from the being whom he addresses. I would conjecture Kasyapa to be the Deity of Sacrifice viewed as one being from the tortoise imbedded below up to and including the sacred fire Agni on the lap of the altar, and he is addressed and solicited to pay homage to the sacred Soma by spiritually entering into the praise of him sung by the human priests, for Agni who is Yajñasya deva, the Deity of Sacrifice, is well known in the *Rig-veda* as being virtually the *Hotri* and other priests calling in all the gods and paying homage to them. One of the names of the Earth is Kâsyapî, belonging to Kasyapa. If Kasyapa is Yajña-Purusha, the altar Vedî, when viewed independently of him as a female by reason of the feminine gender of that name, may well be called Kâsyapî, and we have

seen in the essay on the Boar that the altar represents the whole Earth.

The Taitt.-âranyaka about the tortoise was referred to and dwelt upon in the essay on Creation in Vol. I., pp. 445—448. It is worth quoting here again in connection with the tortoise. The legend contained in it is narrated in connection with the ritual called *Ârunaketuka-kayana*, in which the tortoise is placed below the *uttara-vedî*. In it Prajâpati or his juice the Tortoise is called *Arunaketu* (one who has red rays.) It is to this effect :—

The waters, this (universe), were *salilam* (chaotic liquid) only. Prajâpati alone came into being on a lotus leaf. Within his mind, desire (*Kâma*) arose as 'Let me bring forth this (universe).' Therefore what man gets at by mind that he utters by word and that he does by deed. About this (desire), there is this saying [quotes verse 4 of Rv. X. 129, '*Kâmas tad agre*,' &c., which is to the effect that there arose *Kâma* at first, the Primal Retas of mind, and that sages, searching with their wisdom, found in their heart the Bond of existence in non-existence]. Whoever knows this [*i.e.*, the Primal *Kâma*, the Bond of existence found in the heart], whatever he may desire, that will come and bow before him. He (Prajâpati desiring to bring forth the universe) performed *tapas* (austere religious contemplation). Having performed *tapas*, he shook his body. From his flesh sprang forth *Aruna-ketus*, (red rays as) the *Vâtarasana Rishis*, from his *nakhas*, nails, the *Vaikhânasas*, from his *vâlas*, hair, the *Vâ lakhilyas*, and his *rasa*, juice, (became) a *bhûtam* (a strange being, viz.,) a tortoise moving in the middle of the water. He addressed him thus 'you have come into being from my skin and flesh.' 'No,' he replied, 'I have been here even from before (*pûrvam eva âsam*).' This is the reason of the *Purusha-hood* of *Purusha*. He (the tortoise) sprang forth, becoming 'the *Purusha* of thousand heads, thousand eyes, thousand feet.*' He (Prajâpati) told him, 'you have been from before and so you the Before *make* this (*idam pûrvaḥ kurushva*).' *Arunaketu*, taking water in his palm six times, placed it respectively (1) in his front, (2) to his right, (3) behind, (4) to the left, (5) downward, and (6) upward, and from the water thus placed, coupled with his naming and calling upon them to come forth, there came forth (1) the sun in the east, (2) *Agni* in the south, (3) *Vâyu* in the west, (4) *Indra* in the north, (5) *Pûshan* below, and (6) the *Devamanushyas* including the Fathers, *Gandharvas*, and *Apsarases* above. From the particles of water that went

*This is the first half of the first verse of the *Purusha-sûkta* Rv. X. 90.

off (when placing the water) there arose the Asuras, Rakshases and Pisâkas, and they went off (as the particles went off); therefore they became routed (*parâbhavan*). (About the creation of the universe from the waters) there is this saying [quotes in a changed form verse 7 of the *Hiranyagarbha* hymn, Rv. X. 121]. From the waters indeed was this (universe) born. All this is Brahman Svayambhu (Self-Born). As it became as if unstable and crumbling, Prajâpati, disposing of or distributing (*vidhâya*) himself by himself, entered into it (the universe). About this there is this saying: Making the worlds, making the beings or creatures, making all the directions and sub-directions [as his own *mûrtam* or phenomenal aspect or modes], Prajâpati the First-Born of *Rita* entered into himself (*i.e.*, his *mûrtam* aspect) by himself (as Spirit, the Self). He who knows this, will obtain all this (universe), will encompass all this, will enter into it.

The main thing to be noticed is that the Tortoise Kârma is, in this story also, the *maker* of the universe. He has been from before, and is revealed as the very juice of Prajâpati when the latter performs *tapas*, and until he enters into all the things they will not stand. There can therefore be no doubt whatever of his being the *Antaryâmî* of all. I would understand all this to mean that the Creator Prajâpati, by an act of *tapas* or austere religious contemplation, realizes himself as the juice, the Self, that has entered into all the creatures loving them all as himself, and this is his religious and ethical *srishti* or the making of himself as the universe, fit to be contemplated by man, so that he too may become the juice of love and enter into all the creatures and regard them as himself: if he does so he becomes vast and great.

Thus the Tortoise, the juice of Prajâpati, is the Creator of even the sun, and therefore Prajâpati is not simply the sun. He is a spiritual luminary of austere religious *tapas* from whom spring forth the *Rishis* and the realized *Purusha* that has entered into one and all. The *Rishis* *Vâ lakhilyas*, *Vaikhânasas*, and *Vâ tarasanas* may be the personification of Prajâpati's purified senses, religious fervour, austerity, asceticism, gushing up from him as soon as his realization of them becomes complete.

The *Vâ lakhilyas* represent in the Vedic rituals the

sîrshanya-prânas, senses (*vide* Essay on Suparna, Vol. I., p. 249, quoting the Taitt.-Sam. V. 3, 2, 5).

The Vaikhânasas were anchorites or hermits living in the woods. The hermits maintained a single fire according to the rule of the *Srâmanaka Sûtra* which is stated by Dr. Bühler to be the same as the *Vaikhânasa Sûtra* (*vide Sacred Books of the East*, Vol. II., p. 153).

The *Vâtarasana Rishis* are mentioned again in II. 5 of the *Taitt.-âranyaka* as being *sramanas* and *ûrdhva-manthins* (*Vâtarasanâ ha vâ rishayah sramanâ ûrdhva-manthino babhûvuh*). They saw the mantras for offering certain oblations in fire for getting rid of sin. *Sramana* seems to have been a name applied to a kind of hermits in ancient India. They are also mentioned in the *Bṛihadâraṇyaka* IV. 3, 22. They were not, therefore, Buddhist ascetics who seem to have adopted that old name. The epithet of *ûrdhvamanthins* seems to mean 'those who churn upwards.' The churning meant by this epithet was probably the churning of mind's flame towards heaven—towards that which is spiritually high—in contra-distinction to that of animalism. This epithet may be compared with the epithet of *ûrdhva-retasah* applied to religious celibates, meaning those "whose seed *remains* above, chaste." It may have arisen by likening their pure life to fire *Hiranyaretas* whose flame goes upward. About churning out the Spiritual Fire, the Lord of the Heart, the *Svetâsvatara-upanishad* I. 14 says:

Making his *âtman** (mind) the lower *arani* wood and the syllable *Om* [repeated in the *Japa dhyâna*] the upper wood, and by churning again and again with (the rope of) *dhyâna* (contemplation), man should see the Lord like the hidden [fire generated by attrition].

The *Vâtarasanas* are mentioned even in the *Rig-veda*, X, 136, as *Munis*, along with a being, who appears to be their chief, called *Kesin* and *Muni*. *Kesin* means one who wears long loose hair and *muni* the "ascetic inspired or in a state of ecstasy." The hymn says†:—

* There are two *pâthas* of this verse, one reading, '*sarîram aranim kṛitvâ*', and the other, '*âtmanam aranim kṛitvâ*'. The latter seems to be preferable, *âtman* here meaning mind.

† The translation given is to a great extent in the words of Muir (*vide* his *Texts*, IV. p. 318) and also of Griffith.

1. Kesin supports agni (fire), Kesin visha (water), Kesin earth and sky. Kesin is all Svar (heaven) to look upon. Kesin is called this Light.

2. The Munis who are Vâtarasanas wear pisanga, reddish or orange-coloured, soiled (garments) *; they follow the swift course of the wind when [they as, or like] the gods have entered [it as their vehicle].

3. Transported with our Munihood, we have passed through the winds. You, O mortals, behold even our bodies [that can pass through the winds].

4. The Muni, a friend appointed for the doing of ritual worship (P) to every god, † flies through antariksha, the region of the air, seeing all forms.

5. The steed of Vâta (the wind), the friend of Vâyû (the wind god), the Muni, impelled by the gods, dwells in both the oceans, the eastern and the western.

6. Treading the path of Gandharvas, Apsarases, and sylvan beasts, Kesin, the knower of (our) keta, wish, is a sweet and most delightful friend.

7. Vâyû churned for him, and pounded things most hard to bend, when Kesin along with Rudra drank from the cup of visha (water).

About this hymn, Prof. Roth, quoted by Dr. Muir, says :—

“The hymn shows the conception that by a life of sanctity (*mauneya*, verse 3) the muni can attain to the fellowship of the deities of the air, the Vâyus, the Rudras, the Apsarases, and the Gandharvas; and furnished like them with wonderful powers, can travel along with them on their course. Transcending even this, the verse before us says that the beautiful-haired, the long-haired, that is to say, the Muni, who during the time of his austerities, does not shave his hair, upholds fire, moisture, heaven, and earth, and resembles the world of light, ideas which the later literature so largely contains.”

Vâtarasana is rendered by Mr. Griffith as “wind-girdled,” and by Dr. Muir as “wind-clad, *i.e.*, naked.” The latter cannot be the original meaning as verse 2 says that the

* The original for soiled is mala, the very word by which the ascetic is designated in the expression ‘kim nu malam kim ajinam’ in the Haris-kandra story of the Ait.-brâhmana.

† The original is: Munir devasya-devasya saukṛityāya sakhâ hitaḥ : “The Muni, a friend fitted to gain the beneficent aid of every god.”—Muir; “The Muni, made associate in the holy work of every god”—Griffith.

Munis wore reddish, soiled garments. The unshaven long-haired Muni cannot have been an ascetic of the order of sannyâsin (mentioned in the Sûtras of Âpastamba and others and continued even to the present day) who shaved his head and gave up all worship through the sacred fire, having mentally placed the fire finally in his heart at the time of his taking up the order. It is difficult to make out what wind-girdled (vâta = wind, rasanâ = rope, girdle) meant. Let me make a conjecture. Men girdle up their loins when doing hard work and walking long distances, so that the girdle represents strength ; also breath is held when lifting up a great weight or ascending a steep place, or striving in doing other hard work, so that breath also represents strength. Yogism of some kind or other may have been in existence even from before the time of the *Rig-veda* side by side with ritualism. We may easily suppose that the wise men of those days sat with closed eyes for hours, held breath over and over and exhibited bodily signs as if *striving* to see or divine or achieve some spiritual thing by the merit of which the common people who had implicit faith in them believed they could secure spiritual as well as temporal benefits such as health, wealth and prosperity. All this was not imposture, the wise men themselves in their ecstatic state must have had faith in their own performances. When such men renouncing home wandered from place to place, ill-clad and ill-fed, walking great distances, may be sometimes with no fixed destination but led on by the course of the wind itself, in imitation of the heavenly objects, namely the clouds and the sun, moon and stars which are always moving in the sky—when thus they walked long distances performing their breath-exercise and contemplation during their daily halts, did it come to be believed that wind, the practised breath, itself was their girdle, their strength, carrying them over the country ? In Rv. X. 72, 7, the Devas are likened to yatis and are stated to bring forward Sûrya, the sun, who was lying hidden in the sea. Yati is another name that has come to be applied to the ascetic and is from the root yat, to strive,

achieve. *Sramana* seems to be derived from *sram*, to exert very much, practice austerity.

Granting that ascetics existed at the time of the *Rig-veda* and were believed to possess extraordinary powers, it does not appear to me that the hymn describes any human ascetic or ascetics. It seems to describe some god whom it looks upon as the real Muni possessing extraordinary powers. According to Mr. Griffith, *Sâyana* takes Kesin to be the sun, and there can be no doubt that Kesin of the first and last verses is identical with the Muni of verses 4 and 5. I would take Kesin to be the Deity of Sacrifice conceived as an extraordinary luminary, whose presence is seen in all lights, in the sacrificial fire Agni here who is the Purohita or priest honouring all the gods, and who is known as *vâyu-sakha*, the friend of wind, and *sohish-kesa*, having flaming hair; in the sun, the great Light in the sky, who passes on from east to west overseeing all the things; nay, in the whole svar or the star-bedecked heaven. The Munis of verse 2 are evidently the solar rays darting through the air, and verse 3 is put into their mouth: they have come a long distance through the air, and they ask the mortals to see and enjoy them. To such a great Muni who is toiling or exerting for the good of all the creatures, some cool drink prepared on a grand scale should be offered. Accordingly, *Vâyu* himself, the associate of tempestual rain, the powerful god bending the unbending trees, churns for him. Churns what? Apparently the huge rain cloud that is agitated by the winds, and the rain that comes in torrents is the cup that is offered. In quaffing it, Kesin may be viewed as another god, namely Indra. If so, Rudra with whom he drinks may well be taken to have meant originally Rudra-gana, the troop of the Maruts who always attend upon Indra Marutvân.

Visha not only means water but poison. Kesin's drinking, visha is a saying which the riddle-loving poets of the Purânic period were not likely to pass over without weaving a legend about it. "The allusion" Dr. Muir says "in the 7th verse of the hymn before us to Rudra drinking water

(*visha*) may possibly have given rise to the legend of his drinking poison (*visha*).” The legend of Rudra drinking poison is connected with the legend of the churning of the sea by the Devas for getting their *amrita* or nectar, and what is pertinent to our essay, it is the form of tortoise which Vishnu among other forms assumes in that legend that has come to be popularly looked upon as his Tortoise incarnation. Also, the words *vâtarasana* and *ûrdhvamanthin* of the Taitt. *Âranyaka* appear to be the hidden pivot on which the gist of the riddle of the Purânic legend about the churning for nectar turns. That story is variedly described in the epics and Purânas—in the Mahâbhârata I. adh. 17—19; in the Râmâyana I. sarga 45; in the Vishnu-purana I. adh. 9; in the Bhâgavata-purâna VIII. adh. 5—9.

The legend in the Mahâbhârata is incorporated in the Suparnopâkhyâna, according to which a bet takes place between Kadrû and Vinatâ, the two wives of Kasyapa, as to the colour of Indra’s horse *Ukkaissravas*, Vinatâ maintaining that it is pure white; to disprove her Kadrû gets her children the snakes to enter the tail of the horse and make it appear blackish; thus defeating Vinatâ by deceit Kadrû makes her her slave, but says at last that she would release her from slavery if her son the powerful bird Suparna should bring nectar from Indra’s heaven in order that the snakes might drink it and become immortal; Suparna brings it by conquering Indra himself, gives it to Kadrû, and gets his mother Vinatâ released; but by the time the snakes get ready to drink it, Indra comes unawares and takes away the pot back to heaven. The Vâlakhilya *Rishis* play an important part in the story of Suparna which I have explained in the first volume. The legend about the churning for nectar is narrated in order to explain how, along with nectar and other objects, the horse *Ukkaissravas* also was obtained by churning the ocean. It is to this effect:

The Devas assembled on the golden mountain Meru and performed austerity intent upon getting *amrita* (nectar). God Nârâyana

told Brahmâ that if the Devas and Asuras should join together and churn the ocean by putting in it all kinds of oshadhis, medicinal plants, the nectar would be generated. There was mount Mandara with its peak going eleven thousand yojanas high into the sky and its roots going by an equal distance deep into the earth—a very lovely mountain containing all kinds of trees and plants and all kinds of birds and beasts. This mountain was to be used as the churn ; but the Devas were unable to pull it out. Nârâyana, together with Brahmâ, got Ananta, the king of serpents, to pull it out and place it in the ocean. The Devas and Asuras begged the king of the waters (*i.e.*, the ocean) to suffer himself to be churned, and he consented on condition of getting a share in the drink. They then got Kûmarâraja, king Tortoise, to offer his back as the seat for mount Mandara to stand upon in the water of the ocean, and the churning commenced by using serpent Vâsuki as the churning rope coiling around the mountain. The Asuras (considering it below their dignity to hold the tail side) held the head side of Vâsuki and the Devas the tail side. Ananta would now and then hold up Vâsuki's head and turn it towards the side where Nârâyana and the Devas were, and the current of wind that issued from the mouth of Vâsuki (breathing hard under the process) was accompanied by smoke and flashes of fire and became rain clouds whose showers relieved the fatigue of the Devas. The churning killed many aquatic lives in the ocean, while the fire that caught the upper side of the mountain drove out many lions and other beasts from their thickets and destroyed them. Then Indra put out the fire by rain. All kinds of trees and plants were put into the ocean and churned and their juice made the Devas immortal ; the churned water itself turned into milk and butter. But the real nectar did not come up yet and the churners were quite exhausted. Begged by Brahmâ, Nârâyana infused power into them and the churning went on with redoubled vigour. In course of time there sprang forth from the water, one after another, the moon Soma, Sîrî (goddess of wealth) clad in white, Surâ (the goddess of spirituous liquor), the White Horse, and the gem called Kaustubha, which, dazzling with light, went and adorned Nârâyana's chest. The Moon Soma, Sîrî, Surâ and the Horse went in the path of the sun (in the sky) to where the Devas were. And then Dhanvantari rose up from the water bearing a white vessel containing the wished for nectar. Also an elephant having four tusks came up and was taken by Indra. Also by the effect of too much churning, the most deadly poison called kâlakûta came up, the very smell of which put everything into stupor, but at the word of Brahmâ, Siva poured it into his mouth and made it to be absorbed in his neck. Thenceforward he became Nîlakantha, having blue-black neck. Seeing this wonder, the Asuras

became hopeless. In order to get the nectar and *Srî* (for themselves), the Asuras showed great valour against the Devas. Then *Nârâyana* appeared among them in the form of a most beautiful female, bewitched by whom they deposited the vessel of nectar with her and fought a terrible battle with each other. *Nârâyana* along with *Nara* brought away the pot from the Asuras. While the battle was raging, the Devas came up (in batches) and drank the nectar from the hands of *Vishnu* (*Nârâyana* in the female form). Knowing this, one of the Asuras, namely *Râhu*, came assuming the form of a Deva, but just as the drink was reaching his throat, the sun and moon (the celestial witnesses) cried out that he was an Asura in disguise, when *Vishnu* cut off his head by discharging the *kakra* weapon. The headless *Râhu* (the eclipse) grasps the sun and moon as his perpetual enemies even now. Then giving up the female form, *Nârâyana* along with *Nara* fought with the Asuras and killed a great number of them, while the rest ran away and hid themselves, some in the waters of the ocean, and others in the bowels of the earth. Thus the Devas conquered the Asuras, and *Indra* kept the pot of nectar, appointing *Kirîtin* (another name of *Nara*) as its guardian.*

Such is the purport of the story in the *Mahâbhârata*. It designates the enemies of the Devas *alias* the Suras by the names of Asuras, *Dânavas*, *Danujas*, *Daiteyas*, *Ditijas*, sometimes compounding these names as *Asura-Dânavas*, *Dânava-Daiteyas* or *Daitya-Dânavas*. The ocean churned is called *Kalasa* or *Kalasodadhi*, *Samudra*, *Sâgara*, *Akûpâra*, *Apâmnidhi*, and its water is called *lavanâmbhas*, salt water. Of these *Kalasodadhi* is a strange name which, it is explained, must have arisen by likening the ocean to a *kalasa* or pot in connection with the churning.

The *Râmâyana* as well as the *Vishnu-purâna* and *Bhâgavata-purana* say that the ocean churned was *Kshîrasamudra*, the ocean of milk. The *Râmâyana* does not say anything about the Tortoise, as its version does not appear to be exhaustive. It says to this effect :—

In the olden time of *Krîta-yuga* the sons of *Aditi* and *Diti*, in order to [get *amrita*, nectar, and thereby] become immortal and

* The *Mahâbhârata* speaks of *Nara* and *Nârâyana* in the dual in many places as *Rishis*, as ancient gods. The *Pândava* brother *Arjuna* also is called *Nara* and *Kirîtin*, but as an incarnation of the ancient *Nara*. The *Vishnu* and *Bhâg. Purânas* do not say anything about *Nara* in connection with the churning of the ocean.

free from illness, used Mandara as the churn and Vāsuki as the churning rope, and churned the ocean of milk. At the end of a thousand years there sprang forth from the water (1) Dhanvantari with danda and kamandalu [the stick and pot of celebates, or ascetics], (2) sixty kotis (six hundred millions) of Apsaras nymphs who, by reason of their a-pratigrahana or non-reception (as wives) by anybody, became common women,* (3) Vârunî, the daughter of Varuna, whom the sons of Diti did not receive, but who was received by the sons of Aditi, hence the names of A-suras and Suras applied respectively to the sons of Diti and the sons of Aditi,† (4) the horse Ukhaissravas, (5) the gem kaustubha. Similarly the nectar came up. On its account a battle ensued between the Suras and Asuras. Vishnu, assuming a most bewitching form (of a female), carried the nectar (for the Suras), and those that went against him were felled down in the battle.

The Vishnu-purâna commences its story by introducing the irate eccentric ascetic *Rishi Dûrvâsas*, an *amsa* or incarnation of god *Saṅkara* (*Siva*). Its purport is this:—

This *Rishi* took a garland of Santânaka flowers from the hands of a Vidyâdhari nymph, wore it in the jatâ or matted hair of his head and, meeting Indra going on his elephant, threw it up for Indra, who placed it on the head of the elephant, which took it in its proboscis and threw it down. Seeing this the irate *Rishi* said to Indra: ‘Inasmuch as through pride you have failed to place the flower on your head and salute me, you will lose your *Srî*, wealth, and satva, valour.’ Accordingly Indra lost them and consequently men became unrighteous, and Indra and the Devas were conquered by the Asuras. Thus conquered the Devas went to Brahmâ, who took them to Vishnu, and, as advised by the latter, the ocean of milk was churned by using Mandara as the churn and Vāsuki as the rope. The Tortoise that supported Mandara was a form of Vishnu himself. The objects that came up were (1) the cow Surabhi (*Kâmadhenu*), (2) Vârunî, (3) the tree called Pârijâta, (4) the Apsaras nymphs, (5) the moon, whom *Siva* took, (6) the poison, which the snakes took, (7) Dhanvantari with the pot of nectar, and (8) the goddess *Srî*, who lodged herself in the chest of Vishnu. By drinking the nectar served by Vishnu as the bewitching female, and worshipping

* The so-called non-reception as wives seems to conceal a pun upon Apsarases as either Apasâritâs, those that were sent out, or Abhisârikâs, those that go after lovers.

† This is simply a pun. When the asu-ras came to be read as a-suras, their enemies the Devas were designated suras, and as vârunî, the spirituous liquor, is synonymous with surâ, she is assigned here to the Suras.

the goddess Srî, the Devas were enabled to overcome the Asuras and get back the kingdom of heaven with all its former glory.

Thus this Purâna, contradicting the Mahâbhârata about Siva's drinking the poison, says that the snakes took it. The Bhâgavata-purâna which follows the Vishnu-purâna in the main differs from it in this respect and says, like the Mahâbhârata, that Siva drank the poison and became Nilakantha. But while the Mahâbhârata and the Râmâyana say that Vârunî went to the side of the Devas and was taken by them, the Bhâgavata-purâna says that she was taken by the Asuras.* That Purâna adds an incident not mentioned in the other works. It says that hearing that Vishnu had distributed the Soma, *i.e.*, nectar to the Devas by assuming the beautiful female form, Siva came there and said that he was very anxious to see that lovely form, that Vishnu appeared in that female form, but that as soon as Siva saw her he was so much overpowered by love that he embraced her, and that his retas [mind's retas] overflowed and became gold and silver.

The main feature of the legend is the churning of the ocean for the nectar by treating Mount Mandara as the churn and the serpent Vâsuki as the rope. The Mahâbhârata in the Suparnopâkhyana uses the word Soma as the *alias* of nectar in many places, and we know from the Rig-veda that the sacred Soma is the drink of amrita, immortality. To the knower the *real* and therefore the amrita or immortal, and the most gladdening drink is his own *true* state as the all-loving Self. I take this legend of the epics and the Purânas to be a Vedântic parable, for the Upanishads teaching the Self as the highest aim of the Knower are much older than them and must have been well studied in their days. Let the sacrificers drink their Soma as the symbol of immortality, but the drink of the knower is the Self.

In order to brew that drink he must strive, toil and sweat like a giant. He must become Tapasvin or Muni, the enthusiastic thinker, and Yati or Sramana, the enthusiastic

* Bhâg.-purâna VIII. 8, sloka 29.

toiler, striver. And he must work mightily with mountain and ocean. What are they ?

I would take the mountain to signify mind and the ocean the realm of the heart, known in the Upanishads as the âkâsa or sky of the heart. We have seen in the essay on Gaṅgâ that the sky of the heart is the so-called ocean. The heart and mind are sometimes viewed as identical and sometimes as distinct but closely connected. *

There may be a mountain called Mandara, so named from its loveliness. The name is derived from the root mand, which is allied to mad, to delight ; and Mandara or Mandâra is also the name of one of the five fabulous trees of Indra's heaven. The selection of this mountain Mandara for the churn may be due to the name being similar in sound to mantha, churning stick. In the world of ethics mind is no small thing. It is a mountain to whose top it is not easy to ascend, and its jungle is the home of all kinds of wild beasts, the untamed desires.

Why is a serpent selected for the rope instead of any giant creeper ? I think it is simply to illustrate the meaning of vâtarasana, wind-rope, in a riddling manner. Vâtâsana, wind-eater, is one of the names of the serpent, and the hissing thing is as it were a long rope-like wind bag. To the Yati his prânâyâma exercise is as it were the rope of breath, strength, in the coils of which he binds his mind : he performs his mano-nigraha.

It is well to put the coil round the mind, but there are the Devas and Asuras, the good and bad inclinations respectively, who vie with each other in pulling the mind to their own side, and thus the mind-mountain whirls like a churn alternately this side and that side in the ocean of the heart. The rope of strength and the labour of yatitva or sramanatva are common to both the good and the bad, the good *striving* to do good, the bad *striving* to do bad.

The juice extracted by the labour of the good is the joy

* The Ait.-up. says : hridayam nirabhidyata, hridayân manah (I. 4) ; kandramâ mano bhûtvâ hridayam prâvisat (II. 4) ; Yad etad hridayam manas kaitat (V. 2)—*Vide* the Upanishad-vâkyâ-kosa of Col. G. A. Jacob.

of immortality, of eternal life, while the juice extracted by the labour of the bad is poison, death. Vishnu or Purusha, the Lord of Sacrifice, is, according to the Purusha-sûkla, *amritatvasya îsânah*, the Lord of immortality; and so he distributes the drink of the joy of immortality to the Devas. He is made to assume the female form probably because the distribution or serving of food is the duty of the mistress of the house. When this drink of immortality is obtained by churning the ocean of the heart well, the Devas are enabled to kill the Asuras.

About Siva's drinking the poison and thereby becoming *Nîlakantha*, the Rudra-section of the Taitt. Samhitâ (IV. 5), in praising that god by various names, calls him *tâmbra*, red, *aruna*, tawny, *babhru*, reddish-brown, *kapardin*, wearing the hair of the head wound in the form of a shell or having shaggy hair, *harikesa*, having tawny hair, *sitikantha*, *nîlagrîva*, having blue-black neck, and *sahasrâksha*, having a thousand eyes. Rudra is identical with Agni whose very grand celestial form is the sun, to whom the above names would very well apply. The sun is *sahasrâmsu*, having a thousand rays. By fancying the rays to be so many eyes, he is *sahasrâksha*. *Nîlagrîva* or *Nîlakantha* is a name of the peacock, having blue neck and beautiful feathers. By calling Rudra *Nîlagrîva* the sun Rudra seems to be likened to the peacock, and this is supported by another name of Rudra, namely *Mahânata*, the great dancer. The peacock dances, and is also called *bhujangabhuk*, the eater of serpents. The *Rig-veda* I. 191 is about venomous reptiles, which come unseen in the night and sting or bite men; they are therefore called *adrishṭa*, unseen, lurking in all kinds of grass; but their enemy, their antidote, is the sun, for the poet says to this effect:

The *visva-drishṭa* or all-seen Sun rises from the hills in the east killing the unseen things and the *Yâtudhânîs* or evil spirits, burning them, eating them away (verses 8 and 9). I hang the poison (*visha*) in the Sun; he will not die, nor shall we die (v. 10). O reptile! This little bird *Sakuntikâ** hath swallowed all thy poison up; she

* "This little bird: according to Sâyana, the bird which we call the francoline partridge, said to be a 'remover of poison'."—Griffith.

will not die, nor shall we die (v. 11). The three-times seven bright sparks [the rays of the solar fire] have swallowed up the poison's strength; they will not die, nor shall we die (v. 12). I have secured the names of all the ninety and nine rivers that have power to stay the venom's course (v. 13). The three times seven peahens (*mayûryah*), the seven maiden sisters, have carried away thy venom, like girls carrying water in their jars (v. 14).*

The little bird may be either the sun or dawn. The peahens, the rivers and the sisters may be the same dawn spoken of in the plural. The hymn seems to have been composed as a spell to be uttered for driving off the effects of poison which, producing unconsciousness and blindness of vision as it does, seems to be likened to the evil spirits of the blinding darkness of the night, and it may be that the deities *Suu* and *Dawn* are mentally seen in the antidotes administered, from a wish that they should prove as effective in removing the stupor of the patient as those lights in removing darkness. Thus there is in the *Vedas* the sun swallowing poison without any harm to himself; and if in the *Purânic* literature this feat is attributed to *Rudra*, he is a god who is known for his *jalâsha-bheshaja*, effective medicine, and he is called *Mrityuñjaya*, the conqueror of death. This god who has developed himself in the post Vedic literature into a god known for his matted hair, skin-clothing, *tapas* and asceticism seems to have been identified by the *Paurânicos* with the *Vâtarasana Muni Kesin* of the *Rig-veda* X. 136 who drinks the cup of *visha*, and therefore it would appear *Rudra* is made to swallow the poison spoken of in our legend. *Nîlagrîva* as a name of *Rudra* having existed even in the Vedic days, the *Paurânicos* had simply to utilize him in this story and say that he became blue-necked because he swallowed the poison.

Regarding *Rudra's* being overpowered by love by seeing *Vishnu's* *Mohinî* or bewitching female form, it may be asked, Is this incident added in the *Bhâg.-purâna* in order to extol *Vishnu* at the expense of *Rudra* by showing that even

* Verses 15 and 16 are about a thing called *Kushumbhaka*, the meaning of which is not clear.

he was not able to get over Vishnu's mâyâ? That may be the outward appearance of the riddle, but the Purâna could not have forgotten the real nature of Rudra as the destroyer of Cupid. We have seen in the essay on Kumâra that Rudra's marriage with Umâ even after his destroying Cupid is his spiritual marriage with Brahnavidyâ. So here also, as Rudra is the great Vâtarasana ascetic ūrdhvaretas or ūrdhvamanthin, the wonderful retas that flows as gold and silver can only be the most precious enlightened Self, the Retas of Mind, as explained in connection with Kumâra. To the Knower there is not a greater Beauty than the Supreme Self in whose embrace he feels extreme spiritual joy.*

Kâmadhenu or Surabhi is that wonderful cow from whom the gods could milk the fulfilment of any desires they might cherish. Similarly the tree Pârijâta, otherwise called Kalpavriksha, is the wonderful tree yielding to the gods all their wishes in the shape of fruits. The knowers ought to be satya-kâmas and satya-sankalpas, desiring only for that which ought to be desired. When the Self of universal love is obtained, every desire is satisfied; the Self is the wonderful Cow and the Tree. These and the other objects may have been subsequent additions to the story whose original concept was probably confined to the obtaining of the nectar only. In several stories I have taken the Apsaras nymphs to be utilized as representating all the good qualities and therefore they are the common women loved by all the knowers, and as their name is derived from water, they are accommodated in this story by saying that they too sprang forth from the churned water. The Srî which Indra loses by his disregard of asceticism—represented by Durvâsas—seems to be the wealth of spirituality and not the worldly wealth. There is the Vedic saying that (the knowledge of) Rik, Sâman and Yajush is the Immortal Srî, Wealth, of the

* About this spiritual embrace the *Bṛih.-âr.-up.* IV. 3, 2, 21 says: 'tad yathâ priyayâ striyâ samparishvaktô na bâhyam kiñkana veda nântaram evam evâyam purushah Prâjñena Âtmanâ samparishvaktô na bâhyam kiñkana veda nântaram'.

good *; and so the goddess *Srî* that springs forth may be taken to be *Brahma-vidyâ* who, in the *Taitt. Upanishad*, is called *Bhârgavî Vârunî Vidyâ*. In that *Upanishad* the teacher is *Bhrigu*, son of *Varuna* and so the *Vidyâ* taught by him is called *Bhârgavî Vârunî*. Among other names our goddess *Srî* has the name of *Bhârgavî*, and as *Vârunî* can be taken in the sense of the daughter of *Varuna*, the king of ocean, *Srî* is made to spring from the ocean—the ocean of the heart. But this name *Vârunî* must have been the name also of the spirituous liquor *surâ* whom lovers of drink no doubt regarded as their goddess, the daughter of the god of liquids, and so she too is included in order to make the *Devas Suras* by a pun, and not liking the *Devas* to be drinkers of *surâ*, the *Bhâgavata-purâna* takes care to say that the *Asuras* took her. One of the names of the elephant is *vârana*, that which wards off or opposes, and *vâri*, water, seems to be derived from the same root and to mean that which opposes or rushes; and so it may be as a pun that the elephant, the sign of wealth and royalty, is made to spring from the water. When the royal elephant is thus evolved, the royal horse also follows suit, but *Indra's* sovereignty symbolized by these must be taken in the sense of ethical and spiritual sovereignty.

The springing of the moon also from the ocean is a myth which seems to have originated from his name *abja*, water-born, a name which must have arisen by likening him to *sâṅkha*, conch. He is assigned to *Siva* because *Siva* is *Kandrasekhara*, having the moon in the hair of his head, a name which I have explained elsewhere (*Vide pp. 89-91 ante*). I do not know what the gem *kaustubha* means.

Although it is the sky of the heart, likened to the ocean, that is really churned, still as the outward garb of the riddle refers to the ocean, it is likely that some phenomena of nature are utilized as metaphors. In India the wind has two prevailing, alternative directions, from south-west

* 'Rikah sâṁāni Yajûmshi, sâ hi srîr amaritâ satâm.'

in the summer months, and from north-east in autumn and winter. The wind therefore is like a huge, hissing serpent that may be fancied to be drawn alternately by the two opposite powers of the periods of Day and Night, churning or agitating the seas, and the sky-ocean of the atmosphere, and producing the beneficent rain of bright summer, and the killing cold and frost of dark winter. Our ocean is of salt water, but the sky-ocean is of sweet water showering the sweet rains, and as sweet water is payas, meaning also milk, there is the riddle that the milky ocean was churned. This is all that can be said of the phenomenal garb of the story. It is only the esoteric meaning of it that can explain its details and teach a useful, moral and religious lesson.

THE MAN-LION.

Immediately after the story about the Boar incarnation of Vishnu, the Harivamsa, adh. 231—238, narrates the story about Vishnu's Man-lion incarnation. Briefly it is to this effect :—

Hiranyakasipu, the Âdipurusha or First of the Daityas, performed a great tapas, immersed in water for thousands of years. Pleased with his tapas and his *sama*, *dama*, and *brahmacarya* (equanimity, self-control, practise of sacred knowledge), the god Brahmâ appeared before him with the Vasus, Rudras, Âdityas, Maruts, Yakshas, Rakshases, Kinnaras, all the directions, rivers, seas, stars, planets, Devas, Brahmarshis, Râjarsbis, Siddhas, the Seven *Rishis*, Gandharvas and Apsarases, and told him that he would grant him anything he might wish for. Hiranyakasipu said : ‘ Let none of the Devas, Asuras, Yakshas, Urugas, Râkshasas, men, and evil spirits be able to kill me with any kind of weapons, either wet or dry, either in day or night, either in heaven, or in the sky or in the earth, or in the nether world. But let me be killed by one who may be able to kill me along with all my belongings (*sabhrityabalavâhanam*) by a single stroke of his hand. Let me become the sun, moon, Vâyû (wind), Hutâsana (the fire), water, the antariksha (atmospheric region), all the directions, all the stars, Kâma, Krodha, Varuna, Vâsava (Indra), Yama, Dhanada, the god of wealth and of the Yakshas and Kimpurushas—all these I myself should be. Let all kinds of heavenly weapons attend upon me and be available to me.’ The god Brahmâ granted all this. But as soon as Hiranyakasipu obtained this boon, he molested the Brâhmans, defeated the Devas, took possession of heaven and the three worlds, and made the Daityas fit to be worshipped in sacrifices in the place of the Devas. Solicited by the Devas, Vishnu made up his mind to kill Hiranyakasipu, and, going to the side (the jungle) of the Himâlaya mountain, assumed the Narasihma (man-lion) form, half of which was that of man and the other half of lion, a form as brilliant in splendour as the sun and moon. In this form, and with no other associate than the syllable Om, he went to the sabhâ or hall of Hiranyakasipu, a hall situated on Nâkaprishtha, the back of heaven, capable of travelling in the sky at will, surpassing the sun and moon in splendour, and one in which neither hunger nor thirst was felt. [Here comes a long description of the hall, its contents, and the names of the

Daityas that were seated in it, including Dasagrîva and Vâli.] Seeing him, all the Daityas exclaimed, 'What a form of splendour!' Prabrâda, the son of Hiranyakasipu, saw with divine eyes (divyena kakshushâ) that the Lion was Deva (God) himself, and he addressed his father thus: 'This divine Man-lion form, which is avyaktaprabhava (one whose origin is a mystery), was never seen nor heard before. It looks as if it portends destruction to the Daityas. In the sarîra or body of this Man-lion are located all the seas, rivers, mountains, sun, moon, stars, planets, Agni, Dhanada, Varuna, Yama, Sakra (Indra), Maruts, Devas, Gandharvas, &c., the god Brahmâ, the god Pasupati (Rudra) in his forehead, the earth, the sky, all the worlds, things movable and immovable, the progenitor Manu, the Fathers, all the creatures, yourself, myself, and all the Daityas. The whole universe is seen in him as in (a mirror like) the clear moon.' Hearing this Hiranyakasipu ordered the Dânavas to catch the Lion, or, if catching was not possible, to kill him. But the Lion roared and demolished the hall. Then Hiranyakasipu himself discharged all his weapons [a long list of them comes here], but they were not able to make any impression upon the Lion. Many Dânavas were killed by him and their mââyâs (magical powers) rendered ineffectual. Then Hiranyakasipu became very angry, with the result that the universe was enveloped in darkness, and there occurred many evil portents [a long list of them comes here]. He questioned his priest Sukra about them. Sukra said, 'In the country in which such portents occur, either the king would be killed or his sway taken away.' So saying, he pronounced his 'Svasti' benediction and went home. Then Hiranyakasipu took his gadâ, club, and sallied forth in great anger like the First-born Boar (vârâha iva pûrvajah),* shaking the earth. [Here comes a long description of the effects produced in all places by the shaking of the earth.] The terrified Devas implored the Lion to kill Hiranyakasipu, and accordingly in the fight that ensued, the Lion, whose associate was the syllable Om, dealt a blow by the nails of his hand and killed Hiranyakasipu. The Devas and Brahmâ praised the Man-lion Vishnu. [Here comes a long praise extending over many verses, nine of which have this chorus repeated nine times: tvâm âhur agryam purusham purânam: 'Thou, the wise say, art the Best Ancient Purusha.']

About this Man-lion incarnation of Vishnu, the Vahni-purâna, quoted in the Vâkaspatya under the word Hiranyakasipu, says:—

Daitya Hiranyakasipu performed a great tapas for a thousand years with head downward and without taking any food. Brahmâ was pleased with him and told him to ask for a boon. He said, 'I want

* This is an allusion to the Boar form of Vishnu.

indestructibility by all with any kind of weapons either in day or in night. I should conquer all and have *sarvadevatva*, the quality of being all the gods, with the (eight) *aisvaryas* or lordly attainments called *animâ*, &c.' Brahmâ said, 'Be it so,' and gave him also a celestial (*divya*) *sabhâ*, hall. This ancient *Hiranyakasipu* is sung in [old] *slokas*, fame-proclaiming verses.* Whatever [direction] King *Daitya Hiranyakasipu* traversed, there all the *Devatâs* and *Rishis* saluted him. Such was the greatness of *Daitya Hiranyakasipu* formerly. He reigned for fourteen *Manvantaras*, becoming himself *Agni*, *Moon (Soma)*, *Vâyu*, *Indra*, *Water (Varuna)*. To him *Vishnu* (in the form of) *Narasihma*, *Man-lion*, became *Mrityu* (*Death*). He was torn with the nails only (of *Man-lion*), for the nails are heard to be neither dry nor wet.

Under the word *Nrisihma*, the *Vâkaspatya* quotes *Agni-purâna*, which says that assuming the form of *Man-lion* *Vishnu* entered the *sabhâ* of the lord of the *Daityas*.

The *Vishnu-purâna*, I., adh. 16—20, in speaking about *Hiranyakasipu*, gives a long description of his persecuting his own son *Prahlâda*, because the latter proves himself to be a *bhakta*, devotee, of *Vishnu*. It is to the following effect :—

Becoming elated by the boon obtained from Brahmâ, *Hiranyakasipu* conquered the three worlds (i.e., the whole universe) and performed *Indratva*, the function of *Indra*, becoming himself *Savitâ* (*sun*), *Vâyu*, *Agni*, *Varuna*, *Soma*, *Dhanâdhipa*, *Yama*, and eating all the sacrificial oblations himself. Sung by the *Gandharvas*, he enjoyed all pleasures and was fond of drink. His son *Prahlâda* was a young boy studying under the family teachers. One day he questioned his son as to what good lesson (*subhâshita*) he had learnt as being the very essence (*sârabhûta*) [of knowledge]. *Prahlâda* said, 'Hear, O father, composedly the essence (of knowledge) that is lodged in my *ketas*, soul or mind : *Akhyata*, the *Indestructible (Vishnu)*, without beginning, middle, or end, with neither increase nor decrease, is the Cause of all causes Whom I salute'. Hearing this *vipaksha-stuti* or praise of the opposite side, *Hiranyakasipu* got angry and took the teachers to task. They denied having ever taught the boy what he said, and the boy, when asked, 'Who taught thee this?' replied, 'The Teacher of the world is *Vishnu* stationed in the heart ; without Him, the Supreme Self, O father ! who can teach whom ?' The father : 'Fool ! Who is *Vishnu* whom you mention again and again undaunted in the presence of me, the *îsvara* or lord of the Universe ?'

* *Sloka* means not only verse, but also fame, reputation.

The son: Vishnu is He Whose great place or state (paramam-padam), not describable by word, is contemplated by the Yogins, from Him the universe has sprung, He is (the Self of) the universe, the Great Lord (Paramesvara).' *The father*: 'While I am existing, where is another having the epithet of Paramesvara? Prating like this again and again, you are courting death.' *The son*: 'Not only to me, O father, but to all people and to yourself is Vishnu the Brahmabhûta, the Creator and Destroyer (dhâtâ and vidhâtâ), the Great Lord. Be kind. Why are you angry?' *The father*: 'Ah! What evil-doer has entered into this boy's heart that he prates like this?' *The son*: 'Vishnu has entered not only into my heart, but has encompassed the universe and is everywhere yoking me and you and all in our works.' Prahlâda did not give up Vishnu even after a further tuition under the Daitya teachers. His father ordered his being killed, thinking that he was inimical to svapaksha, his own side. All kinds of weapons were used, serpents were made to bite him, elephants were made to trample him under their feet, but by his praise of Vishnu no harm came to him. He was then put in burning fire, but it became cool. His teachers rescued him from his father saying that they would try their teaching again upon him, but instead of his being converted, he preached Vishnu to his comrades, the other Daitya boys of the school. Seeing this, the teachers gave him up back to his father. The most deadly poison called hâlâhala was then administered to him, but he digested it. *Krityâ* or sorcery was then tried, but, unable to do any harm to him, it recoiled upon the priests who were employed in it and killed them. He took pity upon them, prayed to Vishnu, got them resuscitated, and said to them that he was friendly to all. Hearing this they blessed him to prosper, and went away. The *mâyâ* or magic of Asura Sambara and many other means of destruction were availed of; but he praised Vishnu in a long stotra, concluding thus: 'Salutation again and again to Vishnu, in Whom is all, from Whom has come all, and Who is the support of all. By reason of His sarvagatva or all-pervasion, Himself I have become, from Me has come all. I am all, in Me is all. I myself am the Eternal, Incorruptible Great Lord, Self-supported, Brahman, Great Purnâ (Purusha) in the beginning and end!' Thus he contemplated Vishnu by abheda, non-separation, from himself, and getting Tanmayatva, assimilation or oneness with Him, he regarded himself as Vishnu, being quite oblivious of himself and any other thing (than Vishnu). In this Yogaic state, he was able to pass through the tortures of persecution and come out unhurt. Then he remembered himself to be Prahlâda and again praised Vishnu, Who appeared before him and told him to ask for a boon. He said: 'May I have steadfast bhakti, loving-faith, in Thee always,

and may my father be freed from the sin of persecuting Thy devotee.' Vishnu was pleased to comply with his wish, and also say that nirvâna would come to him in the end. So saying Vishnu became invisible, and Prahlâda returned home and prostrated at the feet of his father, who now lovingly embraced him and, smelling him on the head with tears in his eyes, said : ' O son ! live.' Prahlâda dutifully served his father. On his father meeting uparati, death or quiescence, from Vishnu in the form of Man-lion, he became King of the Daityas.* He reigned justly and obtained nirvâna in the end.

The Bhâgavata-purâna VII. adh. 2—10 gives an elaborate account of Prahlâda's persecution by his own father. It says nothing about Prahlâda's asking Vishnu to forgive his father, or about his reconciliation with him. On the contrary it says that the persecution of Vishnu's devotee Prahlâda was the cause of his father's death. After the details of the persecution, the story in the Bhâg.-purâna says to this effect :—

In spite of the persecution Prahlâda continues to avow his firm faith in Vishnu, and his enraged father, with sword in hand, says, Where is the lord of the universe other than myself? If he is everywhere, why is he not seen in this pillar? I shall cut off thy head, let Vishnu protect thee. So saying, he gave a blow with the sword to the pillar of the hall. From that very pillar, in order to prove the devotee's word about His omnipresence, Vishnu sprang forth in the form of Man-lion and killed Hiranyakasipu.

Thus, according to this Purâna, the Man-lion does not come from outside and enter the hall, but springs forth from its pillar itself. For this idea, and also for another which is popularly current, viz., that the Daitya was killed on the lap of the Man-lion seated on the threshold of the hall at the time of the evening twilight, there seem to be other Paurânic stories much more ancient than this Purâna.

This Purâna adds a circumstance to account for Prahlâda's knowledge of Vishnu even in extreme boyhood. Questioned by the other Daitya boys as to how he got his knowledge without anybody teaching it, he says to this effect :—

When my father was at his tapas (intent upon his becoming all

* The original is this :

Pitary uparatim nîte Narasihmasvarûpinâ

Vishnunâ so'pi Daityânâm Maitreyâbhût patis tatah.

the Devas, &c.), the Devas attacked the Daityas, and Indra forcibly carried away my pregnant mother with me in the womb. On the way *Rishi Nârada* happened to meet Indra, rescued her from him, and protected her in his own hermitage, imparting to her the gist of dharma and knowledge. Being a female she was not able to retain the knowledge long, but I that was in the womb imbibed the knowledge and have retained it firmly.

In the *Râmâyana*, *Sundarokânda*, Sarga 20, verse 28, *Râvana* says to *Râma*'s wife *Sîtâ*, whom he has forcibly brought and confined in the Asoka forest in his island of *Lankâ*, that *Râma* would never be able to rescue her from his hands, like *Hiranyakasipu*'s *Kîrti* that fell into the hands of Indra.* The commentators *Govindarâja* and *Maheśatîrtha* say that *Kîrti* signifies *Hiranyakasipu*'s wife, who according to the *Bhâgavata-purâna* was rescued from Indra's hands, that his wife is figuratively called his *Kîrti*, Fame,† and that the simile used by *Râvana* is a *vaidharmya-drishânta*, meaning that *Sîtâ* should never hope to be rescued like *Hiranyakasipu*'s wife rescued from Indra. It is doubtful if by Fame the *Râmâyana* meant a wife in real corporeal form. Evidently the *Râmâyana* refers to an old legend about the personified Fame of *Hiranyakasipu*, by securing whom the god Indra also becomes famous. The *Taitt.-brâhmana* I., 5, 9, calls *Prahrâda Kâyâdhava*,‡ explained by *Sâyana* to mean the son of *Hiranyakasipu*'s wife *Kayâdhu*. What *Kayâdhu* means is not known. The *Bhâgavata-purâna* VI., 18, 12, says that *Jambha*'s daughter

* *Na kâpi mama hastât tvâm prâptum arhati Râghavaḥ .*

Hiranyakasipoh Kîrtim Indrahastagatâm iva.

† “*Bhâryâharânam eva Kîrtiharanam iti bhâvaḥ.*”

‡ This is said in a legend in praise of the rite called *ishti* to this effect : The Devas and Asuras prepared to fight with each other. *Prajâpati* concealed his first son *Indra*, lest the powerful (*balîyâmsah*) Asuras should kill him. (Similarly on the side of the Asuras) *Prahrâda Kâyâdhava* concealed his son *Virokana*, lest the Devas should kill him. But as there can be no successful war without a king, the Devas found out (the concealed) *Indra* by the (merit of the) *ishti* rite. Further on, in the concluding portion of I., 5, 10, the *Taitt.-brâhmana* says enigmatically about *Prahrâda* thus : ‘*Prahrâda Kâyâdhava* placed his son (in the earth). That (part of the earth) became *pradara*, rent open.’ Therefore water should not be drunk from a rent or crevice in the earth.

Kayâdhu became Hiranyakasipu's wife and mother of four sons, namely Prahlâda, Anuhlâda, Samhlâda and Hlâda. This it says after saying that the wife of Urukrama Vâmana (the wide-striding dwarf incarnation of Vishnu) was Kîrti (Fame), whose son was Brîhat-sloka (Great Praise), whose sons were Saubhaga (Happiness) and others. This is preceded by similar personifications of qualities and of sacrificial objects, such as the sun's becoming the father of the Sâvitri verse, of the three vyâhritis, of Agnihotra, of sacrifices, &c., and Bhaga's marrying Siddhi (Religious Success) and becoming the father of Mahiman (Greatness) and Âsîh (Benediction). While the Vishnu and Bhâgavata Purânâs read the name as Prahlâda, the Harivamsa follows the Taitt.-brâhmana in reading it as Prahrâda, and it says that the brothers of Prahrâda, the son of Hiranyakasipu, were Samhrâda, Anuhrâda, Hrâda and Hrada, and that Prahrâda had three sons, Virokana, Jambha and Kuñja. This, so far as Jambha is concerned, is contradicted by the Bhâg.-purânâ which, as stated above, makes Jambha the father of Hiranyakasipu's wife. The Mahâbhârata I. adh. 65, slokas 17—21, in giving the genealogy of the Daityas, says thus: Hiranyakasipu was the only son* of Diti (one of Kasyapa's wives); he had five sons, Prahlâda, Samhlâda, Anuhlâda, Sisi and Bâshkala; Prahlâda had three sons, Virokana, Kumbha and Nikumbha; Virokana's only son

* The Harivamsa and Bhâg.-purna, however, say that Hiranyâksha, killed by Vishnu in his Boar incarnation, was the brother of Hiranyakasipu. The former, in the story about the Boar, says that Hiranyâksha was the king of the Daityas with Hiranyakasipu as yuvarâja (adh. 227, v. 14). This implies the former to have been the *elder* brother. But in dealing with the Vâmana incarnation further on, the Harivamsa says that Hiranyâksha was the *younger* brother of king Hiranyakasipu. The idea of these two having been brothers seems to be a recent one, based on the coincidence of the two names being connected with the word *hiranya*, gold. Still more recent seems to be the idea found in the Bhâg.-purânâ VII. 1, 36—49, that these brothers were formerly the door-keepers of Vishnu's heaven, and that as they prevented the naked infant-Rîshis Sanandana and others from entering it, not knowing that in their infant forms they were sages, they were cursed by them to be born as Asuras in three births, first as Hiranyakasipu and Hiranyâksha, then as Râvana and Kumbhakarna, and then again as Sisupâla and Dantavakra.

was Bali, whose son was Asura Bâna, the attendant of Rudra. Thus the Mahâbhârata also reads the Daitya king's son as Prahlâda. There is Vedic precedence for this reading also, for in the Kaush.-br-up. III. 1, Indra says: In the highest sky (divi), surpassing many sandhâs (limits?), I have cut down the Prâhlâdis or Prahlâdîyas, in the mid-region (antariksha) the Paulomas, and in the earth the Kâla-kânjas. The Râmopâkhyâna in the Aranyaparvan of the Mahâbhârata likens the fight between Vâli and Sugrîva to that between Indra and Prahlâda, so that there seems to have been an old legend about the fight between Indra and Prahlâda. In the Harivamsa also, Prahrâda is not the mild devotee that he is in the Vishnu and Bhâg.-purânas. Indeed, in the Deva-Dânava battle that ensues again in connection with the Vâmana incarnation of Vishnu, narrated immediately after the Man-lion incarnation, the Harivamsa makes Prahrâda fight on behalf of his grandson Bali against the Devas. Read as Prahrâda, the name means 'one who roars or cries,' a fit name to be applied to the head of the fearful Asuras, the powers of darkness. Read as Prahlâda, it means one who is refreshing, cool, delightful. In the Anusâsanaparvan of the Mahâbhârata, adh. 14, slokas 74—76, it is said that Dânava Hiranyakasipu obtained his greatness by pleasing Siva by his tapas, and that his son was Mandara, which name means 'one who exhilarates.'

It looks as if Prahrâda or Prahlâda who fights with the sun Indra in the sky is a metamorphosis of the moon Soma, viewed as a terrible Daitya by reason of his being the lord of night; but viewed in the friendly aspect he is the delightful moon, the exhilarating, immortal Soma drink of the Devas.

Prahrâda's son Virokana also is a name which can be applied to any shining object. According to the Vâkaspatya, it has been applied to the sun, moon, and Agni. In the Khând.-up. VIII. 8, 7 and 8, Indra on the side of the Devas and Virokana on the side of the Asuras go to Prajâpati to know the Self. Being made to see their reflection in the water, Virokana mistakes the body itself that is reflected

for the Self and goes home, but Indra returns not satisfied with the reflection, and succeeds at last in knowing the bodiless, immortal Self. Thus the sun Indra is utilized to represent the successful knower, while the moon Virokana, utilized in the adverse aspect, is one who does not know.

Virokana's son Bali, meaning 'the Powerful,' seems to be another metamorphosis of the moon, who as the lord of the Soma juice represents power, strength.

In the olden days legends after legends of the fight between the Devas and Asuras seem to have arisen and been flowing as folklore, with divergent versions of them, and when the time came for putting them in the epics and Purânas at different periods in some supposed chronological order, the names of the Asura actors in those legends seem to have been worked into a sort of genealogy or kinship with much confusion in it, for no two accounts agree in respect of many of the names.

Although there is much divergence in the legends about the Man-lion, still they all agree in the fact that Hiranyakasipu became all the Devas, &c. himself by means of his tapas. The *Brih.-âr.-up.* I. 4, 10—15 is about the contemplation of the Self only as the true loka, world, and it quotes *Rishi Vâmadeva's* song, *Rig-veda* IV. 26, 1 : 'I have become Manu, I have become Sûrya (the sun), I am the sage Kakshîvân, I am the holy singer.' * This is quoted also in *Brahma-sûtra* I. 1, 31. Therefore when Hiranyakasipu becomes himself all the Devas and all creatures; when the knower says, 'I am the universe,' 'I am Svarât or Self-king,' the worldly people may look upon him as being very proud, as having killed all distinctions at the altar of Self; but in the eye of the Sâstra this riddle means that, far

* The *Brih.-âr.-up.*, as interpreted by Saṅkara and Rāmānuja, says that Vâmadeva sang about himself saying, 'I have been Manu, Sûrya,' &c. But the *Anukramani* attributes the song either to Vâmadeva or to Indra. In the next hymn, *i.e.*, IV. 27, 1, which is quoted in *Ait.-âr.-up.* II. 5, 1, 13—15, the *Rishi* says of himself as having known everything even when he was in the womb. Curiously the *Bhâg.-purâna* makes Prahlâda to know Brahman even when he was in the womb.

from being selfish, such a man loves all creatures as himself. The Sacrifice Purusha is the Self of the universe and is sarvadevamaya, all the gods put together, and my conjecture is that the paradoxical Daitya Hiranyakasipu is both the Sacrifice Purusha and a Great Sacrificer, and that Vishnu's killing him means his obtaining Sacrifice. This conjecture is based on the following indications:—

(1) The Taitt.-br. III. 9, praises in Anuvâka 19 the Asvamedha Sacrifice by twelve names, Vibhu, Prabhu, Tejasvî, Brahmavarkasî, &c., followed in the next Anuvâka 20 by a direction for immolating the horse: a blanket, called târpya because it is besmeared with clarified butter, is spread on the ground; the blanket is then covered by a hide called *krîttyadhîvâsa*; on it is spread *hiranyakasipu* (neuter), a golden bed, with *rukma*, explained to be a golden plank; and on this bed the horse is immolated. This seems to be the meaning of the Anuvâka, if I have correctly understood Sâyana's commentary. If we take the horse to represent the Sacrifice Purusha, the Victim, the name *Hiranyakasipu* (used in the masculine), would mean 'one who has golden bed,' and would indicate the personified Asvamedha Sacrifice.

(2) In the genealogy of Agni in the Ângirasopâkhyâna in the Mahâbhârata Aranyaparvan, it is said (adh. 221, slokas 15-22) that Nisâ (Night), the third wife of Agni Prajâpati Manu *alias* Bhânu gave birth to a Kanyâ, girl, to Agnîshomau (Agni and Soma), and to five fires, namely Vaisvânara, Visvapati, Sannihita, *Rishi* Kapila who is Agni the promulgator of Sâṅkhyayoga,* and Agranîh, that the said Kanyâ is Agni Svishtakṛit and is called Rohinî, the daughter of Hiranyakasipu who became both wife and husband Prajâpati. This is the sense of the slokas, if I

* The original is this:

Kapilam paramarshim ka yam prâhur yatayah sadâ

Agnih sa Kapilo nâma Sâṅkhyayogappravartakah.

The commentator says: 'Sâṅkhyam nirîsvarasâstram tadrûpo yogah tasya pravartakah.' This is the same text that is referred to in lines 1 and 2 on p. 114 *ante*. It is extremely doubtful whether the Sâṅkhyâ spoken of in this text is the Nirîsvarasâṅkhyâ.

have correctly understood them and the commentary. The commentator does not explain the word *Hiranyakasipu*; it is evident that it is used as an epithet of *Manu Prajâpati*, otherwise there would be the anomaly of the girl being the daughter of two persons, *Manu* and *Hiranyakasipu*. About the same person being husband and wife, the commentator quotes the *Bṛh.-âr.-up.* I., 4, 3, according to which the Self as *Purusha*, in order to create the creatures, doubled himself as husband and wife, who, springing from him, regarded herself to be his daughter and yet he treated her as his wife. This *Rohinî* takes us to the story in the *Ait.-brâhmana*, according to which *Prajâpati* treats his own daughter *Rohinî* as wife, and *Rudra* shoots him. *Rudra* of that story is the star *Sirius*, *Prajâpati* is *Orion*, having the Belt in the middle fancied to be the arrow shot into him by *Sirius*, and *Rohinî* is the star *Aldebaran*, *vide* Vol. I., p. 478, where is quoted the *Satap.-br.* also, which clearly identifies *Prajâpati* with *Sacrifice*.

(3) If *Hiranyakasipu* is *Sacrifice* whose starry form is *Orion*, his *sabhâ* travelling in the sky seems to be the quadrangle of *Orion*, here likened to a hall. The spirit of *Sacrifice* is in that hall. Although *Vishnu* himself is *Sacrifice*, still in several stories, such as his killing *Madhu* and *Kaitabha* (pp. 137—140 *ante*) he is phenomenally represented in the sun because he is one of the *Âdityas*. Therefore his killing *Hiranyakasipu* means phenomenally the same thing as the older Vedic idea of *Indra's* being *Makhaghna* and *Indra's* shooting the Boar of *Sacrifice*. In the bright half of the year, *Vishnu* as the sun comes in conjunction with the *Orion Hall*, and as it sets in his light, it is fancied he demolishes the Hall and kills *Sacrifice* *Hiranyakasipu*.

(4) The Vedic story of *Indra's* shooting the Boar of *Sacrifice* has (as shown in the essay on the Boar) the additional feature of his asking the *Asuras* to grant him only as much ground as a she-jackal can go in three steps, and then of his assuming the form of a she-jackal, measuring the whole earth by three steps, and thereby obtaining her

as his widespread Altar, *vide* p. 192 *ante*, where an explanation of this is given. Similarly it is noteworthy here that the Harivamsa, while in one place it gives the story of the Man-lion killing Hiranyakasipu, says in another place (adh. 221, slokas 8—13) that Vishnu as Vâmana begged for three steps of ground from the Daitya King Hiranyakasipu when the latter was performing a sacrifice, and measured the whole world by three steps, so that the Asuras losing all their ground had to go to the netherworld. This seems to mean that when the Asura or Great Sacrificer Hiranyakasipu, located in the Orion sacrificial ground, allows the sun Vishnu to stride through it, the powers of the darkness of winter are routed. Further on, in connection with the Vâmana incarnation of Vishnu, the Harivamsa narrates the popular Purânic story, according to which it is Hiranyakasipu's grandson Bali that gives three steps of ground for Vishnu's trivikrama feat. In another Essay in which that story will be dealt with we will see how sublimely righteous Asura Bali is.

(5) In the Brâhmanas Sacrifice Vishnu is noted for his Fame. By embracing him Indra also becomes Fame.* The Taitt.-br., III. 1, 5, 7 says: Vishnur vai akâmayata punyam slokam *srinviya* na mâ pâpî kîrtir âgakket: "Vishnu desired, May I hear a holy verse; may no ill-re-nown reach me."† From this is derived the Purânic idea that Vishnu is Punyasloka, of holy fame (one whose fame is sung in holy verses). The Satap.-br. I. 2, 5 (quoted in Muir, IV. p. 122) identifies Vishnu Vâmana with Sacrifice, and so Vâmana's Paurânic wife Kîrti seems to be the Fame of Sacrifice. If as I think Hiranyakasipu is Sacrifice, it is noteworthy that he too is praised in slokas, and that his Kîrti is obtained by Indra, just as Sacrifice-Vishnu's Fame is obtained by him.

(6) The Soma is called Suta, pressed or extracted, and Suta means also the son. If Prahlâda is the exhilarating

* *Vide* Satap.-br., Taitt.-âr., and Pañkavimsa-br., quoted in Muir, IV. pp. 124—129.

† Muir, IV. p. 129.

Soma, he may well be fancied to be the son of Sacrifice—the juice of Sacrifice. To the sun Vishnu the Orion-Sacrifice is the paradoxical Dânavâ by striking whom he obtains his summer glory phenomenally, but spiritual glory esoterically, as his accompaniment the sacred Udgîtha ‘Om!’, uttered as the gambhîra nâda or deep sound proceeding from the throat of the Lion, is the always repeated Self-Realization Word of the sun Vishnu himself as the ideal Knower. But to the moon Soma the sun is everything as he gets his light from him, and so Prahlâda finds the whole universe in the sun-emblem of Vishnu when the latter enters the hall of his father—of Sacrifice.

Thus, the esoteric vein of thought underlying the phenomenal garb of the story would indicate Sacrifice-Vishnu Purusha, the Self of the universe, to have as the Highest Purusha or Man realized himself by conquering Sacrifice-Hiranyakasipu. There are such Vedic expressions as the conquering of Heaven, meaning thereby the obtaining of Heaven; and if the hall is demolished and the body killed, it is because the Infinite Sacrifice, whom nothing can circumscribe or contain—He himself being All-Container—must as the Highest Knower kill the phantoms of body and house that are put on Him by the ignorant and selfish world.

But has not the body-demolishing Man-lion himself a strange body? No, it is not body. The Man-lion is a riddle meaning the eternal immortal bodiless spiritual state of the Knower mentioned in the *Khând.-up.* VIII. 12, 1—3 as being Uttama Purusha free from the perishable body. It is this Upanishadic name, Uttama Purusha, that has become Purushottama, one of the names of Vishnu. He is the Highest Purusha or Man evidently because he is the Antaryâmî in all puras, towns, *i.e.*, creatures; and Purushottama, when expressed by another word, is Nara-sihma, the Best Man, for lion, tiger, bull, &c., compounded with the word nara, man, makes him nara-sreshtha, the best of men. But if for the sake of riddle the compound word Nara-sihma is taken literally, we will get the Man-lion, whose form is the

compound of man and lion. The Formless Antaryâmî is to be mentally seen in all forms, discarding all idea of his having any form that can circumscribe him. He is Infinite and cannot be circumscribed. Therefore the riddle of the strange Man-lion form seems to be intended to set the Vedântin to think about and discard the form, the husk, and get at the kernel, the Formless Infinite Best Man. If He was simply in one body, He would have been limited and selfish like the man who mistakes his body itself to be all that he is. No, He as the Antaryâmî in all has his footing in all creatures, without being circumscribed by their bodies, but being above all their individual selfishness, and loving all alike as himself. Being in all bodies in this manner, He is Nara-sihma.

But the altered version, according to which Prahlâda is persecuted and the Man-lion springs from the pillar at the sword-cut of Hiranyakasipu, seems to view the latter as the soul jîvâtman, who too should regard himself as Yajña, Sacrifice. The object of sacrifice is to offer the jîvâtman as the pasu, victim, for the pasu that is immolated represents the sacrificer vicariously. Having all the senses which in the Upanishads are called Devas and Rishis, he too is sarvadevamaya, consisting of all the Devas. The riddle of Prahlâda's persecution by his own father is in keeping with his being the sacrificial Soma. Soma, who is the Life and Light of Sacrifice, is Suta, 'he who is pressed', and Suta means also Son. The jîvâtman in order to obtain immortality must become the father of this gladdening Son Prahlâda, and as that Son in the shape of the Soma plant is beaten, crushed, and pressed in order to become the sacred beverage, it is riddled that he was persecuted, but being amrita, the drink of immortality, he does not die, but with his sound of dripping down through the strainer pavitra,* accompanied by the chant of the priests, let us fancy the form of his name as Prahrâda to have been utilized by the Paurânic poet in the sense of

* The Vedic verse Rv. IX. 96, 6 'Brahmâ Devânâm padavih kavînam', &c., about Soma says, 'Somah pavitram atyeti rebhan'.

the crier, crying out under the persecution that the Self of the universe, the Rest of the Knower, is Vishnu, the Antaryâmî in the hearts of all. The pillar of the hall from which the Man-lion springs strikes me as a riddle. It must have a hidden meaning which I shall try to explain. It will be seen that Prahlâda appeals to the Antaryâmî, the Lord of the Heart. In the Upanishads the heart is called *angushtha*. *Angu-shtha* means the thumb, in the sense of its being the strongest of the fingers, in *angu*, hand, and the heart is called *angushtha* because it is said its size is of the thumb. It is figurative names like this that are capable of giving rise to riddles. *Anga* means not only a limb, but the whole body, and the body is *pura*, town, house, or hall of the soul. Since the heart *angushtha* is situated in the body *anga*, and is the very life and support of it, it was not too much for our riddling Paurânic poets to have looked upon the heart *angushtha* as that which *stands* in the body-house as the very *standing* pillar supporting it. From the heart thus riddled into the pillar, the Lord of the Heart springs as soon as the sword-cut is given. This seems to mean that the *granthi*, knot or tangle, of the heart, as harbouring doubt, should be cut with the sword of knowledge before the Lord can be seen.* As soon as the tangle is cut the Lord reveals himself and puts an end to the *samsâric* body of the *jîvâtman*. Thus *Hiranyakasipu* is not a demon, but a great sacrificer and knower.

The riddle is all right when the hidden Vedântic meaning is known. But outwardly there is in the story the spectacle of a great devotee being the cause of the death of his own father, however cruel the latter may have been to him. The *Vishnu-purâna* seems to have been unwilling to exhibit this view of the story, and so it delineates

* *Vide* the *Mund-up.* II., 2, 8, about breaking the *hridayagranthi*. According to the *Bhag. Gîtâ* XV., 3, the weapon for cutting off the body-tree of *samsâra* is *asaṅga-sastra*, and the Purânic text quoted under it by the commentators says that the body-tree should be cut off with the sword of knowledge.

Prahlâda as all-forgiving and all-loving, and as having secured Vishnu's pardon for his father. This done, it does with the Man-lion in a single verse, conveying the impression that having lived long Hiranyakasipu obtained in the end uparati, the quiescence of nirvâna or beatitude, from Narasihma. In thus changing the story, the Vishnu-purâna may have had in mind young Nakiketas of the Kathopanishad as a model for Prahlâda. At the end of his father's sacrifice, Nakiketas asks his father as to whom he would give him, and the father angrily says, 'I give thee unto Mrityu, Death.' Thus told, Nakiketas goes to Yama the god of death, and the first boon he begs of him is that his father should be pacified, kind, and free from anger towards him, and should receive him kindly on his return to him. He then learns the Hereafter and Brahman from Yama himself. Similarly Prahlâda, although persecuted and delivered unto death by his father, obtains forgiveness for him, and is most affectionately received by him. The sacred Soma, fancied to be persecuted and killed in the pressing process, is at last the most gladdening Prahlâda, most affectionately received—*i.e.*, most heartily sipped * as the immortal drink of joy.

There is a Paurânic legend saying that the Man-lion form of Vishnu was broken by Siva, who, in order to do so, assumed the form of the eight-legged fabulous animal called Sarabha. The Vâkaspatya, under the word Nara-Nârâyana, quotes the Kâlikâ Purâna to this effect:—

Then Bhagavân Bharga (Siva) (in the form of) Sarabha, with his damshtra, tusks, divided the powerful Man-lion into two parts in the middle. When the Man-lion was thus divided into two, the man part of him became the great Rishi Nara of divine form, while the lion part of him became Nârâyana, who is Janârdana (Vishnu) himself in the form of Muni (Rishi) of great tejas, splendour. Both these, Nara and Nârâyana, of great wisdom, are the Cause of Creation, and their prabhâva, majesty or greatness, in Sâstra, Veda, and tapas

* In Rv. I., 179, 5, the Soma is spoken of as hrîtsu pîtam, "imbibed within the spirit," *i.e.*, heartily drunk.

(in knowledge and austerity) cannot be beaten—surpassed—(by anybody).

The reason why Siva thus puts an end to the Man-lion may no doubt be found stated in the legend's earlier part not quoted in the *Vâkaspatya*. The idea prevailing among the devotees of Siva is that he had to do as he did, because the fire of the Man-lion's anger became unbearable to the world. The *Vishnu* and *Bhâgavata Purânas* say that the fire of the Man-lion cooled down when *Prahlâda* praised him. This idea of the tâpa or burning heat of the fearful Man-lion seems to have given rise to his name *Jvâlâ-nrisihma* or *Ugranrisihma*. It is in his milder aspect as *Lakshmî-nrisihma*, with his spouse *Lakshmî* by his side, or as *Yogî-nrisihma*, seated in the posture of Yogaic contemplation, that the Man-lion is generally worshipped. In the Vedic legend *Rudra* is the hunter *Mrigavyâdha* hunting and shooting the stag form of *Sacrifice-Prajâpati*, and he is *Makhaghna*, the killer of *Sacrifice*. As *Vishnu* is well known as *Yajña-Purusha*, *Sacrifice-Man*, so when he was metamorphosed as the Man-lion, and when his fame as the Man-lion had become well established, the devotees of Siva appear to have considered that their Lord *Mrigavyâdha* would be gloriously true to that name if he should break the famous compound beast *Nara-mrigendra*,* known for his tâpa, into the two famous tapasvins, *Rishi Nara* and *Rishi Nârâyana*. The word-play at the root of this riddle must have been this: *Nara-sihma*, *Nara-mrigendra*, *Nara-hari* are all synonymous, as *Hari* means, among other things, the lion as well as *Vishnu alias Nârâyana*, and so the word-play is that *Nara-hari* broken into two by *Mrigavyâdha* became *Nara* and *Nârâyana*. These names existed in Sanskrit literature considerably older than the legend of the *Kâlikâ-purâna* in question; only by word-play a new mode of the origin of these two ancient tapasvins was conceived and propounded.

* In the classical Sanskrit, the lion is called *mrigendra*, the lord of wild beasts.

In the older legends of the Mahâbhârata quoted in the Vâkaspatya under the words Nara and Nara-Nârâyana, the origin of these *Rishis* is given in another manner. The Sântiparvan adh. 336, in the Nârâyanaîya-upâkhyâna, says that the Supreme Self Vishnu Nârâyana was born fourfold as the sons of Dharma, viz., Nara and Nârâyana, and Hari and Krishna, and that of these Nara and Nârâyana performed tapas sitting on a golden cart in the Badarikâsrama forest (in the Himâlayas). The Udyogaparvan, adh. 48, says about Nara and Nârâyana (who are in many places mentioned as Nara-Nârâyana in the dual like Asvinau) that they are ancient gods manifested as two great *Rishis* noted for their tapas, and also for their valour in battles against the Asuras, and that they are really one *sattvam*, substance, made twofold.* It need not be said that here and many other places the Mahâbhârata identifies Nârâyana with Vishnu; their identity is an undisputed fact. But the question is, what is the cause of this name, Nârâyana, of Vishnu being selected of all his numerous names to assume the character of a *Rishi*, and of the idea of Nara and Nârâyana being really one substance?

I think the cause is to be traced to the manner in which the Purusha-sûkta of the *Rig-veda* was viewed. That hymn is about Purusha *alias* Yajña that was sacrificed in the beginning according to the ancient dharma or sacred law referred to in one of its verses:—

Yajñena Yajñam ayajanta Devâh
Tâni dharmâni prathamâny âsan.

The *Rishi* or Seer of the hymn is put down as Nârâyana. It appears to me that this name Nârâyana must have arisen as a designation of the hymn, meaning 'that which is about Nara,' which word Nara is the *alias* of Purusha, and that in the subsequent time Nârâyana was utilized as the name of the *Rishi* of the hymn, meaning 'the Son of Nara,' seeing this Son in the sacrificed Purusha, for, according to the hymn, from Purusha Virât is born and from her Purusha is born who by being sacrificed becomes the whole universe.

* "Nârâyano Naras kaiva sattvam ekam dvidhâ kritam."

The scholiasts take Virât to be a male, but the Satapatha Brâhmana, in speaking of this Virât, takes Virât to be a female. The idea of the hymn seems to be that Purusha as the would-be Father evolved his wife Virât from within himself, and that Purusha that is born from her is his own manifestation as Son. This may be compared with the idea expressed in the Brîhadâraṇyaka I. 4, 3, that the Creator doubled himself as husband and wife. After referring to certain views about Virât, Mr. Griffith refers to this alternative view: "Or Virât may 'be the female counterpart of Purusha as Aditi of Daksha in X. 72, 4, 5.' " This seems to me to be the correct view of Virât. This first or father Purusha seems to represent Prajâpati as Mind with Virât as Vâk sprung from himself, and through her he is born, *i.e.*, manifested as the Son Purusha whose sacrificed aspect is what has come to be called the Antaryâmî of the universe. Although the two Purushas are identical, the one being the manifestation of the other, still as the manifested and sacrificed Purusha is figured as 'the Son born in the beginning' ("Purusham jâtam agratah"), he is Nârâyana, Son of Nara *alias* Purusha. The Satapatha Brâhmana, in speaking about the Purusha sacrifice of the Purusha-sûkta, says that Purusha Nârâyana, wishing to surpass all beings and become himself all this, *saw* that sacrifice, and that by performing it he surpassed (*atyatishthat*) all beings, and became all this. It appears to me that the Brâhmana has used the word Nârâyana as the patronymic of Purusha, and that this Purusha Nârâyana who *surpassed* all is identical with the Deity Purusha, who is stated in the Purusha-sûkta to have *surpassed* the ten directions (?). * The only difference is that whereas, according to the Purusha-sûkta, the Devas sacrifice the Born Purusha, here he himself is stated to have performed the Purusha sacrifice, *seeing* it himself (in his capacity as the *Rishi* or Seer of the hymn). This, compared with the sacrifice performed by Visvakarman Vâkaspati, the Lord of

* "Atyatishthat dasâṅgulam." Dasâṅgulam is variously interpreted. Can it mean the ten directions pointed at by the finger?

Vâk, in which he sacrifices himself as the victim, means Purusha Nârâyana's self-sacrifice. And in the cases of several hymns the Deities praised in them are themselves put down as the *Rishis* or Seers of them.

Thus, there is the fact that the great Purusha of the Purusha-sûkta was looked upon as *Rishi*, and that he is both Purusha (*alias* Nara) and Nârâyana. Therefore, as Vishnu is identical with Yajña Purusha, the Mahâbhârata says that he is the single sattvam made into two as Nara and Nârâyana. These are the two ancient gods and ancient *Rishis* saluted along with Sarasvatî, the goddess Vâk, in the benedictory verse at the beginning of each of the Parvans of the Mahâbhârata.* As *Rishi*-ship came to be associated with great contemplation and tapas, and as the Hîmâlaya region was the most favoured of the abodes of the Tapasvins, that region, known as Badarikâsrama, was sanctified by spiritually placing the two ancient *Rishis* Nara and Nârâyana there. The idea of their father being Dharma may have arisen from the ancient dharma according to which Yajña *alias* Purusha was sacrificed for his becoming the Self of all beings. If the Supreme Deity is wished to be conceived as Son, he is the Son of Dharma or *Rita*, Sacred Law or Order, the basis of everything that is holy and righteous. Into these two ancient *Rishis* and Tapasvins Siva divides the Man-lion Nara-hari.

Now about Sarabha, the fabulous Sarabha has to be distinguished from real animals of that name. The Taitt.-sam. IV. 2, 10 mentions the âranya or wild sarabha along with mayûra, peacock, gaura, wild buffalo, gavaya, a kind of wild ox, and ushtra, camel. According to Dr. Macdonell's dictionary, sarabha in the Vedas is a kind of deer, while in Mythology it is a fabulous eight-legged animal. The Vâkaspatya puts down sarabha as a kind of deer, a young elephant, a kind of monkey and a camel, and quotes a text to show that the fabulous sarabha is ashtapâd, having eight legs, four of which are upward, and ârdhvanayana,

* The verse is this :—

‘Nârâyanam namaskritya Naram kaiva narottamam
Devîm Sarasvatîm vyâptas tato jayam udîrayet.’

having upward eyes. We find in the Mahâbhârata mention of the fabulous sarabha with upward eyes and eight legs, capable of killing even the elephant-killing lion.* The idea of this fabulous animal must have arisen as a riddle. There is the spider ūrnanâbhi, called also ashtapâd, having eight legs, and jâlakîta, the insect of the net or web. This insect that sends forth and withdraws its threads has the distinction of being used as a simile to the Supreme Deity who sends forth the universe (at the time of creation) and withdraws it into himself (at the time of destruction)—Mund.-up I. 1, 8. But I cannot conceive by what verbal jugglery with synonyms or otherwise the spider can be metamorphosed into the lion-killing sarabha. Dealing with the word sara-bha itself, one can see the lion-killer in it, by taking the arrow, or the hunter discharging it, to mean riddingly 'the arrow-beast' or 'the slayer-beast,'† as sara, arrow, means the slayer. The arrow of the hunter kills all the wild animals, including their lord mrigendra, the lion. In the Vedas the god Rudra is the famous archer, and as already stated, he is the hunter Mrigavyâdha shooting the stag of sacrifice. The name mriga, though applied more often to the deer kind, is a general name applicable to all wild animals including the elephant and the lion.‡ So, it seems to have been thought that Mrigavyâdha Rudra might deserve that name better by killing a greater mriga than the stag, for there is a Purânîc legend about his having killed an Asura who had the form of an elephant. After elephant-killing, the next higher phase made to be assumed by our Mrigavyâdha is the lion-killing Sarabha, having eight legs. In the

* Vide the story of the Sântiparvan explained in Vol. I, p. 327. Vide also the dialogue between Bandi and Ashtâvakra in the Aranyaparvan adh. 134, sloka 15, in which it is said: "tathâ 'shtapâdâh sarabhaâh sihma-ghâtî."

† The affix bha has entered into the composition of many animal-names. It is not known why certain real animals were called sarabha. Sara means reed, arrow, cream of slightly curdled milk, water.

‡ In the Ait.-br. viii. 23, the elephant is called the mriga having white tusks. The name mrigendra, lord of beasts, given to the lion shows that it is a mriga at the head of all mrigas.

Brâhmanas Rudra is celebrated for his eight names and eight forms, and one of those names is Sarva. It is, according to Dr. Macdonell's dictionary, a derivative of saru, a Vedic synonym of sara, arrow, and it means the god 'slaying with arrows.' The Vâkaspatya derives it from sarv, to hurt or slay. In either case Sarva means the slayer. Sarva, pronounced as Sarba or Saraba by the natives of Northern India, may have induced a riddling Pundit there to mix that word with Sarabha and metamorphose Rudra into a strange slaying beast Sarabha of eight legs, converting, likewise, his eight nâmans=padas, names=words into eight pads, feet. Or his eight forms consisting of sun, moon, fire, water, air, lightning, rain, and the vegetable kingdom, into all of which he, as the invisible Kumâra, Son, has entered, may have been looked upon as his padas, stations, footings, allegorically feet, legs. Thus evolved, and excelling all the quadruped mrigas by his eight legs, this fearful slaying sarabha—*esoterically* Rudra Sarva *alias* Mrigavyâdha—seems to have been let loose into the jungle of myths *exoterically* as a beast surpassing all the mrigas and capable of killing even their lord, the lion. It may be that originally this fabulous sarabha was simply known as the lion-killer, and that the idea of Rudra as Sarabha killing the Man-lion Vishnu arose long afterwards when the Man-lion story had become popular.

Although the Sarabha story may be the work of the devotees of Siva, still from the high compliment it pays to Nara and Nârâyana it does not appear to be the work of that kind of Saivism which breathes a spirit of antagonism against Vishnu. From a Sanskrit work printed in Telugu character, styled the 'Paramavidikasiddhânta-tattvaratnâkara,' by a Srîvaishnava author, Râmânujâkârya,* son of Srîbhâshyam Jagannathâkârya, it would appear that a verse in the Taitt.-âr., III. 15, 1, was made a tug-of-war between Saivas and Vaishnavas some centuries ago in Southern India. The verse says :

Harim harantam anuyanti Devâh
Visvasyesânânam vrishabham matinâm.

* A recent author, not to be confounded with Srî Râmânuja.

The two parties appear to have put each its own construction upon this, one saying that it refers to Rudra Îsâna's killing the Man-lion, and the other trying to turn the table against the opposite side. The two constructions as given in the work above referred to are :

Saiva.—‘The Devas follow the most wise Lord of the universe, who is killing the Lion (the Man-lion Vishnu).

Vaishnava.—‘The Devas follow the Lion, (the Man-lion Vishnu) who is most wise and who is killing Visvasya Isâna (Rudra).’

The author then quotes three verses said to be in the Purâna called Vishnu-dharmottara and also in the Agni-purâna, which, he says, are in elucidation of the above quoted Vedic verse, and which say to the effect that seeing the Man-lion Vishnu, Raudra Sarabha (*i.e.*, the form of Rudra as Sarabha) came roaring terribly, but that the Man-lion killed him, and was praised by the Devas. He quotes a verse to the same effect, said to be in the Garuda-purâna,* and also a long verse, said to be in the Nârasihma-purâna, which changes the Man-lion into a figure called Ganda-bherunda-sihma, with eight faces—of lion, tiger, boar, bear, monkey, horse, eagle, and another—and with thirty-two hands holding all kinds of weapons, and putting down the pride of Sarabha.†

The Vedic verse does not admit of either of the constructions. In its time neither the Man-lion story nor the Sarabha story had arisen. It simply praises the Wise Lord of all as the mighty Lion that kills (the enemy). It may be compared with similar praises of Vishnu and Rudra in the *Rig-veda*. Vishnu in his might is like the fearful prowling wild beast, located in the mountain (Rv. I. 154, 2) :

‘*Mrîgo na bhîmah kukaro girishthâh.*’

Rudra also is likened to bhîma mrîga in Rv. II. 33, 11 :

Stuhi srutam gartasadam yuvânam

Mrîgam na bhîmam upahatnum ugram.

“Praise him the chariot-borne, the young, the famous, fierce, slaying like a dread beast of the forest”—*Griffith*.

* “*Hantum abhyâgatam Raudram Sarabham Narakesarî Nakhair vidârayâmâsa Hiranyakasipum yathâ.*”

† “*Vande Sarabhamadaharam Gandabherundasihmam.*”

VÂMANA TRIVIKRAMA.

In the *Rig-veda* Vishnu is celebrated for his three strides by which he measures the whole universe.* He is Urugâya or Urukrama, Wide-Strider. In explaining the phrase 'tredhâ nidadhe padam': '(Vishnu) placed his step threefold or in three places' (Rv. I. 22, 17), Yâska, who himself is an ancient authority whose period is about 500 B. C., quotes two older authorities, Sâkapûni and Aurnavâbha thus:

Yad idam kiñka tad vikramate Vishnuh, tredhâ nidadhe padam, "tredhâbhâvâya prithivyâm antarikshe divi" iti Sâkapûnih, "samâ-rohane vishnupade gayasirasi" ity Aurnavâbha.

"Vishnu strides over this, whatever exists. He plants his step in a three-fold manner,—i.e., 'for a threefold existence, on earth, in the atmosphere, and in the sky,' according to Sâkapûni; or, 'on the hill where he rises, on the meridian, and on the hill where he sets,' according to Aurnavâbha."—*Muir*.

Thus according to Aurnavâbha Vishnu is the sun god, and his third step is placed at the point of sunset, called Gayasiras, 'the head or peak of Gaya,' taken by Durgâ-kârya (quoted by Dr. Muir) to be 'the hill of setting.' The point of sunset is called asta which is a Vedic word meaning house, and gaya is another Vedic word meaning house. The west into which the sun disappears at the close of his daily walk seems to have been viewed as a part of his house, that house extending from there in unseen regions round to the point of sunrise. Be this as it may. Instead of all the three points of the sun's rising, meridian, and setting being called Vishnupadas, Aurnavâbha calls only the meridian Vishnupada, Vishnu's station. By Vishnu's pada he probably means Vishnu's parama pada, *highest station*, spoken of in the same hymn (I. 22, 20 and 21). If we follow Sâkapûni in taking Vishnu to be not

* All the Vedic texts about Vishnu are collected and translated by Dr. Muir in Vol. IV of his works.

merely the sun, but an all-pervading invisible Deity with the three stations of (1) Earth, (2) Antariksha or the cloud region, and (3) Sky, fancied to be the three steps of his three wide strides, his *third* step would be the far off dome of the sky on high, called Vishnu's *highest station* or *highest step** in order to distinguish it from his first and second stations of Earth and Antariksha.

These three stations are the regions presided over by the triad of the Vedic Deities. About this distribution of all the Vedic Deities over the three stations Prof. Max Müller says :—

“Apart from the philosophical doctrine that all the gods are only manifestations of the supreme Self, the Âtman, Yâska quotes the Nairuktas in support of a triad of gods, (1) those of the earth, (2) those of the air, and (3) those of the sky. Agni (fire), as Yâska says, has his place on earth, Vâyû (wind) or Indra in the air, and Sûrya (Sun) in the sky. This triad of deities is not Yâska's invention. It is clearly indicated in the Brâhmanas”—(*Science of Mythology*, p. 475).

In support of this Prof. Max Müller quotes the Aitareya-Brâhmana and the Khândogya-Upanishad (IV. 17, 1), and says :—

“Even in the hymns this threefold division of earth, air, and sky, or, as sometimes translated, earth, sky, and heaven, is well established. Thus we read in Rv. X. 65, 9, of terrestrial gods, pâarthiva, of celestial, divya, and of those who dwell in the waters (clouds), ye apsu.”

This threefold division is not to be taken too rigidly (*Ibid.*, p. 479). There are deities such as Agni and Indra (the Rainer), who, though located in the fire on earth and in the atmosphere where the heat of the sun generates rain, are identified in several parts of the *Rig-veda* with the sun, nay with the Creator of the universe including the sun, and are praised as each being all the gods.

Prof. Max Müller's conclusion is :

“All Vedic gods, nay all Aryan gods, were in the beginning *physical*. I say in the beginning, for there came, no doubt, a time when the concept of deity being once formed and having become

* In classical Sanskrit, the whole sky viyat and not simply the meridian is called Vishnupada.

familiar, invisible and purely abstract objects were also raised to a divine status"—(*Ibid.*, p. 817).

Whether *all* the Vedic deities were in the beginning physical *without any exception* is a question about which opinion seems to be divided among other European Vedic scholars. He himself defines these deities thus:—

"It is true that the conception of all the ancient Aryan gods was suggested by what we call real objects, by the great phenomena of nature, but they were fashioned as divine personalities by the mind of man (nâmarûpa). Even such names as Agni, fire, Sûrya or Hêlios, sun, Ushas or Eos, dawn, though representing the activities of real, of palpable or visible things, were never meant simply for the material fire, for the fiery globe, or for the rosy light of the morning, that appeared and vanished every day. As soon as they were used mythologically, they stood for ideas framed by men who not only saw and stared, but who thought and adored. Agni was not confined to the hearth, but wherever there was light or warmth, whether on earth or in heaven, there was Agni. He was there from the beginning, and he was in these many places, not, as is generally supposed, as the result of a philosophical syncretism, but in consequence of his unbroken manifestation under various forms. Nor was even Sûrya, the sun, confined to the sky. As Savitri he was supposed to pervade all living things, as Vishnu he stepped across the air, as Mitra he was the delight of the whole world"—(*Ibid.*, 117, 118).

Again:—

"These Devas are not the sky, the sun, and the moon, they are the agents or the souls of these celestial bodies"—(*Ibid.*, 209).

When the *Rig-veda* itself says that it is only one God that is variously (bahudhâ) called Indra, Mitra, Varuna, Agni, Suparna or Garutmân, Yama, Mâtariśvâ (I. 164, 46), we have in it the source of the philosophical doctrine that all the gods are only manifestations of the one supreme Self or Soul. If thus the gods seen in the universe by the *Rishis* of the *Rig-veda* are not the terrestrial and celestial *bodies* themselves, but the invisible souls of them, and if all these god-souls are the variously called One Soul of the universe, the same idea is a little amplified when the Antaryâmi-Brâhmana (*Brih.-âr.-up.* III. 7, 3—23) says to the effect that He who—speaking with reference to the gods (adhidaivatam)—is within Earth, Water, Fire, Antariksha, Air, Sky or Heaven, Sun, all the Directions, Moon and

Stars, Âkâsa (ether), Darkness, Light; that He who—speaking with reference to beings (adhibhûtam)—is within all beings, within (their) breath, senses, mind, vijñâna*; that He who is within all these, whom all these do not know, to whom all these are bodies (sarîra), who rules or controls within (them), He is, O enquirer, thy immortal Self, the Antaryâmî or Ruler within.

Dividing the universe roughly into the three regions of Earth, Air and Sky, the god Vishnu, described as striding through all these three regions, can only be the invisible One Soul of the universe that has entered into all things, and according to native grammarians Vishnu is a name derived from vish, to enter into or pervade (vyâpane). This god, as we have seen in many stories, is so positively identified with Yajña, the Deity of Sacrifice, in the Taitt.-Samhitâ and the Brâhmanas and in the subsequent literature of the epics and Purânas that it is most likely that this wide-spread idea has come down from the time of the *Rig-veda* itself—that in the *Rig-veda* also Vishnu means the Deity of Sacrifice. Dr. Haug has comprehended the Deity Yajña to be an invisible god extending, when unrolled, from the Âhavanîya fire of the sacrificial ground on the earth to heaven, “forming thus a bridge or ladder, by means of which the sacrificer can communicate with the world of gods and spirits, and even ascend when alive to their abodes. The term for beginning the sacrificial operations is ‘to spread the sacrifice.’”† The Deity Yajña is extended everywhere with his threads (Yo Yajño visvatah tantubhis tatah—Rv. X. 130, 1). The secret of sacrifice seems to be that, as the victim represents the sacrificer vicariously, the sacrificer, by performing the sacrifice, spreads the Deity Yajña everywhere, that is, realizes Him to be all-pervading on the wide Earth, in the Air, and in the wide Sky, offers himself unto Him, and

* Vijñâna, knowlege, but âtman, the individual soul, according to the Mâdhyandina pâtha upon which great stress is laid by the Visishtâdvaïta school.

† Vide Intro. to the Ait.-Br. p. 74.

obtains a subtile spiritual state in which he too can, by means of Sacrifice as his vehicle, travel everywhere in the three regions of the universe at will. According to Dr. Macdonell's dictionary, *Vishnukrama* or *Vishnu's* steps mean the three steps to be taken by the sacrificer between the Vedî altar and the Âhavanîya fire. This shows how the sacrificer, realizing the all-pervading Deity *Yajña* of three steps, imitates Him, indicating thereby that he too has secured for himself the power of striding through the three regions of the universe (on his quitting this world). As *Vishnu* is the all-pervading invisible Deity of Sacrifice, it is as it should be if he is symbolized by all the sacrificial implements and, above all, by light wherever seen, by the sacrificial fire *Agni* here, by the fire of lightning in the atmosphere, by all the luminaries in the sky, most markedly by the grandest of them, the sun. This is how *Vishnu*, seen as a little dwarf in the symbol of the sacrificial fire on earth, is the giant striding from there through all the regions of the universe. In the *Rig-veda* there is a marked similarity between *Vishnu* and *Agni*. Prof. Max Müller says :—

“As in many hymns of the *Rig-veda* *Agni* is the alter ego of *Sûrya*, the sun, we can understand why he, like the sun, should so often be represented in a threefold character. The three steps of the sun, best known from the myth of *Vishnu*, are very prominent in the hymns addressed to *Agni*. But by the side of the three steps, that is the sunrise in the East, the point of culmination, and the sunset in the West, there is in his case another threefold division, according as the solar light is looked upon as dwelling on earth, chiefly as the fire kept up on the hearth and worshipped as *Agni* on the altar, secondly in the firmament as the sun, sometimes as the lightning, and thirdly as descending into the sea and dwelling in the unseen abyss of the waters.”—(*Ibid.*, p. 661.)

The waters of the sea as the third step may be the point of sunset according to the first of the two descriptions that are mentioned. But according to the second description which places the three steps one above another, the watery region of the third or highest step may be the blue sky itself, the background to the sun, moon and stars. According to the *Nighantu*, one of the names of the sky is the plural word *âpah*, waters.

In the *Khândogya-Upanishad*, the three regions of Earth, Antariksha, and Sky are mentioned not only in IV. 17, 1, but also in two other places, V. 4—6 and II. 24, 1—16. The former says that the three, namely (1) *that* loka, world (meaning the Sky), (2) Parjanya (the region of rain clouds), and (3) Earth, are [the altars of the all-pervading] Agni himself, (1) with the sun as his fuel, solar rays as his smoke, daylight as his light, the moon as his live coals and the stars as his sparks, in the Sky, (2) with Vâyu (wind) as fuel, cloud as smoke, lightning as light, thunderbolt as livecoals, and thunderings as sparks, in the Air, and (3) with the year as fuel, &c., &c., in the region of the Earth. The latter is about performing a sacrifice with a knowledge of the meaning of offering (1) the Prâtaḥ-savana (morning libation) to the Vasus, (2) the Mâdhyandina-savana (noon-libation) to the Rudras, and (3) the third Savana (evening libation) to the Âdityas and the Visve Devas. The Deities addressed in offering these three libations are respectively (1) Agni representing the Vasus in the region of Earth, (2) Vâyu representing the Rudras in the Antariksha, and (3) the Âdityas and the Visve Devas in the Sky, and these deities are said to cast back the bolt and open the lokadvâra or the door to heaven in each of the respective lokas, worlds, of Earth, Antariksha, and Sky for the sacrificer, in order that he may go thither *when this life is over*. This shows that the sacrificer in his state of beatitude was believed to have kâmakâra, unfettered movement by mere will, in all the lokas, regions—the same movement which the knower rejoicing in the Infinite Self that is everywhere is stated to have.* In other words, he strides everywhere like Vishnu. In another place † the sun is said to be lokadvâra, the door to heaven, to the knower whose soul, striding up from the body, goesthither by the medium of the solar rays as swiftly as mind.

The three classes of the deities, namely Vasus, Rudras, and Âdityas are mentioned in the same order even in the *Rig-veda*, I. 45, 1. In the rituals connected with the

* "Tasya sarveshu lokeshu kâmakâro bhavati"—*Khând-up.* VII. 25, 2.

† *Ibid.*, VIII. 6, 5.

Pitris, the spirits of departed ancestors, who are grouped as the Fathers, Grand-fathers, and Great-grand-fathers, they too are respectively called Vasus, Rudras and Âdityas, and the *Rig-veda*, X. 15, 1 and 2, speaks of the Fathers as residing in the three regions of Earth, Madhyama (the mid-region), and Para (the highest or the sky). This shows that having reached the gods, the Pitris travel freely in all the regions of the universe like the gods themselves.

As the sun Agni is one of the symbols of the Deity Yajña, and as the morning, noon and evening are the periods fixed respectively for the libations to the deities of the regions of Earth, Âutarisksha, and Sky, the Deity of Sacrifice, set in motion on the libation day by one rite after another, strides through the three regions and the libations connected with them, according as the sun strides in the sky determining their proper periods. Viewed in this manner, there is no real discrepancy between Sâkapûni and Aurnavâbha, the one showing one aspect of the three strides of Sacrifice Vishnu and the other another aspect which, from the very regions of the deities worshipped by the libations, implies the first aspect.

The Aitareya-Brâhmana commences by saying that Agni is avama, the lowest, of the gods, and Vishnu parama, the highest, that between them stand all the other gods, and that by offering the Agni-Vishnu rice-cake in the Dîkshanîya ishti, the priests offer it really to all the deities of that ishti, as Agni is all the deities and Vishnu is all the deities, these two, Agni and Vishnu, being the two ends of Yajña, Sacrifice. Dr. Haug quotes parallel passages from the Srauta-sûtras of Âsvalâyana and the Kaushîtakî-Brâhmana, the one saying that Agni is prathama, the first, of the deities, and Vishnu uttama, the highest, and the other that Agni is avarârdhya, 'one who has the lowest place,' and Vishnu parârdhya, 'one who has the highest place.' To fix the meanings of avama and parama as the lowest and the highest, he refers to the three regions mentioned in the *Rig-veda* I. 108 as :

'avamasyâm prithivyâm, madhyamasyâm, paramasyâm uta'—
verse 9.

‘paramasyâm prithivyâm, madhyamasyâm, avamasyâm uta’—
verse 10.

The full sense of the two verses as translated by Mr. Griffith is :

“Whether, O Indra, Agni, ye be dwelling in lowest earth, in central, or in highest,

Even from thence, ye mighty lords, come hither and drink libations of the flowing Soma.”—9.

“Whether, O Indra, Agni, ye be dwelling in highest earth, in central, or in lowest,

Even from thence, ye mighty lords, come hither and drink libations of the flowing Soma.”—10.

Verse 10 is simply a repetition of verse 9 with this difference that whereas the latter mentions the three regions from the bottom upwards, the former mentions them from the top downwards. These three regions appear to be the regions of Earth, Antariksha, and Sky. The word *prithivî*, although generally meaning the Earth, should be taken here in its etymological sense of ‘wide’ or ‘extensive,’ qualifying every one of the three regions, for verse 10 calls the highest region also *prithivî* (*paramasyâm prithivyâm*). The lowest place occupied by Agni is not due to any inferiority on his part, but to his being Deity Yajña’s fire-symbol on Earth here, while the highest place occupied by Vishnu is due to his being the sun-symbol in the Sky above, for it is distinctly said that each one of them is all the deities. Taking any one symbol of the invisible Deity Yajña, he is completely represented by it, and his invisible, infinite, omnipresent nature is clearly indicated by the two symbols, one here and the other in the sky on high, being taken to be the two limits of him—the limits of the limitless Infinite in the metaphor of a giant extending from Earth to Heaven. That the poets of the *Rig-veda* conceived their Deity to be Infinite is indicated by Visvakarman, the All-Maker, being described figuratively as Visvatas-kakshu, Visvato-mukha, Visvato-bâhu, Visvatas-pât, i.e., one who has his eyes, mouths, arms, feet everywhere, and who has produced Earth and Sky (the whole universe)—X. 81, 3; and the division of the universe into the three regions of Earth, Antariksha, and Sky as the

dhâmans, stations, of Visvakarman are referred to in verse 5 of that hymn as: 'Yâ te dhâmâni paramâni yâ avamâ, yâ madhyamâ, Visvakarman, uta.' As He is fully represented in one and all of the deities any one of them is all the deities; hence the general henotheistic nature of the Vedic deities. All the deities abide in Indra also (Rv. III. 54, 17). Among the gods, there is none that is small: they all are great indeed (Rv. VIII. 30, 1).

If thus the Sky is the highest of the three steps of Vishnu with the sun there as a symbol of his all-enveloping light or omniscient knowledge, we should not omit another grand symbol of Sacrifice Vishnu in the sky, namely the Orion sacrificial ground of the Devas, the place of the celestial Soma, by conjunction with which even the sun regains the vigour lost by him in winter. The Aitareya-Brâhmana in the story about creation distinctly indentifies the Stag form of Prajâpati, shot with arrow by Rudra, with Orion, and the Satapatha-Brâhmana, in referring to the same story, identifies Prajâpati with Sacrifice. That story seems to have existed even in the days of the *Rig-veda*, for the Father's love of his own daughter and the archer's shooting him with arrow are referred to in I. 71, 5 and X. 61, 7. There Prajâpati himself seems to be called Pitri, Father. The name, Prajâpati, is mentioned in the last verse of the *Hiranyagarbha* hymn X. 121, in verse 2 of IV. 53, a hymn addressed to Savitri where that god is called Prajâpati, and in IX. 5, 9, where Soma Pavamâna is called Prajâpati. The identity of Prajâpati and Savitri is clear from the fact that in the *Taitt.-br.* II. 3, 9, 1—3 Sîtâ's patronymic is Sâvitri (daughter of Savitri), and when she goes to her father to complain against the moon, her father is called Prajâpati.* Savitri means genitor, father, creator in the sense of one who *brings forth* all, and therefore in the *Rig-veda* this god is praised as the lord of creation (prasava), having golden hands, arms, eyes, and armour, illumining the sky with his rays after the procession of the dawn, and going in dustless path between

* 'Sîtâ Sâvitri sâ ha Prajâpatim pitaram upasasâra.'

heaven and earth.* This shows that he is described *in the garb* of Sūrya, the sun. I say *in the garb*, because Savitri is not merely the sun, he is the invisible Creator conceived in the figure of the vivifying, animating, exciting sun, for the same descriptions which give him a solar garb are interwoven with such expressions as these :

Savitri moves in the *three* bright regions, he delights with the rays of the sun (V. 81, 4); he is sūryarāsmi, clad in the rays of the sun, and rising in the East (X. 139, 1); when Savitri, the Asura, lightens up the regions, "where now is Sūrya [the sun], where is one to tell us to what celestial sphere his ray hath wandered?" (I. 35, 7); Savitri approaches the sun (I. 35, 9).

The *three* bright regions may be the regions of Earth, Antarikṣha and Sky traversed by Sacrifice Vishnu, and therefore Savitri, as Sacrifice, has penetrated celestial region so high the limit of which no man can tell. Conceived as worshipped in the aspect of the sacrificial fire, he has extended himself from here high into the sky where he delights with the rays of the sun and clothes himself with them. When the all-pervading Deity of Sacrifice is the spiritual Sun shining in the mental vision of the devout poet, and has gone up higher than the sun, where is the sun? In VI. 15, 16, Agni who is the carrier of the oblations to the gods, is asked to bear man's sacrifice or worship to Savitri who sacrifices rightly (Savitre yajñam naya yajamānāya sādhu). Thus Savitri is called yajamāna, sacrificer, and if, as I think, Savitri, Pitri (Father), Prajâpati, Visvakarman (the All-Maker) are names of the Creator, Savitri's sacrifice can only be Visvakarman's sacrifice celebrated in the Visvakarma hymns. As regards Soma being called the Creator Prajâpati, Soma's celestial place is the Mrigasiras asterism of Orion, the Devatâ of which is Soma, and, as already stated, Orion is the stag form of Sacrifice Prajâpati. It is when the sun comes in conjunction with Orion Prajâpati or Savitri that he becomes the summer sun; it is only then and not in winter that the sun can be called Savitri, creator. The celestial Soma as the sun's vivifying power is stored up there.

* Vide Rv. V. 81, 2—5 and other verses quoted and referred to at pp. 822—824 of Max Müller's *Science of Mythology*.

Having dwelt upon the general significance of Vishnu's three steps, I shall now give the purport of some of the passages in which those steps and other particulars about him are mentioned in the *Rig-veda*.

The gods preserve the worshippers from that place from where Vishnu strode over the seven dhâmans, regions, of prithivî—(I. 22, 16). That place is the samâna sadas or common hall—(V. 87, 4). In three places he planted his steps, enveloping (the whole universe) in his dust, upholding (all) the fixed ordinances (darmâni), and overseeing by his (striding) act the vratas or moral and religious acts [of all beings]—(I. 22, 17—19). By his three strides he measured the pâarthiva or extensive worlds (parthivâni vimame rajâmsi), he supported the highest home or place (parama sadhastha); he alone measured the wide extended sadhastha (sky?); he alone triply sustained heaven and earth and all the worlds (bhuvanâni)—(I. 154, 1—4). He traversed the extensive regions (pâarthivâni) for the sake of granting (his worshippers) wide-stepping existence. The look of (even) two of his steps makes the mortal agitated (with amazement), while his third step no one can comprehend. He is brîhakkharîra, huge in body, when striding, but a youth (yuvâ), a child (kumâra), when attending to the call of the worshippers—(I. 155, 4—6). Men know only the two regions (earth and sky), but he knows the remotest (world). No one knows the farthest limit of his greatness—(VII. 99, 1, 2). Vishnu and Indra have made a wide world for Yajña [probably the sacrificer], producing Sûrya, Ushas, and Agni (the sun, the dawn and fire)—(*Ibid.*, 5). That man never repents who worships Vishnu with his whole heart—(VII. 100, 1). Thrice the swift god has traversed the universe of hundreds of lights (prithivîm satarkasam)—(*Ibid.*, 3); he is even beyond the universe (rajasah parâke)—(*Ibid.*, 5). Him the Asvins and Varuna praise—(I. 156, 4).

As already observed, prithivî is not only the wide earth, but any extensive region, the wide sky, and so pâarthivâni rajâmsi may include all the three worlds of Earth, Antariksha, and Sky, as Yâska takes rajâmsi to mean worlds. Are the seven dhâmans the said three regions *plus* the four quarters? Like Vishnu Agni also strides through the seven dhâmans (X. 122, 3). The place from which Vishnu strides may be the sacrificial ground, the common place for all the gods to assemble and receive their oblations. The Deity Yajña is fancied to have kicked up such a quantity of dust in his wide-striding

feat that the *prithivî*, meaning probably the wide universe, is enveloped in it, shining with it in all the hundreds of the stars, the sun, the moon, lightning, and fire. Being the producer of the sun, Vishnu is more than the sun, and his huge body seems to be the mentally pictured giant form of his, extending from the sacrificial ground here to the highest limit of the firmament and even beyond it, while the infant form in which he is accessible to the sacrificers seems to be the sacred fire Agni. Although Sacrifice-Vishnu is always all-pervading, striding everywhere, yet for the sake of every sacrificer realizing him by means of his sacrifice, he has to enter into that sacrifice, grow with it according as the rituals of it proceed, and then, at the full growth of it, stride as the giant everywhere, thereby securing for the sacrificer a wide-stepping existence. In other words the sacrificer at the end of his life here obtains a life in which he can stride and be everywhere like Vishnu himself. This seems to be the drift of I. 155, 4. That the sacrificer becomes the Deity itself, or exactly like the Deity itself, whom he has worshipped, is an idea which seems to be repeated in the *Samhitâ* and *Brâhmana* of the *Yajur Veda*, an instance of which will be quoted further on in connection with our Vishnu Vâmana.

In two places the *Rig-veda* says that Vishnu strode for the sake of Manu :

May we, ourselves and our offspring, rejoice with wealth, under the protection afforded by Vishnu, who thrice traversed the extensive regions (*pârthivâni rajâmsi*) for the bound or oppressed Manu (*Manave bâdhitâya*)—(VI. 49, 13).

The swift Vishnu strode over this *prithivî* to bestow it for a home (*kshetra*) on Manu. The men who praise him are permanent (*dhruvâsah*): he of exalted birth (*sujaniman*) has made (for them) an extensive abode (*uru ksbiti*)—(VII. 100, 4).

Whoever Manu is, whether man in general or the supposed first man exalted to the position of the moon in the wide home of the sky, it is implied that he performed sacrifice in which only can Sacrifice-Vishnu stride for him, release him from the bonds of the mortal state, and bestow on him the permanent state of beatitude with an extensive

unbounded *prithivî* or world as his home. What was given to the first man and sacrificer *Manu* is vouchsafed to all men who worship *Vishnu*, that is who perform sacrifice. What *Vishnu*'s exalted birth is will be discussed further on.

Similarly the *Rig-veda* says that *Vishnu* strode for his friend *Indra* and assisted him in his battles. If *Manu* is the moon, and if, as I think, heroic *Indra* winning victories in battles is a deity acting in the garb of the sun, this idea of *Vishnu*'s helping both the sun and moon is evidently due to the religious belief that it is by the help of *Vishnu* as *Sacrifice* that the sun and moon perform their orderly functions—that heaven and earth stand supported.

The following is the purport of some of the passages in which *Vishnu* is mentioned in connection with *Indra*:—

Vishnu is the intimate friend of *Indra* (*Indrasya yujyah sakhâ*)—(I. 22, 20). King *Varuna* and the *Asvins* pay homage to the *kratu*, power of this *Vedhas* (ordainer of rites?), who is *Mâruta* (accompanied by the *Maruts*). *Vishnu* possesses the excellent day-finding wisdom or power, and opens up the *Vraja* with his friend or friends.* Divine or celestial (*daivya*) *Vishnu* has come for companionship to "beneficent *Indra*, [himself] more beneficent"†—(I. 156, 4 and 5.) "And his [*Indra*'s] mother sought to draw back the mighty [*Indra*], saying, 'My son, these gods forsake thee.' Then *Indra*, being about to slay *Vritra*, said, 'Friend *Vishnu*, do thou stride vastly'—(IV. 18, 11; *vide* also VIII. 82, 12, in which the phrase 'Friend *Vishnu*, do thou stride vastly' is repeated.) *Indra* and *Vishnu* join together and kill in the battle *Dâsa Vrishasipra*, demolish the castle of *Sambara*, and slay a thousand and a hundred heroes of the *Asura Varlin*—(VII. 99, 4 and 5). In many places these two deities are addressed jointly and asked to drink the *Soma*, while in II. 22, 1 it is said that *Indra* drank the *Soma* poured forth by *Vishnu* at the *Trikadraka* ceremony.

Vishnu's finding the day, referred to in the words 'uttamam ahar-vidam,' seems to be an allusion to his bringing the *Varâha* or excellent *Soma* day for *Indra*, as explained in the Essay on the Boar. The *Vraja* opened

* The original of this sentence is:

*Dâdhâra daksham uttamam aharvidam,
Vrajam ka Vishnuh sakhivân apornute.*

† The words quoted are from *Muir*, the original is:

Indrâya Vishnuh sukrîte sukrîttarah.

up by Vishnu is taken by Dr. Muir to be 'the cloud,' but 'the stable of the kine' by Mr. Griffith. It is Indra who in other parts of the *Rig-veda* is celebrated as Gotrabhit, the breaker of the stable in which the Panis had confined his kine. Here it is said that Indra did this and conquered his enemies, assisted and invigorated by Sacrifice-Vishnu. The celestial Vishnu that goes to Indra for companionship may be Vishnu's celestial symbol, the Orion, at whose solar conjunction the sun Indra waxes strong and defeats the powers of winter. The verse (I. 156, 4) about Vishnu's opening up the Vraja or stable is utilized in the *Aitareya-Brâhmana* I. 30 in connection with the bringing of the Soma plant to the sacrificial hall. The *Brâhmana* says: "Vishnu is the doorkeeper of the gods. Thence he opens the door for him (for Soma's admission) when this verse is being repeated." This indicates the sacrificial hall—the home of Sacrifice-Vishnu himself—to be the stable of cows that is opened up, the cows being either the summer rays or the rain clouds, symbolizing those stores of Sacrifice which shower all kinds of boons, just like cows giving milk.

The stable may be identical with Vishnu's paramam padam or *highest place* in the sky mentioned in several places, prominently in the verses quoted below, in one of which (viz., I. 154, 6) that place is said to contain many-horned or long-horned (bhûri-sringâh) and swiftly-moving cows.

Sages (sûrins) constantly behold that *highest place* of Vishnu (which is) like an eye fixed or extended (âtatam) in the sky—(I. 22, 21).

Wise men (vipras), singing praises, and ever wakeful light up (samindhate) that which is the *highest place* of Vishnu—(*Ibid.*, 22).

Men devoted to the gods rejoice (madanti) in the beloved pâtha, heaven, of Vishnu, for he is such a bandhu (friendly kinsman to them). In his *highest place* there is a spring of madhu, nectar—(I. 154, 5).

"Fain would we go unto your * dwelling-places where there are many-horned and nimble oxen.

* 'Your' in the original is in the dual, referring to Vishnu and probably Indra.

For mightily, there, shineth down upon us the widely-striding Bull's sublimest mansion*".—(I. 154, 6).—*Griffith*.

The original for bull is *vrishan*, which is an epithet applied to many of the gods in the *Rig-veda* in the sense of their being strong, *showering* boons. If we take the solar globe itself as symbolizing Vishnu's highest place or step in the sky, the long-horned cows in it may well be the solar rays, the wise men either the same solar rays (likened to bright, intelligent, holy men) or the stars, and the spring of madhu the solar globe itself. The expression that the vipras or wise men light up Vishnu's highest place is explained as their glorifying it with their praises.† If the vipras are the solar rays, they are lighting up the solar globe always. If they are the stars of the asterisms, they too may well be fancied to keep up and maintain the solar Agni one after another in the sun's yearly progress through them, or, it may be, the lighting vipras are not all the asterisms, but only those of them through whom the sun passes with gradual increase in his power from about the time of the vernal equinox to the summer solstice. But equally good reasons may be adduced in favour of Vishnu's *highest place*, the place of cows and nectar, being the Orion constellation. By vipras the Angirases seem to be meant, for it is they that are often called vipras in the *Rig-veda*. In the myth about Indra as Gotrabhit the Angirases play an active part; as soon as Saramâ finds out the stronghold or stable in which the stolen cows of Indra are concealed by the Panis, they rush upon them, set fire to the stronghold, and assist Indra in releasing the cows. The phenomenon of that myth appears to me to be something other, something very much grander, than that of the sun's breaking open the stable of night every morning at the eastern

* 'Mightily shineth', avabhâti bhâri. 'Sublimest mansion', paramam padam.

† In the *Rig-veda* arka, bright, means a praise, arkins praisers, and arkanti they praise. It is derived from *rik*, to beam, shine, sing, praise. A song describing an object makes it shine vividly to the mind of the hearer. The verb sam-indhate, they light up, may have been metaphorically used in the sense of arkanti, they praise.

horizon and sending forth the flood of day light or rays. In explaining the myth in Vol. I., pp. 181—187, I have taken the place where the summer cows or wealth are hidden to be Orion shining conspicuously in the nights of winter; at the end of winter the conjunctional solar rays as the Ângirases march upon Orion, setting it on fire, as it were, with their light, and they and the sun regain the summer cows. If thus Orion is the gotra or vraja, the stable of the cows, it is also the place of madhu, the celestial Soma juice, as the Devatâ of the Mrigasiras asterism of Orion is Soma. The Pani myth is conceived in a martial spirit with Indra as its hero breaking open the stable. Here in the Vishnu hymns the object of praise is Vishnu, and so the credit of opening the stable is attributed to this giant of Sacrifice extending from earth to heaven, but here also the sun Indra is not omitted, for when opening the stable, Vishnu is sakhivân, 'with his friend', and that friend can only be Indra who, as we have seen, addresses Vishnu as 'Friend Vishnu, do thou stride vastly'. Being now in the happy conjunction with Vishnu's stârry place of Orion which is full of the nectar Soma, and which, being a very big constellation, is stretched (âtatam) over a large space in the sky, the solar rays as the vipras or Ângirases light it up with their brilliant praise.

Now, there is a remarkable verse, which, if my interpretation of it is correct, will throw light upon the su-janiman or good birth of Vishnu referred to in Rv. VII. 100, 4 (quoted at p. 264 *ante*). That verse is the second in the Vishnu hymn I. 156:

Yah pûrvyâya vedhase navîyase
sumajjânaye Vishnave dadâsati,
yo jâtam asya mahato mahi bravat
sed u sravobhir yujyam kid abhy asat.

The most important word in this verse is sumajjâni (sumat-jâni), which, as shown by Dr. Muir, is explained by Sâyana in two ways: (1) 'Sumat-jâni means *self-born*, as the Nirukta VI. 22 says that sumat means svayam, *self*.' In this explanation jâni is taken to mean *born*; but Dr. Muir quotes Dr. Aufrecht, who thinks that jâni has always

the sense of *wife*. (2) 'Sumat is su-mat, very exhilarating or very gladdening' (sutarâm mâdayatîti su-mat), and he who has a jâni, wife, who gladdens very much is sumat-jâni, that is Srîpati, the husband of Srî, who gladdens the whole world.' But this is against the Nirukta meaning of sumat. It appears to me that sumat-jâni means one who is himself his wife. The verse means :

He who gives (oblations) to the Ordainer Vishnu, (who is) the Ancient or Antecedent and the New and Himself-his-wife—he who tells the great Birth of this great (god), shall surpass his compeer in renown.

The next verse also of the same hymn mentions Vishnu's birth :

Tam u stotârah pûrvyam yathâ vida
ritasya garbham janushâ pipartana ;
â'sya jânanto nâma kid vivaktana ;
mahas te Vishno sumatim bhajâmahe.

O encomiasts! satisfy [by means of the rites of sacrifice], as ye know how to do, Him, (who is both) the Ancient or Antecedent and by birth the Child of Rita. Knowing His Name, proclaim it. O Vishnu! we enjoy thy grace, the great one.

It is this aspect of Vishnu as the Child of Rita that seems to be called the New. If so, the Antecedent must be Vishnu as Father. If thus He is himself both Father and Son, it must follow that He himself is Mother also, as is clear from the word sumat-jâni, 'himself his wife'. Jâni, from jan, to bring forth, produce, means the child-producing wife, that is wife as mother.

One who is himself Father, Mother, and Son is strange no doubt. But what can we do if the words used by the poet point to that strange idea? Having had to put his riddle into a verse, he has expressed it in a few pithy words. That it is a riddle is clear from the expression that he who tells it, that is tells what it means, shall surpass his compeer in renown.* A clue to the riddle may be found

* This expression may be compared with : Yas tâ vijânât sa pitush pitâ sat, 'he who knows them (the females who are at the same time males) is father's father, i.e., the old well-informed grandfather, i.e., very wise'—an expression which comes at the end of verse 16 of Rv. I. 164, which is a hymn consisting of many riddling verses. The idea that when one knows a thing worth knowing, he shall surpass his compeer is repeated in

in the *Bṛihadâraṇyaka-Upanishad* I. 4, 1-5, where it says to the effect that in the beginning Âtman was alone in the form of Purusha, Man, without a second, and that not finding any love in being alone, he made *himself* into two as husband and wife, and, bringing forth the universe through her, knew *himself* to be the *srishti* or all that was brought forth. Thus the Creator is himself Father, himself Mother, and himself Issue. Further on in I. 4, 16, the same Upanishad identifies the Self, (*i.e.* the-all-himself Creator) with Mind and his wife with Vâk (the goddess of) Speech.

The idea of the Creator being Mind or like Mind, or himself Vâk, the goddess of Speech, bringing forth the universe as the result of his *vyâkarana* of *nâmâ-rûpa*, the making of *names and forms*, that is, as I understand, the bringing forth of all forms, things,* by *naming* them, is wide-spread in the Vedic literature the texts of which are referred to in several places in my Essay on Creation printed in the first volume. Speaking about the texts on that subject that are scattered in the *Brâhmanas*, and quoting one from the *Satap.-Brahmana* (XI. 2, 3), Prof. Max Müller says in his *Vedânta Philosophy*, p. 153, thus :

“In reading these scattered passages, it is difficult to resist the feeling that there is more behind them than the authors of the *Brâhmanas* themselves understood. . . . These are magnificent intuitions of truth, but they are almost beyond the intellectual reach of the authors of the *Brâhmanas*; they are like stars that have set beneath their horizon, and of which the later thinkers have caught but a faint glimmering here and there.”

The abrupt and scanty, and sometimes fantastic, manner in which these scattered passages deal with the subject shows that it was one of the well-known topics of those days, and

other words here and there in the subsequent Vedic literature, instance (1) *vasishthah samânânâm bhavati*, ‘among his equals he becomes the best’—(*Taitt.-sam.* III. 4, 8, 1); (2) *samânânâm uttama sloko astu*, ‘may he become most praiseworthy among his equals’—(*Ibid.*, V. 7, 4, 3); (3) *vasishthah svânâm bhavati*, ‘among his people he becomes the best’—(*Khând.-up.* V. 1, 2, and *Bṛih.-âr.-up.* VI. 1, 2).

* *Rûpas*, forms, seem to mean all created things perceived by any of the senses, in fact all that can be named by word.

it is likely that further research and criticism will throw more light upon the precise meaning of those passages and upon the standpoint from which each author has viewed the subject or, it may be, riddled with it. Be this as it may. What is noteworthy is that so great a Vedic scholar has felt the necessity of a background of remote antiquity from which the subject must have emerged into the Brâhmanas. That background may be even anterior to the *Rig-veda*, for when speaking about Creation there are in it very suggestive words about names and forms. The great god Varuna is *Poet*, he knows the hidden *names* of the cows, developes each *varied form*, and upholds the worlds—(VIII. 41, 5.) Indra by his powers has himself become all the *forms*—(III. 53, 8; VI. 47, 18). Visvakarman has *entered* into all beings (X. 81, 1), and he is Manojuva, swift as *Mind*, Vâkaspate, the husband of Vâk, *Speech* (*Ibid.*, 7), Nâma-dhâh, the Giver of *names* (X. 82, 3). Brahmanâspati, the husband of *Speech*,* *blew* forth all these (forms) [from his mouth] (X. 72, 2). From this I have conjectured the original idea of creation by nâma-rûpa to have been this, namely that, as in the mind of man all the things are inseparably connected with their names, which, when uttered, at once bring forth to the mind of the hearer the forms of them, the poet has conceived the Creator to be such a wonderful Mind as has brought forth all the things of the universe as so many names, words, *blown forth*, because breath is sent out along with the uttering of words. His Speech-Power Vâk is sometimes fancied to be himself, sometimes his wife inseparably united to him as if he himself is both husband and wife, sometimes both daughter sprung from him and wife always loved by him, while the words uttered by him in conjunction with her are his issue, himself born as words, for words are the flow of mind. Words or concepts are not so many *bits* of a *divided* mind ;

* Brahman means word and Brahmanaspati the husband or lord of word. In the *Rig-veda* this name is synonymous with Brihaspati. Both the *Khând.*-up (I. 2, 11) and the *Brih.-âr.*-up (I. 3, 20) say about the meaning of Brihaspati that Vâk is Brihati and he is her husband. Thus Brihaspati *alias* Brahmanaspati is Vâkaspati.

into *each* word the undivided mind has flown *fully*, for otherwise there can be no concept. Thus, Father Mind is *fully* in each word, his Son—himself the Son; and as the same Father has entered as Son *fully* into every one and all the words, it is only one Son that is puru-rûpa or visva-rûpa, multiform.

The Satapatha-Brâhmana XI. 2, 3, quoted by Prof. Max Müller, says to the effect that Brahman sent forth (created) all the gods Agni, Vâyu, Sûrya, &c., together with the three worlds of Earth, Air, and Sky, and another set of three worlds above them; that having created these Brahman went beyond them and thought, "How can I get into these worlds?"; and that:

"Brahman got into the worlds, by two, by forms (rûpa) and words (nâma). Of whatever thing there is a name, that is thus named; and of whatever thing there is no name, what one knows by form, saying it is such, that is such (of such form). For all this (universe) extends as far as name and form extend. These two, name and form, are the two great powers of Brahman, and whoever knows these two great powers of Brahman, becomes himself a great power. These are two great revelations of Brahman, and whoever knows these two revelations of Brahman, becomes himself a great revelation"—(*Vedânta Philosophy*, pp. 151—152.)

Brahman is, as shown by Prof. Max Müller, from *brih* or *vrih*, to burst forth. In many places of the *Rig-veda*, this word means word, prayerful word or hymn. Word is called brahman, evidently because it bursts forth one after another from mind, or mind itself is brahman, bursting forth as words. In the above quotation, the creating Brahman seems to mean the Supreme Mind. From It the universe has come forth as names and forms, as all forms, things, are inseparably connected with their names. Then what is the meaning of the sentence: "and of whatever thing there is *no name*, what one knows by form, saying *it is such*, that is *such*"? The answer to this difficult question may be problematically suggested by this query, Does the author mean by things having *no names* of themselves abstract ideas or other formless things named metaphorically after things which have forms? The all-comprehending Mind is beyond all names and forms, beyond the

universe, but having sent forth the universe as words, Father Mind must necessarily be *fully* in each and all the words. One's mind is beyond the reach of another, except so far as he has thought out and spoken it in words. Word therefore is Mind itself revealed. Had it not been for this Revelation, had not the great Mind revealed Itself as words and forms consisting of the wonderful things on the Earth, in the Air, in the Sky, in another set of these triple worlds placed above them in regions so high as can only be mentally pictured, who could have known It? Thus, it seems to me, the Brâhmâna means that the Creator of the universe is immanent in all things, is everywhere in all its regions, and that He is at the same time beyond the universe, for He is Infinite.

I must quote Prof. Max Müller again, for the quotation is very important:

"There is one more passage, perhaps the most decided, which has not yet been considered in connection with this conception of Language and Reason as a creative power, and as a power for sustaining and pervading the world. It occurs in the Maitrâyaṇa Upanishad VI., 22, where we read: 'Two Brahman have to be meditated on, the word and the non-word. By the word alone is the non-word revealed.' Here we have again the exact counterpart of the Logos of the Alexandrian school. There is, according to the Alexandrian philosopher, the Divine Essence which is revealed by the word, and the word which alone reveals it. In its unrevealed state it is unknown, and was by some Christian philosophers called the Father; in its revealed state it was the Divine Logos or the Son.

"From all this it seems to me that we are driven to admit that the same line of thought which, after a long preparation, found its final expression in Philo and later on in Clement of Alexandria, was worked out in India at a much earlier time, starting from very similar beginnings and arriving at very similar results. But there is nothing to indicate a borrowing on one side or the other." (*Vedânta Philosophy*, pp. 153-154.)

When writing my Essay on Creation, I had not the above-quoted book of Prof. Max Müller with me, and so I then missed the two important passages (Satap.-br. XI., 2, 3, and Maitr.-up. VI. 22) which are brought out so markedly in it. I do not know if I have rightly grasped the subject. Not having a guide and left to my own ways, I must

proceed even if I should stumble. The Non-Word revealed by the Word seems to be the Great Mind. I do not know if the Alexandrian philosophy has provided in it a place for the Mother by the side of the Father and the Son. The Vedas, as I have shown, count the Mother also, and she is Vâk. This goddess Vâk is celebrated even in the *Rig-veda*—*vide* hymns X. 71 and X. 125. Her grandeur is so striking that I took her to be virtually what the Upanishads have called Vidyâ (Vol. I., p. 402). About her Prof. Max Müller says :

“Thus we find in the *Rig-veda* a hymn placed in the mouth of Vâk or Speech, which is unintelligible unless we admit a long previous growth of thought during which Speech had become not only one of many deities, but a kind of power even beyond the gods, a kind of Logos or primeval Wisdom”—(*Vedânta Philosophy*, p. 144).

The hymn referred to is X. 125, and it is to this effect :

Vâk moves with the Vasus, Rudras, Âdityas and Visve Devas (*i.e.* in all the three regions); supports Mitra and Varuna, the two Asvins, Indra, Agni, Soma, Tvashtri, Pûshan, Bhaga; rewards the zealous sacrificer, herself being the first of those (deities) who deserve sacrifice, the most thoughtful Queen; through her alone all breathe, see, hear, and eat their food; it is in her power to make one a sage, a *Rishi*, a Brahman: she causes war [to put down unrighteousness, for], she bends the bow of Rudra for his killing brahma-dvish, the hater of devotion; the gods have made her manifold (*vyadadhuk purutrâ*), she stands in many places, has entered into many things, penetrated heaven and earth; she has brought forth the Father on the summit of the universe, her home is in the waters, in the ocean, from where she extends over all beings and things; and she concludes the hymn thus: “I breathe like the wind, holding to all things; beyond the sky, beyond this earth; such a one am I by my power.”

Thus she is a goddess of knowledge, devotion, righteousness. She has pervaded everywhere like our Vishnu of three strides. Such is Mother Speech whom the Great Father Mind has wedded, and through whom he has become the Father of the Son, Word, the one-manifold Life that is in all forms, in all creatures. Of course his being in all indicates that he loves them all as himself, for the *Brihadâranyaka* already referred to distinctly says that not finding love in being alone the Father created all the *srihti*,

all the creatures, and knew them all to be himself. Such a Son, by whom the universal immanence, goodness, and love of the Father is revealed, cannot be had except through knowledge, devotion, sacrifice, righteousness, and so Vâk herself who is all these is the Mother. It is this Son who seems to be mentioned in Rv. X. 129, 3, as the One that was born by means of great tapas, austerity (*tapasah tat mahinâ ajâyata ekam*), and I have tried to show in the Essay on Creation that this great tapas of the Creator is mentioned in connection with creation in many places in the subsequent Vedic literature including the Upanishads.

In explaining the Purusha-sûkta, Rv. X. 90, I have been led to see the Father in Purusha, the Mother Vâk in Virâj born from him, and the Son in Purusha that is born of her and sacrificed and made manifold by the gods*—(*vide* Vol. I., and also p. 248 *ante* of this Volume.) The Yajurveda includes in the Purusha-sûkta this :

Sarvâni rūpâni vikitya dhîrah nâmâni kṛtvâ 'bhivadan yad âste.

The wise (Creator), knowing all the *forms* and making (all) the *names*, is uttering (them).

In explaining the Brâhmana stories about the Son God Rudra in the first Volume, I have shown how the idea of the nâma-rûpa mode of creation has entered into them when it is said that the eight *names* given by Father Prajâpati to his Son Rudra became the eight *forms*, *i.e.*, Agni (fire), Waters, Plants, Vâyû (air), Lightning, Rain, Moon, and Sun,† into all of which he in an invisible state bearing the ninth name Kumâra has entered.

In the *Rig-veda* Vishnu's *name* or *names* are spoken of

* There the query is : 'Yat Purusham vyadadhuh katidhâ vyakalpayan', and the reply is that he became all the creatures, sun, moon, in fact the whole universe. The reply therefore may be summed up as : tam devâh bahudhâ vyadadhuh, and this may be compared with what is said about Vâk in X. 125 to the same effect : vyadadhuh purutrâ. Thus Vâk is identical with the all-pervading Purusha, the Son immanent in all forms.

† Why more forms than these were not named, why the whole universe must be understood by the eight forms, is shown in the first Volume to be the laboured result of showing that as Gâyatra, the Deity of the Gâyatri verse, the Son God's names were confined to eight in order that they may mystically represent the eight syllables of that verse.

in such a manner as to indicate some deep significance in them. The wise encomiasts are to know his *name* and proclaim it (I. 156, 3). This shows that by *name* something highly worthy of knowing was meant. Did it mean that the whole universe was to be known as his *name*? In another place, VII. 100, 3, the poet says about Vishnu : *tvesham hy asya sthavirasya nâma*, 'brilliant or sublime indeed is the *name* of this sthavira'. Dr. Muir takes sthavira to mean firm, immovable. In the subsequent Sanskrit it means an elderly man. As it is derived from *sthû*, to be thick, it seems to mean the well-developed stout man. If so, in respect of this huge Sacrifice-Vishnu extending from earth to heaven, sthavira would mean the same as *brihakkarîra*, 'having a huge body', already explained

More remarkable is I. 155, 3, which says :

Tâ îm vardhanti mahy asya paumsyam,
ni mâtarâ nayati retase bhuje ;
dadhâti putro 'varam param pitur
nâma *trîtiyam* adhi rokane divah.

Dr. Muir and Mr. Griffith differ in their renderings of this.* I venture to render it thus :

These (Soma libations) augment his (Vishnu's) verility, he causes the two mothers to receive (his) seed (son) ; and the son (that is thus brought forth) bears from his father the low (name), the high name, and the third (name) in the starry region of the sky.

Read in the light of what has already been said about Vishnu

* "These [libations, according to Sâyana] augment his verility ; he conducts the parents (heaven and earth) to receive the fertilizing seed ; the son has the inferior name ; the superior belongs to the father ; the third is above the light of heaven."—Muir.

"These offerings increase his mighty manly strength :

he brings both parents down to share the genial flow.

He lowers, though a son, the father's highest name,

the third is that which is high in the light of heaven."—Griffith.

Mr. Griffith explains the *genial flow* to be the libation of Soma-juice, and about *he lowers*, &c., he says : "the meaning appears to be that Vishnu takes rank in the sacrifice above his own father Dyaus, and that Agni has the third place." But to my mind there seems to be no lowering of the highest name. The verse speaks of three names, as the word *third* indicates.

himself being Father, Mother, and Son, this may mean this : Vishnu as Father Mind drinks the sacred beverage and gets his spiritual verility. This is tantamount to what is said in the Brâhmanas and Upanishads that the Creator, in order to create, performed sacrifice, tapas or austerity. The two mothers, heaven and earth, are to be understood here as consisting of the vast region extending from the earth to the top of the sky—a region which includes the whole visible universe and which, we saw, is pervaded by Vishnu and by Mother Vâk. Into that region the Father effuses himself as the Son, the Life or Self immanent in the whole universe. As that Son is the Deity of Sacrifice extending from the sacrificial Agni on Earth to the Sun Agni in the Sky on high, the *names* spoken of as *avara* and *para*, the low and the high, appear to be respectively the *form* of Agni on Earth and the *form* of the Sun in the Sky. But there is another *name* or *form* equally essential for Sacrifice, and that is of the Moon Soma, who is seen gloriously in the star-bedecked sky in the night. The sun shines extinguishing star-light. But the moon shines along with the stars, and for that reason he is fancied to be placed in the very lap of them (Rv. X. 85, 2), and the place of the celestial Soma-juice is in the Starry Orion. I would therefore take Soma to be meant by the *third name* in the *rokana* of the sky. *Rokanas* in the plural mean the stars,* but here *rokane* in the locative singular seems to mean the starry region *in* which Soma is placed.†

Thus Agni, Sûrya, and Soma are the three bright names of the Son who is immanent in the whole universe. If this is the meaning of the verse, it follows that it is simply in accordance with this principle, inherited from the *Rig-veda*, of naming the Son, that the Brâhmana stories have depicted the Son God Rudra as having the eight names and forms of Agni, sun, moon, &c., already mentioned.

* Cf. the Vedic expression, *rokante rokanâ divah*.

† The celestial Soma's home in the sky, in the *third* region from here, is well known in the *Yajur-veda*—*vide* Taitt.-Sam. VI. 1, 6, saying, *tritiyaśām ito divi Somah*, &c.

In verse 6 of the same hymn (I. 155), it is said of Vishnu that with four and ninety names he impels the vyatis, steeds, like a rolling wheel :

Katurbhiḥ sâkam navatim ka nâmahih

kakram na vrittam vyâtîn avîvipat.

Mr. Griffith quotes Wilson, who, following Sâyana, gives the following explanation of this :

“Vishnu is here identified with Time, comprising ninety-four periods : the year, two solstices, five seasons, twelve months, twenty-four half months, thirty days, eight watches, and twelve zodiacal signs.”

As there is no mention of the zodiacal signs in the Vedic literature, the table must be made up in some other manner. Prof. Ludwig, quoted by Mr. Griffith, appears to have construed that with the four names, the four seasons, Vishnu makes the ninety steeds to rotate like a wheel, the ninety steeds being probably the ninety days of each season of three months, which, turned round four times, would make the year of 360 days. The simile of the rolling wheel is certainly indicative of Time. Taking this and the three stations together, Sacrifice-Vishnu is eternal and infinite extending over endless Time and endless Space.

Immediately after the saying, quoted at p. 271 *ante*, that Brahmanaspati blew forth these (forms), the *Rig-veda* X. 72, 2, says that in the ancient age of the gods Sat, Existence, was born from Asat, Non-Existence. In the Essay on Creation in the first Volume, I have dwelt upon this riddle of Asat and Sat. I have tried to show there that while Sat means the whole universe in its created or manifested form, Asat is not simply the unmanifested state of it, irrespective of the Creator, but the Creator Brahmanaspati himself, the Lord of Speech as *Mind*, in the unthinking or sleeping state when all the *words* are latent in it. The unrevealed Mind called Asat brings forth Sat, the universe, that is, reveals itself by blowing itself forth as the *words*, the forms. I have even conjectured Asat to be not A-sat, Non-existence, Nihil, but a word artificially and riddlingly used as As-at (made up of the root ‘as,’ to be, and the particle ‘at’), ‘that which merely is’ (without thinking or speaking—the

unrevealed *Root* or Cause), for whether Asat is the unmanifested Creator, or the unmanifested state of the universe, he or it *existed* then, and can never be called Nihil. My excuse for what may appear my quibbling is the existence in the Upanishads of very artificial words such as *tajjalân* and the probability of the Brâhmanas and Upanishads having inherited the riddling spirit from the time of the *Rig-veda* itself, which in many places abounds in riddles. Be my conjectural As-at as it may. Let Asat be A-sat, the Creator as Mind in the unrevealed state. Even this, the calling the unrevealed Creator as Asat, which is a name ordinarily meaning Non-Existence, is a paradoxical riddle, and the same kind of riddle is repeated when the *Maitrâyaṇa* Upanishad (quoted at p. 273 *ante*) says: "By the Word alone is the Non-Word revealed." The thing is this. Contrasted with Sat, the universe consisting of forms, A-sat seems to be used in the sense of the Formless. The *Rig-veda* X., 294, 4, immediately after speaking about the birth of Kâma, Love, the Primal Retas,* Son, of *Mind*, says that sages searching well in the heart found the Bandhu (Bond or supporting Kinsman) of Sat, the universe, in Asat. It seems to me clear that Asat is the same Mind and Bandhu the same Mind's Son that are spoken of in the first part of the verse. The drift of the poet seems to be this. In the forms consisting of the universe, the Son is immanent as their Life and Support, and therefore He is called the Bandhu of Sat, and Him they found in Asat, the Formless†. From the light thrown upon it by the passages (*Satap.-br.* X., 2, 3, and *Maitr.-up.* VI., 22) found in Prof. Max Müller's book, and by the remarkable verses of the *Vishnu-sûktas*, I have said so much about the riddle of Asat and Sat by way of putting the case more clearly than I was

* Retas, seed, is often used in the sense of one's own son—*vide* Rv. I. 68, 4, 'ikṣhanta retah.'

† I have had to refer to this remarkable verse in many places. That in the subsequent Purânic period, when the meaning of asat had become obscure, asati, 'in asat,' may have been construed to refer to a time of extreme distress, when non-existence, death, deluge, is staring in the face, is adverted to on p. 166 *ante*.

able to do in the first Volume. I would now take the saying in Rv. X., 5, 7, that Agni the First-Born of *Rita* is both Asat and Sat in the highest heaven to mean that Agni worshipped on the altar here is not the mere fire, but the Deity of Sacrifice that has extended himself into the sky on high, where he is seen as Sat in the *form* of the sun, while at the same time he is Asat, Formless, whose infinite pervasion has gone beyond all forms, beyond the sun, moon and stars.

In the Visvakarma-sûktas (X. 81 and 82), after singing the glory of the All-Maker having eyes and feet everywhere, One whose work is righteous (*sâdhukarman*), Swift as Mind, Husband of Speech, the One Nâmadhâh or Namer, the Father who, wishing to grow (*vâvridhânah*), made an oblation of himself in the sacrifice performed by him, the First that has entered into all the creatures, &c., &c., the poet concludes by saying :—

You do not know Him who brought forth these things; something else stands between you and Him. Enveloped in mist and chattering (incoherently), the (so-called) praisers (of Him) walk along, “rejoicing in life” (*i.e.*, in selfish, sensual gratification).*

Not knowing the invisible Father who by self-sacrifice has entered into all creatures, the foolish people pretending to be learned and godly, revel in selfishness, being virtually life-taking Yâtudhânas. Without knowing Him hymns and sacrifices are useless.

Poets have likened the Creator and his *srihti* of the universe to fire and its sparks, to the sun and the rays springing from him, to the rain cloud and the showers of rain, to the sea and the rivers fed by the rain clouds formed by the vapours of the sea and flowing back into it, to the spider

* The original of “rejoicing in life” is *asutrip*. Mr. Griffith has evidently read the word as *a-sutrip*, for he has rendered it by “discontented”. But the *Padapâtha* of the word is *asu-trip*, rendered by Prof. Max Müller as “rejoicing in life”—(*Hibbert Lectures*, p. 301). In adopting this meaning when dealing with this hymn in Vol. I., pp. 407, 412, I did not catch its spirit properly, and mistook the life to be God himself. I have now come to know from Dr. Macdonell’s excellent dictionary that *asu-trip* means life-taking.

and the threads sent out and withdrawn by it. These similes are taken from outside objects. But turning upon himself there is for the poet that most wonderful thing, the intelligent, ethical, constructive human mind, giving him a vision of the Great Mind from whom all things and all creatures have come out as words. The whole universe is His Revelation, His Great Poetry, by which He is revealed to the contemplative religious mind.

About Vishnu Vâmana, the Taitt.-sam. II., 1, 3, 1, says to this effect :

The Devas and Asuras vied with each other in respect of (the lordship of) these worlds. Vishnu saw a vâmana or dwarf (pasu, victim), which he offered to himself as the Deity (fit to receive that offering). By this act, he conquered all these worlds. He who vies (to become the lord of these worlds) shall offer a dwarf (pasu) to Vishnu; he will become Vishnu himself and conquer all these worlds.

This is in praise of offering a dwarf pasu to Vishnu while other kinds of pasus are prescribed for other gods. Vishnu's pasu as the dwarf must have been fixed upon after his own character as the wonderful dwarf measuring all the worlds by three steps had become fixed.

The Satap.-br. I., 2, 5, 1, quoted in Dr. Muir's Texts, Vol. IV., p. 122, says to this effect :

The Devas and Asuras, who were both sprung from Prajâpati, strove together. The Devas were, as it were, worsted, and the Asuras began to parcel out this Earth among themselves (measuring her) with [straps of ?] ox-hides from west to east. The Devas went there placing at their head Vishnu, the Sacrifice, who was Vâmana, dwarf, and asked the Asuras to give them also a share in the Earth. The Asuras, grudging as it were (*i.e.*, unwilling to give any large share to the Devas), answered, ' We give you as much as this Vishnu can lie upon '. The Devas accepted the offer, and said (among themselves) that what was co-extensive with Sacrifice (Vishnu) was very much indeed. Then they placed Vishnu to the east and surrounded him with the Gayatrî, Trishtubh, and Jagatî metres on the south, west, and north respectively, placing Agni on the east, and thus they went on worshipping and toiling. " By this means they acquired the whole of this earth; and since by this means they acquired (samavindata) it all, therefore [the place of sacrifice] is called VEDI (from the root vid, to acquire). Hence men say, ' as great as the altar, so great is the earth: for by it (the altar) they

acquired the whole of this earth.' " Surrounded on all sides, Vishnu did not advance, but hid himself among the roots of plants. The Devas searched for him, and digging (the earth) found him at a depth of three fingers.

This Vâmana story may be compared with the Varâha story of the Taitt.-samhitâ, quoted at pp. 184-185 *ante*. As explained in the Essay on the Boar, the altar Vêdi represents the whole Earth, Prithivî, and it is also likely that Prithivî signifies the whole universe. Just as the Infinite Supreme Self located in the heart is termed in the Upanishads Ângushtamâtra, of thumb-size, which is the size of the heart, the Invisible Infinite Deity Sacrifice-Vishnu, who, we saw, is the Giant extending from the altar to beyond the highest heaven and pervading everywhere, is termed the Dwarf of the size of only the altar on which he is located. The Asuras are deluded by taking Vishnu to be only as much as the dwarf in *form*, just as Asura Virokana of the Khând.-Upanishad is deluded by taking his own *form* that is seen in the reflection to be his Self. But the Devas, having got as much as Vishnu can lie upon, get the whole universe, as Vishnu is Infinite. This clearly implies that Vishnu, the Sacrifice performed by the Devas on the altar, strode and extended himself everywhere. Such being the case, the saying that Vishnu did not advance is a riddle of the paradoxical kind. In such riddles the latent or what is implied is the truth and not what is made to appear as patent, for it is by discarding the idea of any of the forms or seen things in the universe being God that the Unseen God immanent in it is to be mentally realized. Moreover, what follows the saying that Vishnu could not advance because he was surrounded clearly indicates his subtile, penetrative, pervasive nature. He disappears into the oshadhis, plants, and is found concealed in the Earth. This shows that He is the Invisible Deity immanent in the universe. According to Dr. Macdonell's dictionary, oshadhi means avasa-dhi, 'containing nourishment'. As osha means 'burning', oshadhi may have been looked upon as containing burning, *i.e.*, pungent sap. It is likely that oshadhi is mentioned here

as Vishnu's hiding place in order to indicate thereby that He is the root-sap, the life-juice, immanent in all things.

In Dr. Muir's *Texts*, IV., pp. 130—135, are given three versions from the Rāmâyana about the Dwarf incarnation, one from Schlegel's edition, the other from the Bombay edition, and the third from Gorresio's edition. The Madras edition, printed in Telugu character, seems to correspond for the most part with the Bombay edition so far as this story goes. The story is narrated to Râma by Visvâmitra about the sanctity of the latter's hermitage called Siddhâsrama, the place where in the olden time Vishnu Vâmana achieved siddhi, success, in his tapas. Its purport, in which Dr. Muir's translation is largely quoted, is this :

This is Vishnu Vâmana's former hermitage, where he resided for thousands of years performing tapas and achieving success in it. At that time King Bali, son of Virokana, conquered all the Devas including (their lord) Indra, reigned in their kingdom, and became renowned in the three worlds. While Bali was performing a sacrifice, the Devas including Agni and their priest (Bṛhaspati) approached Vishnu in this place and said : 'O Vishnu, Bali is performing an excellent sacrifice. Before it is completed, our object should be achieved.' "Whatever suppliants wait upon him from whatever quarter, he bestows on them in a proper manner all whatever, of any sort of thing [they wish]." Do thou go there assuming, by thy power of mâyâ, the Dwarf form, and do that which is excellently good.

"At this period, O Râma, the divine Kasyapa, luminous as fire, glowing, as it were, with splendour, attended by the goddess Aditi, having completed an act of austerity (vrata) which had lasted for a thousand years of the gods, celebrated [thus] the praises of the boon-bestowing Madhusûdana (Vishnu): 'Through intense austerity (tapas) I behold thee, the supreme Spirit, whose essence is austerity, who art a congeries of austerity, the impersonation of austerity, who art rich in austerity. In thy body, lord, I behold this whole universe.'" Thus praising Vishnu, Kasyapa begged him to be born as his son in Aditi, thereby become the younger brother of Indra, and assist the Devas. Accordingly Vishnu was born in Aditi.

Assuming the Dwarf form, he went to Bali, begged for three paces (of ground), and having obtained them, he, the Self of the universe (Lokâtma), devoted to the good of all creatures, strode through (all) the worlds (in three paces), and restored them to Indra, "having overcome Bali by his might" (niyamyâ balim ojasâ).

But 'niyamyâ' may have been used here in the sense of

‘having bound’, for Bali-bandha, the *binding* of Bali, seems to be a wide-spread idea in the Purânas, and it is clearly mentioned in another part of the Râmâyana, viz., the Yuddhakânda, verse 27 of sarga 120, in which, immediately after Sîtâ’s fire ordeal, the Devas praise Râma as the incarnation of Vishnu himself that was the one-horned Varâha, Vâmana, &c., in the olden time. The verse in question referring to the Vâmana incarnation says :

By you (O Râma!) as Vâmana, the Dwarf, the three worlds were encompassed (krântâh) by three strides, and Mahendra was made king (of the three worlds), having bound the great Asura Bali (‘Balim badhvâ mahâsuram’).

Schlegel’s edition describes the Dwarf as a bhikshu, mendicant, with the lock of hair on the head, and with umbrella and kamandalu, drinking gourd. These are emblems of the state of Brahma-karya. It and the other edition mention the regions of the three paces as “with one step he occupied the whole earth, with a second the eternal atmosphere (vyomam avyayam), and with a third the sky.” And they say that having removed the thorn (Bali) (from Indra’s way), and given the empire of the three worlds to Indra, Vishnu made Asura Bali a dweller in the Pâtâla (the nether world).

As pointed out by Dr. Muir, the second paragraph of the story relating to Vishnu’s birth as the son of Kasyapa and Aditi is so placed that it might well be omitted. Two versions of the same story appear to be put in and adjusted. The second makes Vishnu Âditya. No one can be Âditya unless he is the son of Aditi, and Kasyapa as the husband of Aditi and the father of Indra and other gods is a wide-spread idea in the epics and Purânas.

In the Mahâbhârata the Dwarf incarnation is briefly referred to in two places, quoted in Dr. Muir’s *Texts* IV., pp. 135-136, and in both of them Vishnu Vâmana’s birth from Kasyapa and Aditi is distinctly mentioned. In the first, Vishnu says to Nârada to this effect :

The great Asura Bali, son of Virokana, shall be indestructible by anybody, whether Deva, Asura, or Râkshasa. He shall take the three worlds, putting Indra to flight. Then I shall be born as the son of Kasyapa and Aditi, as the Dvâdasâditya, restore the empire

to Indra, and place the eminent Dâna^{va} Bali in the Pâtâla (Sântiparva, vv. 12943 ff.).

In the second, *Krishna* is praised to this effect :

Thou, the all-pervading, hast by thy energy traversed the earth, the sky (kham) and heaven (divam) in three strides, having become a Child, the Son of Aditi, the younger brother of Indra. Having attained to the sky, and occupied Âdityasadana (the place of the sun), thou, the Self of all beings, hast surpassed the sun by thine own lustre (Aranyaparva, vv. 484 ff.).

In the Harivamsa, the story of Vâmana is stated in a very lengthy manner spread over twenty-five adhyâyas (239—263), a great part of which is taken up with the details of the battle between the Devas and the Asuras. Briefly stated, it is to this effect :

Janamejaya asks how the Infinite Nârâyana (Vishnu), the Eternal Prakriti, Root of the worlds, the Ancient Self without beginning, middle, or end, God of gods, the Carrier of oblations [in the form of Agni] as well as the Eater of them, was born a Dwarf in Aditi, the Mother of the Devas. Vaisampâyana answers: Prajâpati Kasyapa, the son of Marîki, had two wives, Aditi and Diti, both sisters. In Aditi the Devas were born [including the twelve Âdityas, namely], Dhât^{ri}, Aryaman, Mitra, Varuna, Amsa, Bhaga, Indra, Vivasvat, Pûshan, Parjanya the tenth, Tvashtrⁱ the eleventh, and Vishnu the twelfth (dvâdâso Vishnur ukyate). In Diti were born the powerful Hiranyakasipu and his younger brother Hiranyâksha. The former had five sons, the eldest of whom was Prahlâda, whose son was Virokana, whose son was Bali. The Daityas, seeing that Hiranyakasipu was killed by the Man-lion (Vishnu), and with a view to conquer the Devas, installed Bali as the king of the Daityas. Bali was always devoted to dharma (religious and moral duties), truthful, one who had subdued the senses, well up in all knowledges, tattvadarsin or seer of the essence (of knowledge), grateful, most valourous, Hiranyakasipu (having a golden seat), and indestructible (avyaya). The god Brahmâ also was pleased with him and performed the abhisheka or installation ceremony.

On Bali's installation, the Daityas waged war against the Devas in order to regain the empire of the three worlds taken away from the Daityas on the death of Hiranyakasipu. [Passing over the tedious details of the war and the names of the Daityas of inferior rank that took part in it,] Prahlâda fought with the army of Kâla (the god of death), his brother Anuhlâda with that of Dhanada (the god of wealth), Viprakitti with that of Varuna, and they succeeded in overpowering and routing these gods. Then Agni, who is described here as the son of the self-shining damsel Sândilî, entered

the battlefield and burned many of the Daityas, and although he was thinned for a time by the flood of water sent by them, he regained his vigour by being praised by Brihaspati (the priest of the Devas) that he should not fear water as water itself was his womb, and that he was the lord of all creatures. Thus praised, he fought again and repulsed the Daityas.

Then King Bali himself, praised by his grandfather Prahâda as being all the gods himself, the unconquerable lord of all, the great Yogîsvara possessing all the sâttvika gunas or pure qualities, took up the field and fought with Indra, the head of the Devas, and worsted him. As the last resort Indra took up his Vajra weapon, but a voice in the sky told him that Bali, by the merit of his austerity, righteousness, truth, and of the boon conferred upon him by the god Brahmâ, was unconquerable in battle by anybody. Hearing this Indra went away from the battlefield along with the Devas, and the Daityas blew their trumpets of victory.

Thus winning the empire of the three worlds with the splendour of sacrifice for securing heaven shining in the Daityas, with the whole world established in peace and in the path of righteousness (satpatha), with a complete absence of sin, with (the Bull of) Dharma standing on all fours, Bali was installed the king of heaven (Devarâjya), and the goddess Lakshmî herself entered him, pleased with his valour and righteousness. The other goddesses also, viz., Hri (Modesty), Kîrti (Fame), Dyuti (Splendour), Prabhâ (Brilliancy), Dhriti (Fortitude), Kshamâ (Forgiveness), Nîti (Equity), Dayâ (Kindness), Mati (Wisdom), Smriti (Good Memory), Vidyâ (Knowledge), Sânti (Peace), &c., &c., attended him, as also all the Apsaras nymphs well versed in music. Thus was incomparable lordship obtained by Bali, the Brahmavâdin.

Defeated by Bali, Indra goes to the home of his mother Aditi in the East. She takes him and the Devas to her husband Kasyapa, who takes them all to the Heaven of the god Brahmâ. [Here comes a long description of Brahmâ and his sabhâ, court, where he is attended by Rishis and others.] Brahmâ says to Kasyapa: 'I know why you have come here. Go to the other shore of the milky ocean, where at a place called Paramam Amritam, Vishnu is performing a great tapas with Yogaic contemplation, he who is the whole universe, the support of it, the Self of all, who is called Pûrvaja, the First-Born. Perform a great tapas yourself there, and, as soon as he rises from his tapas, salute him, and beseech him to be born as your son.' Accordingly Kasyapa and Aditi go there, and, at the completion of the tapas, praise Vishnu as the god of gods, Ekasrînga-Varâha, the one-horned Boar, Vrishâkapi, &c., &c., and at their request he is born as their son Vâmana after Aditi bears him in her womb for a thousand years. All the gods including the twelve

Ādityas, the twelfth of whom is a form of Vishnu, and all the *Rishis* glorify the birth of one whose splendour is equal to that of a thousand suns risen simultaneously in the sky, and whom people worship under various names, including Yajña, Sacrifice.

When Bali is performing a horse sacrifice, *Bṛhaspati*, the priest of the *Devas*, conducts there the boy *Vāmana*, who is shining with the sacred thread, the sacred girdle (*maunjī*), umbrella, the staff, and the deer-skin (all badges of *Brahmakarya*). The boy surpasses Bali's priests in the knowledge of the details of the sacrifice and teaches them its proper procedure. Surprised at this, Bali salutes him and asks him to tell what he should do for him. The boy extols Bali's sacrifice as surpassing those performed by the god *Pitāmaha* (*Brahmā*), by *Indra*, by *Yama*, by *Varuna*. Hearing this, Bali is very much pleased, and says: 'O whose son are you, the best of *Brāhmans*! ask for anything you may want and I shall give it.' The boy says: 'I want neither kingdom nor conveyances, nor riches, nor damsels. If you are pleased, give as much ground as my three paces can cover, on account of my *Guru* for establishing (his sacred) fire on it.' Bali says: 'What will you do with only three paces? Ask for a hundred of a hundred thousand paces.' The boy says that three paces are quite enough. Both Bali's high-priest *Sukra* and grandfather *Prahlāda* warn him against giving the ground, saying that the boy is *Vishnu* himself and not the child that he looks, that he is the *Man-lion* himself come again. Bali says: 'If *Vishnu* himself has come to my sacrifice, what better recipient of my gift can I find? Having promised to give I must give. O boy, ask for the whole earth and it shall be given.' The boy reiterates that only three of his paces are enough, and Bali pours water into the boy's hand as signifying the act of gift. As soon as the water falls into the boy's hand the Dwarf becomes Non-Dwarf extending from Earth to Sky, with all the gods merged in his body, the earth as his feet, sky as head, sun and moon as eyes, his navel as the door to Heaven, and other gods and things as his other limbs [as described in detail in the original]. When he strides through the Earth (in one pace) the sun and moon come to his chest, when he strides through *nabhas*, atmosphere (in the second pace), they come to his hip, and when he strides through *param*, the sky on high (in the third pace), they are at his feet. The *Daityas* (thinking that their lord Bali is being deceived) attack *Vishnu* on all sides, but are put down by him. Having thus conquered all the worlds, he gives them to *Indra* and makes Bali the resident of *Sutala* *alias* *Pâtāla* below in the Earth, telling him thus: 'As you gave the water of gift to me, you will never die from the hands of the *Devas*. Reside in *Sutala* together with all the *Daityas*, and reign there as their king. By my grace you shall get all kinds of celestial happiness and sacrifices.

Do not interfere with Indra, but show respect to him as he is my elder brother. If you infringe this my order, the nâgas, serpents, will bind you in their coils.'

Bali asks what he should eat in Sutala, and Vâmana replies that whatever sacrifices and other religious acts are performed by men without faith, devotion, charity, &c., shall go to him as oblations for his food. The great illustrations Bali says, very well, and enters the Pâtâla, and Vâmana goes to Trivishṭapa, Heaven, honoured by all the *Rishis*.

On Vishnu's going to Heaven, having bound Bali in the coils of serpents, *Rishi Nârada* happens to go to Bali's place and teaches him to glorify Vishnu in a hymn of twenty verses, styled *Mokshavimsaka*, for in it Bali prays for moksha, liberation, from the coils. Pleased with this, Vishnu sends the bird *Garutmân*, the enemy of serpents. Seeing the bird, the serpents leave Bali and disappear. The bird says to him: 'You are liberated, reside here in the Pâtâla with your kith and kin, and do not stir even a gavyûti (a distance of two krosas) from here, on pain of your head going to pieces. Bali asks what he should eat there and is reminded of what has already been fixed by Vishnu.

Such is the story narrated in the *Harivamsa*. The bad nature of the food allotted to Bali looks a discordant sequel to the celestial happiness and sacrifices promised immediately before. Also his being bound by *Nâgapâsa*, serpent-coils, is discordantly introduced, without saying anything about his having given any cause for being bound. It looks as if some other version of the legend is mixed up. The *Bhâgavata-Purâna*, VIII. adh. 15-23, in elaborately narrating the story in its own way (copious extracts from which are given in Dr. Muir's *Texts* IV. pp. 137-151), omits the bad food and gives a reason for binding Bali, but it substitutes *Varunapâsa* for *Nâga-pâsa*:

When young Vâmana begs Bali in the horse-sacrifice for three paces of ground, Bali says to this effect: 'Having pleased me so much with words befitting a wise old man (though you are so young), you ask for very little. Ask at least for so much of land as would yield a living.' The boy says that one who is not content with three paces of ground will not find contentment even if he should get the whole universe. Bali says with a smile (of admiration), 'Take what you want.' At that time Bali's priest *Sukra* of the line of the *Bhâr-gavas* tries to prevent him, saying that the boy is the Infinite Vishnu come to measure the whole universe in three paces and deprive him of his empire. Bali, to whom the keeping of his word is more

important than his empire, argues with Sukra, who, not pleased with a disciple who would not heed his Guru's word, curses him to lose his *śrī* (wealth, empire). Bali's dutiful wife Vindhyāvali hands the water vessel to him, and as soon as he pours the water, the Devas and other celestials applaud him and honour him by showering flowers on him, and the Dwarf becomes the Giant measuring the whole Earth in one pace, and the Air and Sky in the second pace, leaving no space whatever in the universe for the third pace. The sky-ward stride penetrates even the Satya-loka, where the god Brahmā honours the Great Strider's foot by washing it with the water of his Kamandalu, and the water thus poured on the foot becomes the Gaṅgā river flowing in the three worlds.* There being no space for the third pace, the heavenly bird Tārکشya (Garutmān), knowing Vishnu's intention, binds Bali with Varuna's *pāsas*, cords. All this takes place on the Sutyā or Soma day of the sacrifice. Vishnu says to Bali to this effect: 'Your empire extending as far as the sun warms with his rays, as far as the moon shines with the stars, as far as Parjanya rains, has come within my two paces. Having failed to give me the promised three paces, you have to go to niraya, hell.' Bali says: 'I do not fear the pains of hell nor of the cords binding me. Allow me to make good my word: be pleased to place your third step (*padam*) on my own head; punishment from such a Guru as you is most welcome.' Then, praised by Prahāda, Vindhyāvali, and the god Brahmā, Vishnu says: "This chief of the Dānavas and Daityas, and enhancer of their renown, has conquered unconquerable Delusion He has been elevated by me to a position to which even the immortals with difficulty attain: he shall be the Indra, supported by me, of the Sāvarni Manvantara. Meanwhile let him occupy Sutala, formed by Visvakarman, where, by my will, neither mental nor bodily pains, nor fatigue, nor weariness, nor discomfort, nor diseases afflict the inhabitants." Bali is then released and enters Sutala with joy, along with the Asuras (*i.e.*, the Daityas) and his grandfather Prahāda. To them there Vishnu becomes durgapāla, the guardian of the fortress, standing always with the mace in his hand, and protecting them. Vishnu tells the priest Sukra to rectify any irregularity he may have seen in his disciple's sacrifice. Sukra says: "How can there be any irregularity in that ceremony of which thou art the lord, the lord of sacrifice, the Sacrificial Man, adored in every respect? Whatever defects there

* The Skanda-Purāna, quoted in the Vākaspatya under the word Gaṅgā, says that Vishnu Trivikrama's foot (stretched into the sky) rent the Brahmāṇḍa, the celestial globe, and let loose the Gaṅgā river so as to come down to the earth and fill the ocean. In the Essay on Gaṅgā, I have tried to explain Gaṅgā's celestial origin.

may be in respect of texts, of order, of place, of time, of persons, or of materials,—the mere celebration of thee obliterates them all. Nevertheless, great being, I shall fulfil the injunction which thou utterest: this is the highest happiness of men, to obey thy commands." Having assented to the order of Hari, the divine Usanas, with the Brahman-rishis, rectified the irregularities of Bali's sacrifice. Having thus begged the Earth from Bali, the Dwarf Hari (Vishnu) restored Heaven to his brother Mahendra.

The celebration of Vishnu as the means for rectifying defects in sacrifices is a Vedic procedure, for the Aitareya-Brâhmana III. 38 says that Vishnu cures defects in sacrifices, that by repeating the verse, Vishnor nu kam vîryâni (Rv. I. 154, 1), the defects are cured. That verse celebrates Vishnu's three strides.

The popular idea that has entered into Vernacular songs in this part of India, and for which there must be some Purânic authority, is that Vishnu is the door-keeper of Bali's mansion in Sutala. The Bhâgavata-Purâna seems to indicate this when saying that Vishnu is Bali's durga-pâla. We have seen that according to the Âit.-Brâhmana Vishnu is the door-keeper of the Devas (p. 266 ante). If he is the door-keeper of Asura Bali also, it shows that he has treated him as a Deva. Indeed the sublime character which Bali bears in all the Purânic stories from the Râmâyana downwards shows that he is an Asura only in name, but a great righteous soul really.

The legend about Vishnu Trivikrama, risen as it is from the Rig-vedic Vishnu Trivikrama, may have been one of the oldest Purânic legends in folklore currency for a long period before it was recorded in the Râmâyana, Mahâbhârata, Harivamsa, and other Purânas. It agrees with the Rig-veda about the nature of the three strides and about Vishnu's striding for the sake of Indra, but it has these peculiarities, viz., (1) its Vishnu is Âditya with Indra as his elder brother, (2) it introduces Bali not known in the Rig-veda, and (3) there is the riddle of Bali, though an Asura or Daitya, being the most righteous giver, and yet bound by the recipient of the gift. Before explaining these points, it is necessary, even though it may be a long

digression, to devote a few pages to Aditi, Diti, Kasyapa and the Daityas and Âdityas.

About the Vedic Aditi and her sons the Âdityas, and about the Vedic Diti, Professor Max Müller's disquisition, in *S.B.E.*, Vol. XXXII., *Vedic Hymns*, Part I., pp. 241—263, is most instructive. In the *Rig-veda* the goddess Aditi comes in many places. She is the Mother of all the gods generally, a character which she retains in the epics and Purânas also. There can be no doubt, as shown by Prof. Max Müller, that the prevailing sense of Aditi in the *Rig-veda* is A-diti, Unbounded, Infinite, and that the word is used not only as the name of the goddess Aditi, but also as an adjective qualifying certain male deities, such as Dyauh, the Sky, and Agni, the sacrificial fire. The appropriateness of this adjective in the case of the Sky is clear enough. In I. 72, 9 Prithivî, the Earth, seems to be called Aditi. It says:

Â ye visvâ svapatyâni tasthuh
krinvânâso amritatvâya gâtum,
mahnâ mahadbhih prithivî vi tasthe
mâtâ putrair aditir dhâyase veh.

Those who have undertaken all the good-works, making (for them selves) the way to immortality,—with (those) great sons the Wide Earth has spread herself mightily (or heartily) for the nourishment of the Bird.

The Aditi-Prithivî or Wide Earth of this verse seems to be the altar, which, we have seen from many Brâhmana stories (pp. 185, 193 *ante*), represents the whole Earth. She nourishes on her lap the Bird Agni, attended by her sons, the sacrificers who perform the good works of sacrifice.* Even if the Bird is the Sun, Agni himself as the rising Sun seems to be meant, by viewing Mother Earth as

*The Padapâtha of svapatyâni is su-apatyâni. In Dr. Macdonell's dictionary svapatya (su-apatya) is rendered by 'good-work.' As there is the word sva-pati, one's own lord, applied to Indra in X. 44, I, &c., Dr. Oldenberg changes the Padapâtha into sva-patyâni not only here, but in VII. 91, 3 where it is said, 'they performed (kakruh) all svapatyâni (su-apatyâni)', and renders sva-patyâni by the 'powers of one's own dominion' (*vide Vedic Hymns*, Part II., p. 86). The word seems to refer to works and not to powers. As the churned Agni and the extracted

nourishing him in the East where she and the horizon of the sky in which the sun is are poetically fancied to be touching each other, and the sacrificing sons with whom she nourishes the Child may be the famous Angirases, the rays attending upon the sun, who are fancied to be very great sacrificers performing the Heaven-securing rites at the appointed time regularly.* I think it is this picture of Mother Earth as the matutinal Vedi, altar, in the far East that is spoken of in Rv. I. 164, 35 as: *iyam vediḥ paro antaḥ prithivyâḥ*, 'this altar is the Earth's extremest border.' To the Vedic poets that border was beyond all known limits, and the Earth that was thus fancied to extend beyond all known limits was to them as Unbounded, Infinite, as the Sky itself, and so when the Sky is qualified as A-diti, I do not see why Prithivî, the Earth, should be denied that adjective.† All her names denote her vastness, *prithivî*, wide-spread, *mahî*, very great, *urvî*, wide, extensive. By *mahî* as well as by *urvî* in the dual both heaven and earth are meant. The Vedic concept of Earth as Mother is well known. She and the Sky are the parents Dyavâ-Prithivî, and although Dyauh, Sky, is well known as Father, still *mâtarâ*, mothers in the dual, mean both heaven and earth in the *Rig-veda*. As the Earth is the altar of our terrestrial Agni, so is the

Soma-juice are the good sons whom the sacrificer should have by performing his Soma sacrifice, or as the getting of good sons may well have been attributed to the merit of worshipping the gods by means of the sacrificial rites, may not *su-apatyâni* be taken to have meant 'good-son-works', i.e., all the rites of the sacrifice? By performing them, by getting Agni *Su-jâta* and also Soma as their spiritual sons, the sacrificers make the way to immortality.

As the verse is in a hymn to Agni, the Bird is taken by Dr. Oldenberg to be Agni, while Mr. Griffith takes the Sun to be meant.

* This picture is similar to that about Kapila explained at p. 112 *ante*. The Angirases are not only sacrificing *Rishis*, but heroes putting down the powers of darkness.

† Taking Aditi of the verse in question to be distinct from Earth, Prof. Max Müller proposes to read the word *prithivî* in it as *prithvî* and pronounce it as *prithuvî*, and take it as an adjective of Aditi, 'the wide Aditi', and "not, as Benfey does, 'the Earth, the eternal mother'" — (*Vedic Hymns*, Part I., p. 255).

Sky the altar of the Sun Agni and of all the countless stars. This is the grand view of Aditi in whose motherly lap all the Devas, shiners, are placed, and she is praised in Rv. I. 89, 10 as being Earth, Antariksha (mid-region) and Sky, Father, Mother, and Son, all the gods (Visve Devas) and the Pañkajanas, the Past and the Future. She is all the gods because they are all in her, or, it may be, because the Soul of each of the gods housed in the different forms is henotheistically identical with herself. Taking the three regions, she is Infinite in Space; taking the Past and the Future, she is Infinite in Time.

Agni is said to be *on the lap of Aditi* (Rv. X. 5, 7). Similarly the Soma-juice is spoken of as pressed, and as resting *on the lap of Aditi* (IX. 71, 5; 74, 5); and that place of pressing the Soma is also called the sadana or yoni, seat or place, of Rīta. Mr. Griffith takes the place of Rīta to be the place of sacrifice, and refers to Sâyana as taking Aditi here to be the Earth, by whom he probably means the sacrificial ground.*

Thus I think we may well take the Infinite Aditi to be present in the altar or the sacrificial ground. For the purpose of sacrifice, she, though Infinite, was localized there and also in the distant East where the Sun Agni was fancied to be kindled, nourished, and worshipped every morning.† From that place all the heavenly luminaries are born daily and brought to our view, the sun in the day, and the stars one after another in the night, in consequence of the apparent diurnal rotation of the celestial sphere. The Harivamsa must be indebted to very ancient traditional idea when it says that the place of Aditi is in the East. The reason for localizing the East as

* In the Taitt.-Âr. III. 8, the sacrificer says: 'May all be to me, Agni with the Yajush (texts), Savitri with the Stomas, Indra with the Ukthâmas, Mitra and Varuna with benediction. . . . Aditi with the Vedi, Soma with the Dikshâ, Tvashtri with Idhma, Vishnu with Yajña, . . . , and myself with Sradbhâ.' Thus the Âranyaka connects Aditi with the Altar.

† Placing the dawn of the bright period of the year in the region of Aldebaran and Orion, that is another locality of the sacrificial ground placed in the custody of the moon who is the regent of Orion and the husband of Aldebaran.

her place may have been forgotten long before the time of the *Harivamsa*. We have to infer the reason as best we could from the rich, varied poetry of the *Rig-veda*, and in one place (I. 113, 19) it calls the dawn 'the face of Aditi.' Of course the locality of the dawn is the East.*

If Aditi means the unbounded, and if the Vedic poets had the same meaning in their mind when using the word as an adjective of Agni, it must follow that Agni was not looked upon as being nothing more than the small fire in the sacrificial hall, but that his pervasion in all the three regions, in the fire here, in the lightning in the atmosphere, and in the sun, moon, and stars in the sky, was seen and recognized. But in his case it is possible the riddling poets wished to superadd another shade of meaning to Aditi as Ad-iti, the Eater. In Rv. IV., 1, 20, and VII., 9, 3, he is called both Aditi and Atithi with a play on these words. As it is well known that atithi, the guest, is welcomed and fed, it is likely that the honoured guest Agni was wished to be taken not only as the Infinite, but also as the Eater; and there is a vein of humor about Agni's great eating power when in another place (X. 91, 14) it is said that in him bulls, oxen, barren cows, rams, when duly consecrated (as pasus or victims), are offered up. In a most remarkable chapter of riddles about Mrityu, Death, the *Bṛih.-âr.-upanishad* calls Mrityu Aditi in the sense of all-devouring, saying, sarvam vâ attîti tad aditer adititvam, 'aditi because (Death) eats all' (I., 2, 5); and likewise in one place where Aditi comes in the *Katha-upanishad* (IV. 7), the commentary takes the word to mean the eater ('adanâd aditih'). This shows how the ancient poets sometimes read A-diti, the Un-bounded, as Ad-iti, the Eater.

That the poets of the *Rig-veda* have often used a word of the same sound in more senses than one is clear from

* The *Harivamsa*, we have seen, says that Agni who fought with the Daityas is the son of the self-shining (svayam-prabhâ) damsel *Sândilî*. In the *Gâlavopâkhyâna* of the *Mahâbhârata* Udyoga-parvan, adh., 112, the place of *Sândilî*, the Brâhman damsel of great tapas, is mentioned to be the East beyond the sea. The brilliant Dawn herself, the emblem of Vidyâ, Knowledge, may be *Sândilî*, giving birth to the Sun Agni.

another instance of the very strange manner in which Aditi is spoken of as one who is to be kept off or avoided, in contrast to Diti who is to be had for one's welfare. The strangeness is so striking that this Aditi may be radically different from the beneficent goddess Aditi that is praised in many places in the *Rig-veda*. To know what is said of this strange Aditi and of her opposite Diti, it is necessary to refer to the following verses, all of which are discussed in Part I., *Vedic Hymns* :

O Agni, thou art of heroic fame, the god Savitri, and Bhaga; also Diti (that) gives what is good (ditis ka dâti vâryam*).—VII., 15, 12.

(Mitra and Varuna!) You mount your chariot, which is golden, when the dawn bursts forth, and has iron poles at the setting of the sun; from thence [from the chariot] you see Aditi and Diti (atah kakshâthe aditim ditim ka).—V., 62, 8.

"May he (Agni), the knowing one, distinguish wisdom and folly, the (wise and foolish) mortals, like straight and crooked backs (of horses). And for the sake of wealth (râye) and noble offspring (svapatyâya) O god, grant us Diti and keep off Aditi" (ditim ka râsva aditim urushya).—IV., 2, 11.

May the milch-kine nourish and protect Mâmateya who is brahma-priya, devoted to holy life. May he, knowing the customs (vayunâni), and seeking to win, beg [Mitra and Varuna, the deities of this hymn] with prayer for food or nourishment, and keep off Aditi (aditim urushyet).—I., 152, 6.

Diti is mentioned in the *Rig-veda* in only the three places quoted above. As Sunassepa, tied to the sacrificial post with three bonds, is called ni-dita, Prof. Max Müller takes Diti to mean the Bounded, and A-diti the Un-bounded or Infinite; Mitra and Varuna see both A-diti, "what is yonder," and Diti, "what is here," that is to say that Aditi is what is infinite beyond the East, beyond the view of the mortals, likewise what is beyond this limited life, and Diti is what is within the view of the mortals, likewise this life on earth; therefore, according to him, the sense of the

* This is the reading as it stands in the Padapâtha. But Prof. Max Müller would change it into aditis ka dâti vâryam, for he considers the name of Diti here so unusual, and that of Aditi, on the contrary, so natural, that he has little doubt "that the poet had put the name of Aditi; and that later reciters, not aware of the occasional license of putting two short syllables instead of one, changed it into Aditi" [Diti (?)].

second sentence of IV. 2, 11, is: "That we may enjoy our wealth and healthy offspring, give us this life on earth, keep off the life to come." This, according to him, explains *aditim urushyet* of I. 152, 6 also. If 'keep off the life to come' is paraphrased as 'keep off death,' we would find in this *Rig-vedic* Aditi the all-devouring Death Aditi of the *Brîh.-âr.-upanishad*, only the latter reads her as *Ad-iti*, while in *Rv.* IV. 2, 11, contrasted as Aditi is with Diti, she must be read as *A-diti*.

About this malevolent Aditi, Dr. Oldenberg observes:—

"It is very strange that the poet should ask the god to keep off Aditi, who must here be considered, consequently, as a malevolent deity. I think that this conception of Aditi is derived from the idea of this goddess as punishing sin; it is the same goddess who may free the sinner from the bonds of sin and who may fetter and destroy him. Keeping off Aditi seems to mean, consequently, removing from the mortal the danger of being bound by the fetters of sin; the idea is the same as in IV. 1, 5, where Agni is invoked to make Varuna, the son of Aditi, go away. In that case granting Diti would mean granting freedom from the same fetters." *

If so, there is this etymological paradox, namely that Diti, derived, as is supposed, from a root *to bind*, grants freedom from the bonds, while *A-diti*, the reverse of that, binds. Dr. Oldenberg adopts the view of Prof. Roth, approvingly quoted by Prof. Max Müller, that "Diti is a being without any definite conception, a mere reflex of Aditi." But it is difficult to see how the opposite can be the reflex of a thing.

In either case this Aditi is a strange contrast to the beneficent Mother Aditi mentioned in many places in such terms as 'May Aditi protect us,' 'May we be for Aditi,' or belong to Aditi (*Aditaye syâma*); and it is shown by Prof. Max Müller that *aditi* or *adititva* is also used in the sense of freedom, liberty. If Aditi's son Varuna, invoked in many places for boons, is wished, in IV. 1, 5, to be kept off, that may be not by reason of his being Aditi's son (and there are several other gods who are her sons), but because Varuna is from *vri*, to enclose, encompass, restrain, and because he is well known in the *Rig-veda* for his *pâsa* with

which he binds sinners. If Agni is satisfied with the worshipper's faith and sacrifices, he, as the friendly god *Grihapati* of one's own house, intercedes on his behalf for removing *Varuna's* fetters.

On the other hand, Prof. Grassmann, referred to by Mr. Griffith under Rv. I. 152, 6, takes *Aditi* that is to be kept off to be famine, dearth, or want. Mr. Griffith, following, as he says, Prof. Roth, translates *diti* and *aditi* of IV. 2, 11, as, respectively, 'plenty' that is wished to be granted, and 'penury' that is to be kept off. He says that Prof. Wilson, following *Sâyana*, translates: "be bountiful to the liberal giver; shun him who gives not." Thus *Sâyana* takes *diti* to mean the giver and *aditi* one who gives not. Dr. Macdonell's dictionary renders *diti* by 'distribution,' 'liberality.'

There are several *dâ* roots, 1. *dâ*, to give, grant; 2. *dâ*, to cut off, mow; 3. *dâ*, to tie up or bind. We get the sense of *diti* as 'giving,' by deriving it from 1. *dâ*, and the opposite of this *diti* is *a-diti*, while *dita* in *ni-dita*, bound, is derived from 3. *dâ*, and the opposite of this, and also of 2. *dâ*, is the goddess *A-diti*, the Unbounded, the Uncut or Entire (*a-khanda*), the Infinite. Even deriving *diti* from 2. *dâ*, to cut, we get the sense of 'distribution' as when, in *giving* or *distributing* charity, an entire heap of corn, food, &c., is *cut* and divided. In this respect *diti* may be compared with *dâna*, for, according to the same dictionary, *dâna*, derived from 1. *dâ*, means 'giving,' 'gift,' 'charitable gift,' &c., while *dâna*, derived from 2. *dâ*, means 'distribution, especially of food, meal, sacrificial feast.'

Therefore, *Diti* seems to mean the 'giving' or 'gift' of all desirable things, either by the gods to men, or by the well-to-do man to others in charity. Agni is *Diti*, Gift—is Charity itself—and as such, it is appropriately said, *dâti vâryam*, 'gives all that is fit to be desired' (VII. 15, 12). Agni is to give us the Gift and keep off Non-Gift, for the sake of a wealthy, happy life, or, it may be, the Gift is not for

selfish enjoyment, but for the purpose of giving (râye) as charity in sacrifices and of getting *noble* offspring by the merit of them (IV. 2, 11). Mâmateya may be a divine head of a clan residing in spirit always with the men of the clan as their ideal holy man knowing all the good old customs, one who is nourished by the milch-kine (of all kinds of blessings), one who with his prayer wins nourishment (*i.e.*, Gift), and keeps off Non-Gift (I. 152, 6). As for Aditi and Diti of V. 62, 8, witnessed by Mitra and Varuna from their chariot on high, it is possible to take them as the Unbounded and Bounded, the latter as a country bounded by a range of high, snow-clad mountains, or by the sea, beyond which it was impossible for our ancients to go, but the gods are able to see both it and the Unbounded Beyond. But here also Non-gift and Gift would suit very well. The gods on high oversee the Gift and Non-Gift of men, they take note of who is charitable and who is not, of the good and the bad, as indeed it is clearly said in IV. 2, 11, that the god Agni distinguishes the wisdom and folly of men, and it is said of Varuna that he travels in the midst of the waters (meaning evidently the sky), overseeing the truth and untruth of men (yâsâm râjâ Varuno yâti madhye satyânrite avapasyan janânâm, &c.). If Diti is the reflex of Aditi, let it be in this manner: Aditi is the inexhaustible Unbounded Abundance with the giving side of her as diti, and the non-giving side as a-diti—a riddle arising by mixing up, or playing with, the three dâ roots.

In the epics and Purânas, just as the name of Sura for the Devas arose as the opposite of Asuras, by reading Asu-ra as A-sura, the name of Daitya, son of Diti, for the Asuras seems to have arisen as the opposite of Âditya, son of Aditi, by which epithet the Devas are known. Taking the *cutting* sense of Diti, the Purânic Daityas are cruel beings cutting and molesting the good. Another name by which they are known is Dânava, which name and also the name of Dânu are applied in the *Rig-veda* to Indra's enemy

Vritra.* Now *Dânu* or *Dânava* seems to have come from the same root *dâ* from which *Diti* has come, and must have meant the cruel *cutter*, when applied to the enemy of the gods. But *dânu* means also a drop, and *su-dânu* is an adjective of the gods in the *Rig-veda* in the sense of 'dripping or giving abundantly,' like the drops *cut down* and *distributed* from the bounteous rain cloud.† It is these double meanings of *Daitya* and *Dânava*, and also of *Asura*, the enemy of the gods according to the *Brâhmanas*, but a good epithet of many of the gods in the *Rig-veda* in the sense of 'very powerful,' that have been fruitful of ridiculing myths, and I have tried to show in analyzing several Purânic stories that really very good characters are concealed in the *Daityas*, *Dânavas*, and *Asuras*—names promiscuously applied in the *Purânas* and *epics* to the so-called enemies of the *Devas*.

In connection with *Diti* and *Aditi* it may not be out of place to refer here to the story which makes even the *Maruts*, the heroic troop of the gods, and also the god *Indra*, sons of *Diti*. The story is that as *Aditi*'s son *Indra* conquered and put down the *Daityas*, the sons of his step-mother *Diti*, the latter performed austerity by the merit of which she came to be with child which, if allowed to be born in due time, would have surpassed and conquered *Indra*; that *Indra*, coming to know of this, entered *Diti*'s womb, cut the *garbha* into seven bits or seven times seven bits, and came out along with them; that

* *Vide* Rv. I., 32, 9; II., 11, 10; III., 30, 8; IV., 30, 7; V., 29, 4; and many other places. In X. 120, 6, *Indra* is said to have destroyed seven *Dânus*. The Purânic idea is that *Dânava* means a son or descendant of *Danu*, an idea which Mr. Griffith adopts in his notes in respect of the Vedic *Dânava*, and under Rv. IV., 30, 7, he takes *Dânu* also to be the son of *Danu*. But so far as I could see by the aid of his index, *Danu* is nowhere mentioned in the *Rig-veda*, and Prof. Max Müller takes the Vedic *Dânava* to be the descendant of *Dânu* (not of *Danu*), *vide Science of Mythology*, II., p. 525. It looks as if from the analogy of *Mânava* from *Manu* the Purâniks have coined *Danu* for the *Dânava*.

† Similarly there is the root *dâs* having two meanings, one to give, the other to hurt or bear ill-will. The cruel *Dâsas* spoken of in the *Rig-veda* seem to be derived from the latter sense, and the liberal *Divo-dâsas* befriended by the gods, from the former sense.

the bits became the Maruts, so named because Indra pacified Diti by saying 'mâ ruda, mâ ruda,' 'do not cry,' 'do not cry;' and that at her request Indra made them his own companions (Râm. I. 46; Bhâg.-purâna IV. 18). I have in a manner explained this myth in Vol. I., p. 189. Thus, although in the *Rig-veda* the Maruts are the heroic gods forming the troop of Indra, yet they are made here Daityas by birth along with Indra who, by coming out from the womb, is re-born. Setting aside 'mâ ruda' as a funny etymology, concocted to puzzle and put one on the wrong scent, the real derivation of Marut is from the root mar, 'to crush, pound, destroy by friction,' and the object of the story seems to be to show that these crushers and their king Indra Marutvân are prati-daityas, rival Daityas, *cutters*, for cutting off the cutting Daityas. So much about the cutting sense of Diti. The giving sense may also be detected in her giving her own sons, the Maruts, to Indra, for it is only with them that he can be called Marutvân.

I shall now refer to such Vedic texts as I have come across about Kasyapa who has become the father of the Âdityas and Daityas in the epics and Purânas. According to the Satap.-Brâhmana, Kasyapa, meaning the tortoise kûrma, is a symbol of the Creator Prajâpati Visva-karman with a play upon karman as kûrma (p. 211, *ante*). In the Taitt.-Âranyaka, the same Creator Kûrma is mentioned as the Son, the Juice, of Prajâpati, and is clearly identified with Purusha that has entered into all things (pp. 213, 214 *ante*). Referring to the Vedic ritual of imbedding a tortoise at the base of the altar, I have conjectured the Deity of Sacrifice to be represented by the figure of tortoise. Kasyapa seems to be mentioned only once in the *Rig-veda*, IX. 114, 2, in which the poet asks *Rishi* Kasyapa to add his loud voice to the chorus of hymn-chanters and pay reverence to king Soma. I have taken the Deity of Sacrifice to be pictured in it as a great *Rishi* welcoming with the chants of priests the sacred Soma plant (p. 212 *ante*). The Atharva-veda XIX, in praising the Supreme Deity under the name of Kâla, Time, says that among others Prajâpati

and the creatures, also the Self-Born Kasyapa and tapas, austerity, were born from Kâla (Muir's *Texts*, V. p. 408). In the Sâma-veda Kasyapa is mentioned in two places, in one as born by means of a great rite (parena dharmanâ) and as having Agni as his father, Sraddhâ (Faith) as his mother, Manu (thinking power?) as his Kavi (poetical genius); in the other as being Svarvid, celestial, or the winner of heaven (*Ibid.*, IV. p. 27). The Sukla Yajurveda says: "Let us have a triple life (tryâyusham), the triple life of Jamadagni, the triple life of Kasyapa, the triple life that exists among the gods"—(*Ibid.*, IV. p. 322). The Taittirîya Ekâgnikânda, otherwise called Mantraprasna, I. 2, when praising Âpah, Waters, says that Kasyapa and Agni were born in them (yâsu jâtaḥ Kasyapo, yâsv Agniḥ).

The Satap.-Brâhmana, XIII. 7, 1, 14, says that Kasyapa caused Visvakarman's Sarvamedha or all-offering sacrifice to be performed. It is worth quoting here, as there seems to be a paradoxical riddle in it. It says:—

"With this sacrifice, Bhauvana Visvakarman sacrificed. Having sacrificed with it, he overpassed (atyatishṭhat) all beings (bhûtâni), and became all this. That man overpasses all beings and becomes all this, who, knowing this, sacrifices with this Sarvamedha (universal sacrifice), or he who knows this. Kasyapa performed this sacrifice for him (tam yâjayâmkakâra). Wherefore also the Earth (Bhûmih) recited a verse (slokaṁ jagau): 'No mortal ought to bestow me. Visvakarman Bhauvana, thou wast foolish. She (the Earth) will sink into the midst of the water. This promise of thine to Kasyapa is vain' "—* (Muir's *Texts*, IV. p. 369).

The above is Dr. Muir's translation, excepting the word Bhauvana as 'son of Bhuvana.' I have put in the original as the riddle seems to hinge on that word. The sacrifice spoken of is the same as that described in the Visvakarma-sûkta X. 81 of the *Rig-Veda*. Although the god Visvakarman, the All-Maker, is the Deity praised in that hymn, still, in the Anukramani, Visvakarman himself, styled

* The original of this verse is this:—

Na mâ martyaḥ kaskana dâtum arhati.
 Visvakarman Bhauvana mandah âsitha.
 Upamañkshyati tyâ salilasya madhye.
 Mrishaisha te saṅgarah Kasyapâya.

Bhauvana, son of Bhuvana, is put down as the *Rishi* or Seer of it. The word Bhauvana seems to have been coined from the word *bhuvanâni* used in the first verse of the hymn, and to have at first been the designation of the hymn as meaning the Vaisvakarma Bhauvana hymn, but afterwards used as the patronymic of the Seer Visvakarman. Bhauvana as an epithet of Visvakarman must have been settled long before the time of the *Brâhmana* in question. Now the paradox to be noticed is this. When the hymn itself clearly says that Visvakarman offered up the whole universe (*visvâ bhuvanâni juhvat*) and himself as an oblation (unto the Deity of Sacrifice), how can it be said that he did not give the Earth? If he performed a sacrifice in which he failed to keep his word, how could he have thereby become the universe and surpassed all? * As *bhûdâna*, the giving of land in charity in religious acts, is one of the gifts held most praiseworthy, how can the Earth say what is contrary to it? Well, if she wished to keep her own precious self to herself, and sink into the midst of the water, in order to prevent her being given away in charity, who is the fool, the glorious god who by his all-sacrifice becomes the universe, *i.e.*, becomes All-Existence, or she who goes to drown herself and thereby become Non-Existence? Up to the said verse, Visvakarman's sacrifice is extolled and held up as a noble example for all mankind to follow, and the expression that the Earth also *sang* a sloka, praise, makes the reader to expect in the verse the praise of Visvakarman's act. Such being the case, how can the Earth call him a fool? No. All this shows that we have a clear case of paradoxical riddle, and I think that the expected praise is concealed in the word Bhauvana, looked upon as the derivative of not only Bhuvana, but also, for the riddle's purpose, of Bhû-vana. Bhû means the Earth, and in the Vedas vana, from van, to vin or procure, means the winning or procuring a thing either for one's self or for

* The verb *atyatishthat* indicates that the author regards Visvakarman as being identical with the Deity of the Purusha-sûkta (*atyatishthat dasâṅgulam*).

another, and in the latter case it means giving. He whose act is the winning of Bhû or Bhûs and the giving of Bhû or Bhûs is Bhauvana; also he whose act is the act of true spiritual Bhuvana, Being, is Bhauvana. Taking these meanings of Bhauvana as esoterically intended by the Brâhmana, I would interpret the verse which outwardly decries Visvakarman as concealing this praise of him by Bhûmi:

‘O Lord, you have failed to give *me* to Kasyapa. Your becoming *yourself* all this universe is your immanency in all and everywhere, your loving all the creatures as yourself. This act of your universal love is your bhû-vana act of winning *yourself* as the whole universe. Having won *yourself* as the whole universe, as the true dravina or wealth, you have done the bhû-vana act of giving *yourself* away as the whole universe to Kasyapa, the Deity of your all-offering sacrifice. This act of winning *yourself* and of giving or offering up *yourself* at the altar of self-sacrifice is your righteous, holy Bhuvana, Being. O glorious Bhauvana! You are Manda, foolish, in the eyes of the selfish people who consider themselves lost by self-sacrifice. But I proclaim you are truly Manda, exhilarated and joyful,* with the joy of True Winning, True Giving, True Being! O Infinite Ocean of Joy that have made yourself the whole universe and *surpassed* it—you who are both immanent in it and transcending it—what else can I do but submerge myself in that Ocean? I do so most gladly, and tell every one of my sons—every mortal—not to give me as exclusive of himself, but include me, the whole world, in his own being of universal love, and make a gift of *his so expanded self* in charity, for nothing else is fit to be given, O Bhauvana Visvakarman, the Teacher of Self-oblation! †’

* Manda is from mand, and means sluggish, foolish. But this root is allied to mad, to rejoice, be glad; and in the *Rig-veda* mandin means ‘gladdening’, ‘joyful’. Cf. also the Purânic Mandara or Mandâra.

† Our Brâhmana says in another place (*vide* Muir’s *Texts*, IV. p. 23) that the Creator was offered up as the victim because there was nothing else fit to be offered. The oblation must have a Deity to whom it is to be

Such seems to be the meaning of the Earth's praise of Visvakarman's all-offering sacrifice. At the time of our Brâhmana, Kâsyapî must have already become one of the names of the Earth, and therefore Kasyapa is mentioned as being entitled to receive her in gift. The same Brâhmana, in speaking about the Creator Kasyapa Kûrma, says that all his offspring (*prajāh*) are Kâsyapyah (p. 211 *ante*). By *prajāh* not only all the creatures, but all things, seem to be meant. Therefore, the Earth as representing the whole world is Kâsyapî. If it is true that Mother Earth has gladly immersed herself in the Infinite Being of self-sacrifice, it is also true that when that Being is not realized—when there is selfishness and the robbing and killing of one another—she, the world, is submerged in the ocean of sorrow and trouble, and has to be taken up and upheld by the same Being as the Boar of Sacrifice, as explained in the Essay on the Boar.

The Taitt.-Âranyaka I. 1, 7, about the sacrifice called Arunaketuka-Kayana, says :

(There are Seven Sûryas, *viz.*) Âroga, Bhrâja, Patara, Pataṅga, Svarnara, Jyotishmân, and Vibhâsa (represented by certain seven bricks of the altar). They all brighten divam, the sky or heaven, for him (the sacrificer), unflinchingly yielding him ūrja, nourishment or vigour. Kasyapa is the eighth (represented also by another brick). He never leaves Mahâ-Meru. About him there is this [verse to this effect] :

(1) O Kasyapa, that silpa, appearance, of thine which is roḥanâvat, splendrous, indriyâvat, mighty, pushkala, plenteous, and kṛtrabhânu

offered, and it is said of the Creator that, cutting out his own vapâ, he himself became the goat, and offered it up to himself as the Deity (Taitt.-Sam. II. 1, 1, 4); that, becoming the horse of the Asvamedha sacrifice, he offered it up to himself (Brih.-Âr.-up. I. 1, 2). Thus there is the Deity of self-sacrifice in himself and he himself becomes It by offering himself unto It. In the story in question, Kasyapa, the recipient of the gift, seems to represent Visvakarman himself as the Deity attained. In the case of man also, the pasu or victim represents his own soul whose Self is the Supreme Self, and who, by performing the all-offering sacrifice, obtains that Infinite Self of universal love, for it is said: "That man overpasses all beings and becomes all this, who, knowing this, sacrifices with this Sarva-medha sacrifice."

shining wonderfully, in which are placed the Seven Sûryas together (with thyself as the eighth), in it do thou lay this King.*

They (the Seven) obtain for him light from Kasyapa. Like a smith with his bellows, Soma blows them (in order to make them glow with light). The Âkâryas (ancient teachers) (say) thus: 'The (seven) Sûryas are Prâna, (or) Jîvas (jîvâni, in the neuter), (or) Indriya-jîvas (-jîvâni), (or) the Seven Sîrshanya Prânas.' Pañlakarna Vâtsyâyana and Saptakarna Plākshi (said each) thus: 'I have seen these Seven Sûryas.' As for Kasyapa they thought that he is ânusravika, one whose existence is only heard of, (saying) 'We have not been able to go to Mâhâ-Meru.' But Gârgya Prânatrâta (one who was protected by the Prânas?) (said) thus: 'I have seen this Sûrya-mandala (lit. the globe of the sun) moving about (in Mahâ-Meru.) Go ye to Mahâ-Meru and to the One who never leaves (it)'.

(Of the Seven Sûryas) Bhrâja, Patara, and Pataṅga stand and shine at the lower part (of Mahâ-Meru), therefore their light is hitherward; the others are in the other part, therefore their light is not hitherward. About them there is this [verse the purport of which is this]:

(2) The Seven Sûryas have darted into the sky or heaven (divam anupravishtâh); then he who has given charity (dakshinâvân) [in sacrifices] follows in (good) paths; they all brighten or warm ghrîta, butter (or fertile food), for him, unflinchingly yielding him ūrja, nourishment or vigour.

The Âkâryas say that the (Seven) Sûryas are the Seven Rîtvij priests. About them there is this [verse the purport of which is this]:

(3) The Seven Disas (pointers, the directions), the Nânâ or different Sûryas, the seven Hotris (who are the) Rîtvij priests, the Devas who are the Seven Âdityas, with them, O Soma, do thou protect us (Rv. IX., 114, 3).

After this it is said that the Sûryas mean also the Ritus, seasons, that they are Nânâ, different (in their characters), that there are even a thousand Sûryas. In the next Anuvâka (I. 1, 8), it is said that the Sûryas, springing from Kasyapa, are always killing the sinful beings who take up bodies according to the effects of their Karma, and die again and again, devoured by their own (bad) acts; and that Kasyapa [by transposition of the syllables] is Pasyaka, the Seer, because he sees all things.

Such is the enigmatic manner in which Kasyapa is mentioned in the Taitt.-Âranyaka. Sûrya ordinarily means the sun, but it is clear that what are called the Seven Sûryas

* The King is taken by the commentator to mean the sacrificer.

are not suns, but some esoteric things. The *Âranyaka* itself, as explained by the commentator, gives several definitions of them :

(1) They are *Prâna*, breath, which, according to the commentator, is seven by its seven *vṛttis* or functions. The number of the *Prânas* is sometimes mentioned as five (viz. *prâna*, *apâna*, *vyâna*, *udâna*, and *samâna*), and sometimes as seven, *vide* the verse which comes both in the *Mahânâr.-up.* 8, 4 and in the *Mund.-up.* II. 1, 8. These seven vital airs are *guhâsayas*, resting in the cave of the heart, the same place where, according to the preceding verse of the *Mahânâr.-up.*, the Self, smaller than the smallest and greater than the greatest, rests ; they spring from him and they travel in seven *lokas*, worlds.

(2) They are *Jîvas*. It is not clear what these *jîvas* (in the neuter gender) mean. The commentator takes them to be *mahat*, *ahankâra*, and the five *tanmâtras*.

(3) They are *Indriya-jîvas*. He takes them to be the five senses, mind, and intellect (*buddhi*).

(4) They are the seven *Śîrshanya-Prânas*, which he explains to be the seven sense-doors in the head—an explanation about which there can be no doubt whatever. They are the two eyes, two ears, two nostrils, and the mouth. In the *Essay on the bird Suparna*, who is the son of *Kasyapa*, I have shown, by quoting several texts from the *Taitt.-Sambhitâ*, that the *Śîrshanya-Prânas* are called the seven *Vâlakhilya Rishis*, symbolized by seven bricks in the altar, and that the same *Prânas* or senses are also called *Devas* and *Visve Devas*. The *Bṛih.-âr.-up.* II. 2 calls the same *Prânas* the Seven *Rishis* and has even transferred to them the names of certain seven *Rishis*, viz., *Bharadvâja*, *Gautama*, *Visvâmitra*, *Jamadagni*, *Vasishtha*, *Kasyapa*, and *Attri*. The verse of the *Sukla Yajur Veda*, '*Sapta Rishayah prathitâh sarîre*,' &c., (quoted in Vol. I. p. 321) shows that in that *Veda* also the senses were called the Seven *Rishis*.

(5) They are the Seven Priests. The same senses that were called the Seven *Śîrshanya-Prânas* appear to be called now the Seven Priests. This idea is the same as that of the

Seven *Rishis*. As, in the *Bṛihadâraṇyaka*, the head in which these Seven *Prâṇas* *alias* *Rishis* are placed is called *kamasa*, the feeding cup or bowl, the idea seems to be that the Deity of the Heart is like the sacred Agni, and is fed and worshipped by the Seven *Prâṇas* as if they are the Seven Priests. They bring in impressions or mental food from outside and as, according to the same Upanishad (*vide* p. 34 *ante*), their Truth is God, the Juice or Joy of universal love, therefore, if that Juice is taken in by perceiving It in all the wonderful things seen, heard, smelled, and tasted—if man would see, hear, smell and eat for serving and maintaining that Love—the Priests of the Head will have done their work well and the Child of the Heart well fed, that Child who is the spiritual food of man. They are *Sûryas* or suns (from the root *sû*, to vivify, produce, bestow) in the sense of making things known and bestowing vigour and joy, while the *Antaryâmin* or In-Dweller is *the* Sun of these suns. They are *Prâṇas*. *Prâṇa* means breath, and breath is the power of life. The important senses located in the head are so many *prâṇas*, powers, of life, for the deficiency of any one of them (such as being blind in one or both the eyes) impairs man's efficiency; and for the same reason *indriya*, which is the more common name for the senses, means vigour. The seven worlds in which the *Prâṇas* travel may be the different classes of objects perceived by the different senses. The commentator takes the solar globe itself to be *Kasyapa*, but it is plain the *Âraṇyaka* is not dealing with the visible sun, but with the invisible Deity of Sacrifice of whom the sun is one of the emblems. *Meru* is the fabulous golden mountain, either the North Pole or the Polar Star, round which the sun, moon and the stars perform their apparent diurnal circuit. But mentioned as it is in connection with the senses, it must have an *adhyâtma* significance here connected with man. I would take it to be the Heart, the place of the Deity, the mountain cave, as it were, in which He is concealed. But confining ourselves to the verses (1) and (2) which the *Âraṇyaka* quotes and which may therefore

be much older than it, the altar in which the eight bricks are placed represents the spiritually brilliant body of the Deity of Sacrifice, consisting of himself as Âtman, Soul or Self, and of his divine Prânas, senses. He is besought to lay in himself the sacrificer who has spiritually become the King, *i.e.* Master of himself. As the sacrificer enters into the Deity realizing him as his Self, the same divine senses of the Deity are at his service, and they lead him on as the guides pointing to him the good paths in his unfettered movement in all the worlds,* and yield him spiritual food in all kinds of enjoyment, seeing, hearing, smelling, tasting the Deity of universal love everywhere. It may also be that all the things and worlds perceived by the different senses are metonymically the Prânas, senses, of the Deity whose Prâna, Breath, accompanying his nâma-rûpa mode of creation, has blown forth the universe. The sacred Soma of the sacrifice performed by man blows and brightens those worlds as the Sûryas, and makes them yield him the brilliant food everywhere. In speaking of the Seven Sûryas as the lights of the Great Luminary Kasyapa, three of them (commencing with the second) are mentioned as casting their lights hitherward and the *others* not hitherward.† If the *others* are the last three Sûryas, it looks as if the object is to utilize the Sûryas in another manner for illustrating another idea of the universe with one triad of the Sûryas as consisting of the regions of Earth, Air and Firmament, and another triad so high above it as not to be visible to us,‡ each Sûrya representing all the Seven Prânas in its own sphere. If so the centre of the universe thus pictured would be above the Firmament, with the Deity attended upon by the first Sûrya in that centre,

* 'Tasya sarveshu lokeshu kâmakâro bhavati'—*vide* p. 258 *ante*.

† The commentator takes the *others* to be the fifth, sixth, and seventh Sûryas.

‡ *Vide* Satap.-br. quoted at p. 272 *ante* about the two triads of the universe. In the *Rig-veda* only one triad is mentioned in connection with Vishnu's three strides. The second triad may be the result of subsequent thought in order to emphasize the utter unfathomable vastness of the universe.

just like the sun illumining three regions below him and three regions above him with his fountain of light. Metaphorical pictures like these illustrate the truth that by the power and knowledge of the Almighty the universe is sustained and illumined. He is not only in the centre of the universe, but in the centre of every creature or thing, pervading everywhere.

(6) They, the Sûryas, are the seasons. This description must be due to the idea of the Deity of Sacrifice as extended over the whole year with the seasons as his Sûryas, bringing forth for him the different kinds of food and other things that are utilized or offered up in the rituals.

The fact that the Âranyaka, in dealing with its seven sense-suns or Sûryas, quotes the verse (3) which is *Rig-veda* IX. 114, 3, shows that in its time the Seven Disas (directions,)* the Nânâ Sûryas, the Seven Priests, the Seven Deva-Âdityas of that verse were all believed to be metaphorical names of the Seven Sîrshanya-Prânas. Seeing how well-established is the idea of these Sîrshanya-Prânas in the rituals of the Yajur-vedas, we should not be surprised if the idea existed even in the days of the *Rig-veda*. It is in verse 2 of the same hymn, IX. 114, that Kasyapa is mentioned in the *Rig-veda*.

The Âranyaka further on in I. 13 quotes Rv. I. 89, 10 about Aditi being Heaven and Earth, Father, Mother and Son, the Past and the Future, the Visve Devas and Pañkajanas, and next after this it quotes *Rig-veda* X. 72, verses 8 and 9, about the Seven Âdityas and also the Eighth, the hymn being the same in which the Creator Brahmanaspati is stated to have like a smith blown forth the universe from his mouth. The verses say :

Eight are the sons of Aditi, born from her body ; she went to the gods with seven (of them) and cast off [the eighth as] Mâtânda, the addled egg.—8.

* The Disas mean the pointers, as they point one's way ; if they are not known he is virtually blindfolded in a dense jungle. The senses may well be metaphorically called the directions of man pointing him all that can be seen, heard, &c.

With seven sons Aditi went to the ancient Yuga or junction [of time], and for birth and for death (*prajāyai mṛityave*) she brought Mārtāṇḍa again--9.

Mārtāṇḍa is one of the names of the sun. The retention of this name for the sun may be due to a memory, handed down by tradition, of its use for the sun in the verses in question, even though the reason why the *Rishi* or author of them used that enigmatic name for the sun may have been forgotten. Of such enigmatic verses as these the meaning attempted to be made out can only be hypothetical. If we take the Orion sacrificial ground as one of the emblems of the Altar Aditi, her going to the acronycal point is her casting off the sun, abandoning him into the hands of dire winter—withdrawing from him the summer rays fancied to be his own senses as his brothers. With his senses or vital airs thus gone, he is like the egg in which there is no life. With them she has gone away to the other gods who may be the moon and stars of the nights of winter. But when the time of her heliacal conjunction comes, she goes to that junction with the same seven vital airs and brings back the addled egg for birth as the vernal and summer sun vivifying the winter-beaten nature, and then for death, as winter comes again. In this manner time goes on. If this is the meaning of the sun's being abandoned by his mother and brothers, it may be that the same phenomenon is stated in another manner when another poet puts into the mouth of Indra's mother *Rig-veda* IV. 18,11, which says that she sought to draw back the mighty Indra, saying, 'My son, these Devas forsake thee,' but that he got his friend Vishnu to stride, and succeeded in killing *Vritra* (*vide* p. 265 *ante*). This seems to depict the same summer powers of the sun not as his brothers, but as certain gods that became the allies of the sun god Indra in his war against his enemy. In this picture his mother does not take any part in abandoning him, but on the contrary she warns him that his allies will forsake him and that he should not be too venturesome. But even forsaken by them he meets winter

as he must, and it is fancied that he got over his troubles and won victory in due time by getting Sacrifice-Vishnu to stride for him.

The Âranyaka, immediately after quoting the two verses in question (Rv. X. 72, 8 and 9), says that Aditi's eight sons, of whom the name of only one, Mârtânda, is mentioned in them, are Mitra, Varuna, Dhâtri, Aryaman, Amsa, Bhaga, Indra, and Vivasvat. For Mârtânda it substitutes Vivasvat, which name has retained its meaning as 'the sun' even to this day. The seven other names may have been transferred to the seven other sons of Aditi in a period subsequent to the *Rig-veda*, in the same manner in which the names of *Rishis* Bharadvâja, Gautama, &c., are transferred to the Seven *Rishis* or sense-organs in the *Brih.-âr.-upanishad*. Therefore we are to distinguish the enigmatic Seven Sûryas or Deva-Âdityas of Rv. IX. 114, 3 and X. 72, 8 and 9 from the Âdityas Mitra, Varuna and others who are mentioned in the other parts of the *Rig-veda*, and who are each of them henotheistically complete and supreme. But at the same time it must be remembered that all the gods are, even according to the *Rig-veda*, the different names of the One God, and that the picture of all the gods as the different parts of the One Purusha of Rv. X. 90 is of the same kind as that which conceives them all as the senses or powers of the One Life.

If among other things the Nânâ Sûryas were, as shown above, taken to mean the seasons, it was as it should be that the months also did not keep quiet, but became the twelve Âdityas, for the *Satap.-Brâhmana* says:

"With his mind he" [the Creator] "associated conjugally with Speech (*Vâk*). He became pregnant with twelve drops. They were created the twelve Âdityas. Then he placed in the quarters of the horizon (*dikshu*)"—VI. 1, 2, 8 (*Muir's Texts*, Vol. IV. p 116).

"How many Âdityas are there? There are twelve months of the year. These are the Âdityas. For they go on taking (*âdadânâh*) all this. Since they go on taking all this, they are called Âdityas"—XI. 6, 3, 8 (*Ibid.*, p. 116).

Thus instead of taking Âditya as 'the Son of Aditi,' the word is here riddled with as meaning 'the taker,' as the

root *dâ*, to give, when joined to the preposition *â*, changes the meaning into 'to take.'* Here also the Deity of Sacrifice may be looked upon as the year with the twelve months, taking, enjoying, the monthly offerings of the full and new moon days.

In the epics and Purânas, when naming the Âdityas of the twelve months, the same names of the eight Âdityas of the Taitt.-Âranyaka, viz., Mitra, Varuna, Dhâtri, Aryaman, Amsa, Bhaga, Indra, and Vivasvat, are adopted, and to them are added Pûshan, Savitri, Tvashtri, and Vishnu to complete the number twelve. This is generally the case, but in some lists some of the names are different. Vishnu, however, is almost always named as one of these twelve Âdityas, the twelfth (*dvâdaso Vishnur ukyate*), the most prominent of them, as in three places the Mahâbhârata says: (1) "The twelfth is called Vishnu, who, though the latest born, surpasses all the Âdityas in his attributes." (2) "The youngest of them was Vishnu, on whom the worlds are supported." (3) "Vishnu, alone of all the Âdityas is eternal, invincible, imperishable, everlasting, potent, the lord"—(Muir's *Texts*, IV. pp. 117—121).

As shown in IV. p. 115 of Dr. Muir's *Texts*, the name of Vishnu is mentioned in the Atharva-veda XI. 6, 2, along with Mitra, Varuna, Aryaman and others, who are well known as Âdityas in the Rig-veda, and in Rv. I. 14, 2 and 3 Indra also is mentioned along with them. Vishnu's greatness in the epics and Purânas is due not to his being counted as one of the twelve Âdityas, but independently to his renown in the Vishnu-Sûktas of the Rig-veda, to his character as the friend and helper of even Indra, the most heroic god of that Veda, to his character as the Deity of Sacrifice, to his identity with the Purusha of the Purusha-Sûkta, and from there, with the Purusha or Uttama Purusha of the Upanishads also, to the fact that the phrase 'Tad Vishnoh Paramam Padam' of Rv. I., 22, 20 is embodied in

* This fanciful etymology of Âditya is found also in the Taitt. Âr. I. 14, 1, where Âditya is addressed as O Âditya, do not *take* my prânas, vital airs.

the *Katha-up- III.*, 9—11, as referring to the final destination of the Knower of the Upanishadic Purusha, who is the Self or Brahman. The assignment of the names of twelve of the Vedic Deities to the twelve months with Vishnu among them is like the twenty-seven or twenty-eight of the same Deities being assigned to the asterisms as their regents with Vishnu as the regent of *Sronâ*.* Therefore, it should not be thought that originally Vishnu was merely the deity of that star, or the deity of one of the months, and we have seen from the *Harivamsa* story that all the twelve Âdityas pay homage to our Âditya Vishnu Vâmana.

I think the Purânic idea of all the Devas being the children of Kasyapa has arisen from the saying of the Âranyaka that the Sûryas who always kill the sinful beings have sprung from Kasyapa, and Aditi became their mother by reason of her Vedic character as the mother of all the gods generally, and of the word Sûrya being taken to be synonymous with Âditya. Indra and Vishnu also who came to be counted with the Âdityas became the sons of Aditi, Indra becoming the elder brother, as he is known in the Vedic literature as the *Jyeshtha* or first son of Prajâpati, *vide* the *Taitt.-Brâhmana* quoted at p. 235 *ante*.† And although in that connection the mention of Prahlâda, the head of the powerful (balîyas) Asuras with Virokâna as his son, in opposition to Prajâpati, creates an impression that Indra and the Asuras were regarded as belonging to distinct families, still in the *Khândogya* and *Brihadâranyaka* Upanishads the Devas and Asuras are mentioned as being both Prâjâpatyas, children of Prajâpati (*vide* p. 206 *ante*). If they both were

* Comparing the order of the asterism-deities with the twelve deities in any order in which the names of the latter may be arranged, I find that the latter do not fit in so as to show that some one or other of the asterism-deities of each of the respective months was selected in making the list of the twelve. How can they fit in when the names assigned to the enigmatic eight Âdityas unconnected with the asterisms were adopted, with the addition of four more names, not to say of the difference of some of the names of the twelve in the different lists of them ?

† *Vide* also *Taitt.-sam.* II., 5, 2, 7.

children of the same father, and yet at the same time mutual enemies, the idea naturally arose at a subsequent time of their being sâpatneyas, children of different mothers, hostile to each other as sâpatnya came to mean enmity, and so when the Devas were regarded as Âdityas, children of Aditi, their enemies were put down as the children of Diti, and were promiscuously called Daityas, Dânavas, and Asuras. The Purânic Kasyapa is identical with the Upanishadic Prajâpati in so far as he is the father of both the Devas (Âdityas) and Asuras (Daityas), and yet for reasons not clear he is put down in the epics and Purânas as the son of Rishi Marîki, one of the sons of Prajâpati.

After this long digression, let us now revert to p. 290. *ante*, where the points of the Purânic stories about Vâmana requiring explanation were left. Although stories about Vishnu's three strides may have commenced to flow down from the time of the *Rig-veda*, the introduction of King Bali into them seems to have been in the period subsequent to all the principal Upanishads, but earlier than even the two epics in which what is said about Bali seems to be an epitome of what was already a popular legend, while what is said in such works as the *Harivamśa* and the *Bhâgavata* is an amplification of it. From all these things we have to picture to ourselves the original simplicity of the riddle that was moulded by introducing Bali, and try to find out the Vedântic truths underlying it.

As explained at p. 207 *ante*, the Devas and Asuras are respectively man's internal good and bad inclinations or powers. This is one view of the Devas and Asuras, but the case is reversed when the Devas, headed by Indra, are made to represent esoterically the indriyas or senses which, we have seen, are the so-called Sûryas, Âdityas, Devas, or Visve Devas, and when likewise Asura is esoterically used as representing man in his two states, one in his âsura or sinful state which is the effect of the accumulated selfish acts of his former births, so that every man may, from the Vedântic point of view, be said to be born an Asura in the bad sense of that word, the other in his state

as the Knower Asu-ra in the good sense of the word, an Asu-ra who is Bali because he is *balīyas*, powerful, in conquering the delusion of his senses.

Accordingly, the knower Bali conquers and subdues the Devas, his own senses, and reigns as their master and lord instead of being their slave. The senses are bad when unbridled, but good when bridled (*Katha-up.* III. 4 and 5). The knower, however powerful in controlling the senses, does not gain the object of his life if he does not know the Supreme Self. He must get Him, and the subdued and good Devas or *Prāṇas*, whose Truth is the Supreme Self, * are bent upon getting Him in order to get Bali *niyamiti*, subdued and controlled, by Him who is *Nīyantri* in His aspect as *Antaryāmin*, the In-Dweller and Controller. This, paradoxically, is their revenge. In due time, by the steadfast *tapas* or *upāsana* of Sacrifice *Kasyapa* and *Altar Aditi*, the Supreme Self who is the fountain of *tapas*, austerity, and of *Brahmakarya*, righteousness, is born—revealed—as the Son of Sacrifice. This Boy *Kāsyapa* is sent to obtain the whole Earth *Kāsyapî* in Bali's sacrifice.

To seek for three paces of ground and then encroach upon the whole world may look deceitful on the part of the Boy. But Bali knows full well who the Boy is, and *Sukra* performs his function as *Guru* well when he *makes known* the Infinite Self to his disciple. Esoterically the world in which the little space is sought for seems to be Bali's mind. It is not deceit, but it is Benign Grace when the Boy himself, *Nārāyana* (Son of Sacrifice *Purusha* *alias* *Nara*, Man) as He is, comes to man's door and begs for space in his mind for His *Guru's* Fire. The *Guru* may be the Supreme Self in the aspect of Our Father whose Fire is Himself as the Son, the Boy, that has come a-begging to Bali. How can Bali refuse the space when the visible fire he has himself kindled in his sacrifice is the emblem of the Boy that has so gracefully come to enter into his mind?

* *Satyasya Satyam iti, prāṇāḥ vai satyam, tesham esha Satyam.*—*Brh.-ār.-up.* II. 3, 6.

Sukra's telling Bali, *mâ dadasva*, 'do not give,' is simply for the sake of the outward appearance of the paradoxical plot of the story, or for testing him. It may be compared with the saying of Mother Earth in the *Satap.-Brâhmana*, *Na mâ martyah kaskana dâtum arhati* (*vide* p. 301 *ante*). Likewise Sukra's curse, mentioned in the *Bhâg.-purâna*, may have reference to the worldly wealth which the knower ought to lose—renounce.

Therefore, as we have already seen how Diti means *giving* and how Âditya is construed as *â-dadânah*, *the taker*, the liberal Daitya Bali *gives*, and the young Âditya *takes*.

Thus obtaining a footing in Bali's mind, the Boy reveals Himself as the Infinite Supreme Self pervading in the three regions of Earth, Air, and Sky of the universe, and surpassing them.

In Him Bali gets his *Niyantri*, Controller, and Bandhu, Kinsman and Friend. We have seen that in the *Vishnu-sûkta* I. 154, 5 *Vishnu* is called Bandhu. The Deity found by searching in the heart is called Sato Bandhu, the Bond of Existence, in *Rv.* X. 129, 4 (*vide* p. 279 *ante*). Bandhu, from *bandh*, to bind or tie, means the kinsman, literally the binder (who has bound other kinsmen to himself by the tie of consanguinity or marriage, and who is their support in time of need). It is therefore said as a riddle that *Vishnu* bound Bali. The concealed meaning is that *Vishnu* who strides for the benefit of the oppressed and bound man (*manave bâdhitâya* (*Rv.* VI. 49, 13, p. 264 *ante*), and who therefore can never be the binder in the sense of oppressing the good, is the good kinsman or friend of all. Man's *baddha* or bound state is when he ignores God. He considers that he is free and that he has no master, though all the while he is a slave of his sensual desires. But when he becomes the knower and realizes the *Infinite* Self, he must necessarily be *in* Him. To be in the Infinite God is, merely as a riddle, to be in confinement, bondage, but it is real liberty. God is no alien, but the Self, in whose embrace the knower is happy. Gaining Bali, *Vishnu* secures him in the locks of His

embrace. The serpent coils or Varuna's coils binding Bali are introduced for the sake of keeping up the appearance of the paradox of the story.

As thus Bali is in the Infinite Supreme Self who, in the Bhûmavidyâ of the *Khând.*-up. VII. 23, 1, is called Bhûman, the Earth Bhûmi in whose bowels Sutala, the good floor, is made for Bali's residence must be understood as signifying the Supreme Self himself. God has placed himself in the heart of man in order that the latter may be always in Him, and as His place there is also called guhâ or gahvara, the cave, the knower in his steadfast upâsanâ of the Supreme Self must place himself there in His company.* Finding his Joy there he should not quit it, for if he should stray from God there is the danger of his fall again. Being there, he is quite safe from the attacks of his enemies, for they are kept out by the Door-keeper that has opened the door of His own Bosom for him.

The discordant mention of the bad food of Bali in the Harivamsa may be the result of mixing up the idea that may have been current to the effect that works done without faith, charity, &c., are eaten up by Asuras in the bad sense of that word—Demons delight in such works. Or if the eating up means figuratively the destruction of such works, it is as it should be in the kingdom of good Bali, who is the ideal of a righteous king who while enforcing all good works is a terrible Asura to the bad ones.

The Devas, subdued by Bali and finding their Truth in the young Âditya, reign well.

Phenomenally, the outlines of the story may be illustrated thus: Although the Sun, the lord of day, and the Moon, the lord of night, are often utilized in allegorical myths to represent respectively the good and the bad, still the case is sometimes reversed in order to do justice to king Moon who too is a luminary. So let us take the Moon as Bali and the Sun as Indra. The Sun as representing the grandest of all the forms is at the head of all the

* *Vide* p. 102 *ante* about Pâtâla, the place of Kapila Vâsudeva, being esoterically the heart.

Devas, his own rays fancied to be his senses or powers. By his rays, which are also called *marîkis*, he produces *marîkikâ* or *mrigatrishnâ*, mirage, to which the thirst of the sensual desires is often likened. Also by those rays the summer sun produces so many objects beautiful to see and enjoy, but man would be lost if, led away by their glitter and temptation, he indulges in them sensually. Therefore, the Moon conquers the Sun and the summer rays, and, not liking the mad bustle and turmoil of the world of day, reigns in the quiet, serene, and awfully grand nights of autumn and winter. Then at the end of the night period of the year he performs his sacrifice and sees his Vishnu, the Deity of his sacrifice, pervade in the three regions as Visvam, the Universe, the Self of all. By coming under the sun on the last day of his period, he comes under the Supreme Self in the Sun and not under the mere sun, and is thus happy in the confines of His 'Go,' Light, and 'Go' means not only light but also the earth. As for the mere sun and all the other varied forms shining as if they are the Devas, senses, of the universe, the knower will no longer be tempted by them, nor hates them, but is serenely happy by seeing through those senses the existence of the One Self of the universe, by whose Light all this shines, *Tasya bhâsâ sarvam idam vibhâti*.

In this part of India, Bali is honoured at nightfall of the first day of the lunar month of Kârttika in autumn. There is a Purânic story to say that once in a year on that night Vishnu permits Bali in the Pâtâla to visit this Earth and receive homage from men.

Since commenting upon the riddle in the Satap.-Brâhmana about Visvakarman's Sarvamedha sacrifice and the verse sung by the Earth (*vide pp. 301—303 ante*), I have come across another version of the same verse in the Aitareya Brâhmana VIII. 21, which, while mentioning several rulers as having been installed by the same Mahâbhisheka or great inauguration ceremony which the god Indra underwent, mentions Visvakarman also thus :

With this Aindra-Mahâbhisheka ceremony Kasyapa inaugurated Bhauvana Visvakarman. Therefore Bhauvana Visvakarman "went conquering everywhere over the whole Earth up to its ends, and sacrificed the sacrificial horse. They say that the Earth sang to Visvakarman (this verse): 'No mortal is allowed to give me away (as donation). O Bhauvana Visvakarman, thou hast given me, (therefore) I shall plunge into the midst of the sea. In vain was thy promise made to Kasyapa'"*—(Haug's Ait. Br. p. 524).

The two versions of the verse are compared together in Dr. Muir's *Texts*, I. pp. 456-457, where he observes in the note thus: "*Manda âsitha* in the *S. P. Br.* looks like a corruption of the *mâm didâsitha* of the *Aitareya*." If this is the case, that part of my explanation of the verse as refers to the word *manda* is to be given up. But in other respects the riddle remains, for, according to the *Aitareya* also, the Earth's plunging into the sea in order to make her winner Visvakarman's promise to Kasyapa null and void is a paradox. There is much verbal variance between the two *Brâhmanas* in the third and fourth *pâdas* also of the verse, though the sense is all the same. It looks as if the verse was pretty ancient even in the days of the *Brâhmanas*, and it is likely that it formed part of a story which arose as a riddle upon the sacrifice, mentioned in *Rv.* X. 81, in which Visvakarman offers up the whole universe and himself as the oblation. There will be no real difference between that sacrifice which the *Satapatha* calls *Sarva-medha* and Visvakarman's *Asvamedha* of the *Aitareya*, if we view the horse as being Visvakarman himself as the highest of all the oblations offered up in that sacrifice (cf. the idea in the beginning of the *Brih.-âr.-up.* that the Creator himself became the horse of his *Asvamedha* sacrifice).

* The original of the verse is this:

Na mâ martyh kaskana dâtum arhati.
 Visvakarman Bhauvana mâm didâsitha.
 Nimanâkshye 'ham salilasya madhye.
 Moghas ta esha Kasyapâyâsa saṅgarah.

PARASU-RÂMA AND HIS ANCESTRY.

Râma of the battle-axe and therefore known as Parasu-Râma is famed in the legends of the epics and Purânas as a descendant of the line of Bhrigu. The names of that line as mentioned in the sub-section of M. Bh. Âdiparvan adh. 5—12, called the Puloma-parvan, are in this order : Bhrigu, Kyavana, Pramati, Ruru, and Sunaka, the great ancestor of Saunaka to whom Sauti narrates the Mahâbhârata. In adh. 66 of the Âdiparvan, it is said that Bhrigu's son was Sukra, but that as the latter became the planet Venus, Bhrigu had another son, Kyavana, whose son was Aurva, whose son was Rikîka, whose son was Jamadagni, who had four sons of whom Râma was the last, *vide* verses 46—50, but the next verse, 51, says that Aurva had 100 sons, of whom Jamadagni was the first, and that they had 1,000 sons. Again further on in adh. 116, Râma is mentioned as the fifth son of Jamadagni. Such is the discrepant nature of the genealogy. Our concern is not with it, but with the remarkable legends there are about the personages of this line. Commencing with Bhrigu, I shall deal with those legends one after another.

In Dr. Macdonell's dictionary Bhrigu is derived from bhrâj, to shine, beam, glitter. As shown by Prof. Max Müller in his *Science of Mythology*, pp. 807—809, Bhri-gavâna, meaning the brilliant, is one of the names of Agni in the *Rig-veda*, and the Brigus "are said to have discovered Agni (X. 6, 42), to have brought him to men (I. 58, 6), to have kept him in the wood (vanaspati) (VI. 15, 2)." The verse I. 58, 6 about their bringing Agni to men, says that they brought him like *beautiful treasure*.

Yâska derives Bhrigu from bhrîj or bhraj, to roast or fry, and says : "Bhrigu was born in the light. Bhrigu

though being fried or scorched was not burnt in the coals. The Ângiras are the Ângâras (coals), they are so-called because they mark." In saying so Yâska is evidently under the influence of myths that had arisen by playing with the etymon of Bhrigu and Ângiras. The Ait.-Brâhmana, III. 34, in saying that the Creation took place by means of Prajâpati's Retas put in the sacrificial fire, says that the first (spark) that blazed up (ud adîpyata) from the Retas became Âditya (the sun); that the second became Bhrigu, whom Varuna took up, and who is therefore called Vâruni (son of Varuna); that the third that blazed forth (adîde-divata) became the Âdityas; that the coals (ângârâh) (into which a part of the Retas was transformed) became the (Rishis called) Ângirases; and so on.

The Satap.-Brâhmana quoted in Dr. Muir's *Texts*, I. p. 443 says that Bhrigu excelled his father Varuna in knowledge. The Taitt.-Upanishad in that chapter of it which is called Bhriguvallî says that Bhrigu learnt the knowledge of Brahman from his father Varuna, and that what he learnt is called Bhârgavî Vârunî Vidyâ.

In the commencement of the Puloma-parvan (M. Bh. I. adh. 5), it is said that Bhrigu was born of Brahmâ Svayambhu from fire in Varuna's sacrifice. In M. Bh. Anusâsana-parvan, adh. 85, verses 90—130, it is said that the god Rudra in the form of Varuna performed a sacrifice in which he offered up himself as an oblation (samjuhâvâtmanâtmanam svayam eva), that the Retas of the Creator Brahmâ also was offered up into the fire, from which there came up first Bhrigu, then Ângiras from the ângâras, live coals, * and other Rishis in certain other ways. In M. Bh. Âdiparvan, adh. 66, verse 42, it is said that Bhrigu was born by bursting open the heart of Brahmâ.† This means that Bhrigu was born from Brahma's mind. The Retas of the Creator is the same that is spoken of in Rv. X. 129, 4, as the Primal Retas of Mind. The same Retas is Rudra, the Son of Prajâpati (Brahmâ), according to the Brâhmana

* Bhrig ity eva Bhriguh pûrvam ângârebhyo 'ngirâ' bhavat.

† Brahmano hridayam bhitvâ nissrito bhagavân Bhriguh.

stories. That a clan of Brâhmans who called themselves Bhrigus or Bhârgavas existed even in the Vedic days cannot be doubted, but it is likely that they have brightened and ennobled their ancestry by taking their ancestor Bhrigu to be either the bright Agni or the Sun.

Not less mythical is Bhrigu's son *Kyavana*. *Kyavâna* (with the long â) is often mentioned in the *Rig-veda* as one who became old, but was made young again by the Asvins. I do not know whether the *Rig-veda* mentions him anywhere as a Bhârgava, descendant of Bhrigu. There are two Brâhmana stories (which will be referred to further on) about his becoming young again. In one he is called a Bhârgava, but in the other it is said that he was either a Bhârgava or an Ângirasa (descendant of Ângiras). In the *Puloma-parvan* (M. Bh. I. adh. 5—7) there is a story about *Kyavana's* strange birth. It seems to have arisen as an etymological riddle in order to account for his name. It is to this effect:—

Bhrigu's wife was Pulomâ. A Rakshas (demon) named Puloman had first selected her, but her father, not liking him, gave her in marriage to Bhrigu. Bhrigu went out for bathing, leaving his pregnant wife in charge of his sacrificial fire Agni. At that time the demon came and asked Agni if she was not his wife. Agni said, 'You first selected her, it is true, but as she was formally married to Bhrigu in my presence, she is his wife.' Without minding this dictum, the demon changed himself into a Varâha, Boar, and forcibly carried away Pulomâ. But the child in her womb got angry, fell (*kyutah*) from the womb at once, and was therefore known as *Kyavana*. Seeing this *kyuta* or fallen child who was like the sun in splendour, the demon left her, and was burnt down to ashes. Taking the child she went about weeping so much that the tears which flowed (*srîta*) from her all the way became a *saras*, river. The god Brahmâ came there and pacified her, and called that river near the âsrama of *Kyavana* by the name of *Vadhûsaras*, the Bride's river. Bhrigu went there and saw his wife and the child. Because Agni, when asked by the demon, revealed to him who she was, Bhrigu cursed Agni to become *sarvabhaksha*, the all-eater (including the bad). Agni was offended by this. He withdrew himself from sacrifices, and all the people became distressed without him. The

Rishis and *Devas* became bewildered and went to *Brahmâ*, who sent for *Agni* and pacified him by praising him to this effect: 'Thou art the creator, supporter, and destroyer of the three worlds. Thou art always pure. Thou wilt not be the all-eater in all thy body; let only thy *apâna* or hind rays and the form of thine which is *kravyâd*, the eater of corpses, be the all-eater. Whatever is burnt by thee will become pure, like anything that is touched by the rays of the sun.' *Agni* was pleased with this, and the *Rishis* (obtaining him) began to perform their sacrifices as before.

Speaking about the *Rig-vedic* *Kyavâna*, Professor Max Müller says :

As to the name of *Kyavâna*, afterwards *Kyavana*, it is derived from *kyu* as expressing any violent movement, not only that of driving or pushing, but also falling down, e.g. *târâ ambarâk kyavante*, 'stars fall from the sky, or set' (*Râm.* V. 13, 31), or *svargâk kyavante lokât*, 'he falls from the *Svarga* world.' It may therefore have been used for the set or the setting sun. . . —*Science of Mythology*, p. 588.

Kyavana (with the short *a*) is mentioned in *Rv.* X. 69, which is a hymn the Deity of which is *Agni Vâdhryasva* (the sacrificial fire of *Vadhryasva*), and the *Rishi*-ship of which is attributed to *Vadhryasva*'s son *Sumitra*, who, in verse 5, says: 'Bold and *kyavana*, like a hero, I *Sumitra* proclaim the name of (*Agni*) *Vâdhryasva*.' The next verse says: 'Bold and *kyavana*, like a hero, mayst thou, O *Agni*, subdue the men who long for battle.' Coming in the company of the words 'hero' and 'bold', the word *kyavana* seems to mean to suddenly issue or rush forth, or fall upon. *Kyavana*, one who falls, may have been used in two senses, (1) one who falls down like a ripe old fruit from the tree and therefore meaning one who has become very old and infirm, and (2) one who rushes forth and falls upon[†] (the enemy) and therefore young and vigorous. For aught we know it may be by taking the two meanings together that it is said in the *Rig-veda* that *Kyavana*, old, became young. The sun is young in the morning, old in the evening—young and vigorous in summer, old and feeble in winter. Likewise the moon is young and waxing in the bright fortnight, old and waning in the dark. Likewise, it is said in the *Rig-veda* that *Agni* when old and worn becomes always young

again (I. 144, 4; II. 4, 5)—old, evidently, when the fuel is consumed and the embers are covered with ashes, young again when the same fire is fed again with fuel. Therefore, there are these three deities, Agni, Soma, and the Sun, to claim the name of *Kyavana*. In what story *Kyavana* is to be taken as the Sun, and in what as the Moon, or as Agni, depends upon the nature of each story.

In the story in question the demon and the damsel whom he carries away are both called by the same name (mas. *Pulomâ*, i.e. *Puloman*; fem. *Pulomâ*). Indra's spouse *Sakî* is called *Pulomajâ* or *Paulomî*, daughter of *Puloman*. In *Râm. IV. 39*, verses 6 and 7, *Râma* says to *Sugrîva* thus: 'The depraved *Râkshasa* (*Râvana*) has carried away *Vaidehî* (*Sîtâ*) by deceit as *Anuhlâda* (carried away) *Sakî*; but I will soon kill *Râvana* as *Satakratu* (*Indra*) (killed) the conceited father of *Paulomî*.' The commentator says that there is a *Purânic* story to the effect that *Anuhlâda* prevailed upon *Puloman* to give him his daughter *Sakî* (the wife of *Indra*), and carried her away, but that *Indra* killed *Puloman* and also *Anuhlâda*, and got back *Sakî*. *Sakî* means Power. *Puloman* seems to be the personification of the Darkness of the night.* Just as in the *Rig-veda* the Sun is sometimes described as the child born from the womb of Night and handed over to her sister Day for being nourished, *Sakî* in the daily phenomenon may be the Dawn fancied to be sprung from Darkness. The poets of the *Rig-veda* have fancied the Dawn's relationship to the Sun in varied aspects, sometimes as mother, sometimes as sister, sometimes as wife, &c. Here *Sakî*, the Dawn, the solar light as the Power of the Sun, is the wife of the Sun *Indra*. The retiring Darkness marries her to the morning Sun. But the harmony of this relationship is

* In explaining the word *Pulomajâ*, a commentary on *Amara* construes *Puloman* as: *pu purâni lomâni yasya sah*, 'one who is very hairy.' If this is the meaning of the word, it befits black shaggy darkness. But it may be the word is not *pu-loman*, but is compounded with *pula* or *pulas*. *Pula* with the suffix *ka* means in the plural the erection of the hairs of the body, and *pulas-tya*, a *Rishi*, is the fabulous progenitor of the *Râkshasas*. Any how the word seems to be connected with hairs.

upset when Anuhlâda* who seems to be the Moon here, comes to the dawn region in the latter part of the dark-fortnight and lays his hand upon the Dawn even before the Sun rises. This phenomenon is read as if the Moon intrigued with her father and got him to give her to him. But the Sun Indra rises, kills Darkness and also the Moon (who becomes lost on the new-moon-day), and obtains the Dawn. In the yearly phenomenon the star Rohinî (Aldebaran) represents the Dawn. At the junction of the Night and Day portions of the year, winter as Puloman gives that star in marriage to the vernal Sun Indra. But six months afterwards when the star goes to the acronycal point, the Moon intrigues with winter and obtains the star with whom he shines as *full* moon, but six months afterwards the Sun rejoins the Star and kills winter and also the Moon on the new-moon-day of the last month of the Night half of the year.

The concept and the plot of the story in question are quite different from those explained above. I would take Bhrigu of it to be the Sun, with the Dawn as his wife Pulomâ, the same Dawn whose reflex is seen as the evening Twilight. Why she is called by the same name as the demon Poloman is not clear. Can it be that if the name meant the 'hairy,' it implied in her case *golden* hairs, while in the case of the demon it implied *dark* shaggy hairs? Taking the scene of the myth to be the evening of the first day of any lunar month commencing from new moon, the fancy of the poet seems to be this: the Sun sets and goes away leaving his wife in the form of the Twilight; the demon of Darkness, seeing no luminary but the terrestrial fire, lays his hands on her and thereby makes her sad as she gets paler and paler; but the renewed Moon concealed in the womb of her light springs forth as the son of the Sun (because he shines with

* He is one of the brothers of Prahâlâda. The brothers Prahâlâda, Anuhlâda, Samhlâda and Hlâda are all mythical names got up by playing with Hlâda and put down as brothers. The moon gladdens. Of these brotherly names, the selection of Anu-hlâda for this myth may be because the idea of it is that the Moon goes to love the Sun's wife as the second or *next* husband.

solar light—with solar blood in his veins); by the mere sight of the Moon who, thus born, goes on waxing in the bright fortnight, Darkness dies and disappears. Taking either the star Ârdrâ (dedicated to Rudra) or the star Rohinî, both reddish stars, as being the starry form of the Dawn, that star, rising heliacally as if the Sun went away leaving her alone, cries and sheds tears, which action suits Ârdrâ, one who is wet, and whose regent is Rudra, the crier. Rohinî also, being Brâhmî, represents Vâk, speech or sound, identical with Sarasvatî, who has also a river form. Our Bride's tears flowing as river may be the showers of rain. Thunder is well known in our myths as one of the aspects of Vâk (Mâdhyaṃikâ Vâk). She cries as it were, and pours down, and makes all the rivers run full. The Moon also is connected with rain in our myths. The relationship of the Moon with any of the asterisms may well have been as varied as that of the Sun with the Dawn, sometimes as wife, sometimes as sister, sometimes as mother. The idea that the Moon is born from the Sun and produces Parjanya, rain, is found in the concluding portion of the Ait.-Brâhmana. The river-forming tears may therefore be allegorical of the rainy season. Agni's eating everything and being kravyâd, the eater of corpses, as the funeral fire, is well known in the *Rig-veda*. The so-called curse may have been introduced simply to find a reason for Agni's disappearance and the cessation of certain kinds of sacrifices in winter.

In the *Rig-veda* (I. 116, 10; 117, 13, and many other places) the Asvins are praised as making the old and jahita, abandoned, Kyavâna young again and the husband of girls, kanînam pati. This Vedic Kyavâna also may be the Moon who is renewed every month, and the girls loved by him may be the asterisms with which, one after another, the Moon comes in conjunction. But there is no certainty about Kyavâna of the *Rig-veda* being the Moon only and no body else, for, as already stated, the *Rig-vedic* Agni also becomes old and young again, and he too is the lover of maidens (jârah kanînam patir janînam—Rv. I. 66, 4).

The Brâhmana stories speak only of one kanyâ, girl, as the wife of Kyavana, and she is called Su-kanyâ, the Good Girl.

The Talavakâra Brâhmana contains a story about how Kyavana became young again. A translation of it by Prof. W. D. Whitney is reprinted in the *Indian Antiquary* for January 1884 (Vol. XIII. p. 21). The substance of it is this :

Saryâta, the Mânava (descendant of Manu), goes to the place of Kyavana, the Bhârgava, who is very old and shrivelled. The followers of Saryâta mischievously smear Kyavana with dirt and ashes, with the result that the latter engenders trouble among them. To appease him Saryâta leaves his daughter Sukanyâ by him and goes away. She tries to run away, but Kyavana causes a black snake to rise up against her and prevent her. She remains by him. The two Asvins come there and make him bathe along with themselves in the river Sarasvatî, and all the three emerge from the water young and beautiful, looking exactly alike, but she is able to make out her husband Kyavana by a sign.

The same story is stated in a slightly different manner in the Satap.-Brâhmana IV. 1, 5 (Muir's *Texts*, V. pp. 250—252). It is to this effect :

Kyavana who is either a Bhârgava or Âṅgīrasa, becomes jîrṇa, old and shrivelled, (at the place) where either the Bhṛīguṣ or the Âṅgīrasas [performing a sacrifice] obtained Heaven. In that state, he is abandoned. Saryâta, the Mânava, goes there and settles down in the neighbourhood (of Kyavana). His youths, thinking the shrivelled body to be worthless pound it with clods. Kyavana is incensed and creates discord among them, "so that father fought with son, and brother with brother." Coming to know of the insult done to Kyavana, Saryâta goes there in his chariot with his daughter Sukanyâ, appeases him by giving her to him, and leaves the place. The Asvins then go there in order to induce her to leave the old man and become their woman. But she is firm, and says, 'You speak contemptuously of my husband, being yourselves incomplete and imperfect.' They ask in what respect they are so. She says, 'Make my husband young again, and I will tell you.' They tell her to take him to a pond, and as soon as he bathes in it, he comes forth young again. She says to them, 'You are imperfect, because the gods, who are celebrating a sacrifice in Kurukshetra, have excluded you on the ground of your wandering about among men, performing cures.' They go there and as the sacrifice that was being performed was headless, they join the head to the sacrifice, and are admitted to a share in the Soma beverage.

Kyavana of these Brâhmana stories seems to me to be the sacrificial fire Agni as Yajña Purusha whose celestial place is the Orion-sacrificial ground. In the bright half of the year when the Sun, fancied to be the flame of Yajña-Purnsha, comes in conjunction with Orion, the solar rays personified as the Ângirases or Bhṛigus perform their Heaven-securing sacrifice there and go to Heaven, taking it to be symbolized probably by the highest northern point reached by the Sun at the summer solstice. Thus obtaining their Heaven, they, it is fancied, abandoned Agni to get old and shrivelled in the heliacally risen Orion that is gradually going to its cold, acronycal point, like the fire that becomes shrunken within its old shrivelled skin, the ashes, when abandoned on the ground after the purposes of cooking, &c., are over.* King Saryâta seems to be the Moon. He as the *full* moon of Sarad, the cold season, visits the Orion place, and it is fancied that his sons, the moonbeams, besmear the shrivelled *Rishi* of the place with ashes, and that in order to appease him the Moon left with him the star Rohinî, who, having risen acronycally from the *full* Moon, is his daughter.† The story in the Satap.-Brâhmana does not say anything about her trying to run away. On the contrary she is firmly attached to him. The dark snake of the other story

* In Vol. I. pp. 499—507, I have stated that Vishnu's name Sipivishta of Rv. VII. 99, 7 and 100, 6, which Aupamanyava, who is anterior to Yâska, takes to be a word having an indecent sense, must have originally meant 'skin-covered', 'prepuce-covered'. The verse (VII. 100, 6) says that although Vishnu is Sipivishta he has another form in the time of action. It now appears to me that as Vishnu is the Deity of Sacrifice symbolized by the fire Agni, the idea of his Sipivishta or skin-covered form must have originated from Agni's form as the live-coal covered with ashes, for the outer part of the coal becomes a coat of ashes for the shrinking fire in it. Agni in that state seems to have been metaphorically called Sipivishta, and likened funnily to that which is prepuce-covered. But in the time of action, when the fire is blown and shines red, burning with flame, and eating the oblations, his form is different.

† The Star Rohinî becomes the daughter of either the Sun when she rises heliacally from the Sun, or of the Moon when she rises acronycally from the *full* Moon. It must be borne in mind that the same star becomes wife or mother to either the Sun or the Moon according as each poet, Vedic or Purânic, has his own varied fancy and plot.

seems to be the Darkness of winter, and the fancy is that, prevented by it, she was obliged to remain with the *Rishi*. Being a fixed star by the side of Orion, she must remain with him whether willingly or unwillingly. In due time when Orion heliacally sets, and is about to rise from the Dawn light in the early morning time of the Asvins, it is fancied that these divine physicians who, being Kumâras, are always young, prescribe the old *Rishi*'s bathing in that light and make him young again, for the days of the Soma and other sacrifices have come back for Agni to glow in them with all his light, with the summer Sun himself as his glorious light.

The story according to which the Asvins reunite to Sacrifice his severed head is a distinct one, and seems to have been mixed up here, because the same phenomena of Sacrifice Purusha Agni's becoming old and then young again are described in it in another manner. That story is narrated in the Satap.-Brahmana XIV. 1, 1, and Taitt.-Âranyaka V. 1, 1—7. I have tried to explain it in the Essay on the Pravargya in Vol. I. As the Talavakâra Brâhmana says that the severed head of Sacrifice is the Sun, the gist of that story is simply this. As Orion is the starry emblem of Sacrifice Purusha, he is with his head, the Sun, at the time of his solar conjunction. But when he rises heliacally and goes to the acronycal point, the Sun head is fancied to be cut off from him. But when he heliacally sets, and is thereby in the hands of the Asvins, it is fancied that these divine physicians reunite the head to the body of Sacrifice. The healing powers of the Asvins and their getting their Soma drink in sacrifices along with Indra and other gods are well known in the *Rig-veda*. In the Brâhmana period the physician, whose profession requires him to touch all classes of men, seems to have ranked low in the social scale as compared with the priests competent to drink the Soma. But as the time-hallowed rituals allot to the divine physicians their share in the sacred Soma, their competency to drink it had to be admitted and

justified as an exceptional case on the ground of their extraordinary healing powers.

The story of *Kyavana's* becoming young again is narrated in *M. Bh. Aranyaparvan*, adh. 121—125, in a manner the details of which differ more or less from the *Brâhmana* stories. It follows the *Satap.-Brâhmana* in depicting *Sukanyâ* as the most faithful and devoted wife, but it says that *Kyavana* was in an anthill :

He sat in his *tapas* contemplation for years as fixedly and unmoved as a post, so that the white ants built an anthill upon him. When the King comes and encamps there, his daughter *Sukanyâ* strolls about the anthill. Fascinated by her the *Rishi* addresses her from within the anthill. She does not hear him. She, however, feels curious about the anthill, and sees in it the *Rishi's* eyes which look to her to be something glowing like *khadyota*, firefly. Unwittingly and frolicsomenly she pricks them with a thorn, with the result that trouble comes over the camp, and the King, finding out the reason, gives her away to the *Rishi* and returns to his capital. She remains firmly devoted to the *Rishi* of the anthill, performing *tapas* herself, and attending to the sacred fires and also to the *atithis* or wayfarers that pass that way. Then the *Asvins* come and make the old *Rishi* young again by bathing with him in the pond, and when the three come out alike in form, she is guided by her devotion in unerringly knowing which of them is her own husband.

Pleased with being made young by the *Asvins*, the *Rishi* promises to make them *Somârhas*, fit to drink the sacred *Soma*. Accordingly, in a sacrifice performed by his father-in-law *Saryâti*, the *Rishi* officiates as the priest and offers the beverage to the *Asvins*. But the god *Indra* comes and objects, on the ground that, being physicians moving among men, they are not fit to receive the *Soma*. Without minding *Indra*, the *Rishi* makes the *Asvins* drink it. Incensed at this, *Indra* lifts up his *Vajra* weapon to beat the *Rishi*, but the latter causes the uplifted shoulder to stand stiff, and instantly creates a terrible being called *Mada*, whose onslaught humbles *Indra* and makes him consent to the competency of the *Asvins* to get the *Soma* oblation.

Thus the additional features of the story in the *Mahâ-bhârata* are (1) the anthill, (2) the sacrifice of *Saryâti*, and (3) the humbling of *Indra*. These I shall try to explain :

(1) When *Agni* is glowing with his flame rising up into conical peaks, he is like the anthill or mountain in miniature (*vide* p. 72 *ante*). *Tapas* is from *tap*, to shine or

burn. The Tapasvin seated in great contemplation is, as it were, glowing or burning with his knowledge*, like fire with its flame. Therefore, *Kyavana*, as already explained, being *Agni*, the fancy is that as a Tapasvin he glowed with real flame and became the anthill. This is his flamy young state, which is followed by his *jîrṇa* or shrivelled old state of being in embers concealed in the hillock of ashes, like a serpent in the anthill, hissing like it if water is poured. In that state also he is a concealed Tapasvin, shiner or burner, reduced into a speck twinkling like the fire-fly.

(2) The King's name is *Saryâta* in the *Brâhmanas*, but *Saryâti* in the *Mahâbhârata*. In the *Rig-veda* one of the several mythical beings helped by the *Asvins* is *Saryâta*. They help him in the mighty fray (I. 112, 17.) The same being seems to be called *Sâryâta* in *Rv.* I. 51, 12, in which *Indra* is praised as delighting in the Soma beverage of *Sâryâta*. Therefore the idea, in our story of the *Mahâbhârata*, of *Saryâti's* sacrifice must have been suggested by this, and the same *Asvins* who in the *Rig-veda* help *Saryâta* himself are shown in the *Mahâbhârata* as helping his son-in-law *Kyavana* to become young again, and as getting their Soma drink in the sacrifice performed by him under the auspices of *Kyavana's* priesthood. *Agni* is well known as the Divine Son of the sacrificer, and he is his Divine Son-in-law also, viewed as the lover of his daughter *Sraddhâ*, Faith, for the Good Girl *Sukanyâ*, so faithfully devoted to *Kyavana*, may well be looked upon as the sacrificer *Saryâti's* Faith to *Agni*, and this Son-in-law of himself is his Priest, as in the *Rig-veda* *Agni* is well known as the Priest.

(3) In the epics and *Purânas* *Sukanyâ* is deservedly counted along with *Sâvitri*, *Lopâmudrâ*, *Arundhatî*, *Anasûyâ*, *Sîtâ*, *Nâlâyanî* and others as examples of a good chaste wife. Although she is a beautiful young princess, and was obliged to marry the shrivelled old *Rishi*, she is firmly attached to him and does not yield to temptation even though the gods tempt her—even though the gods

* Cf. 'Yasya jñānamayam tapah'—*Mund.*—up. I. 1, 9.

tempting her are the most comely youths among all the gods. But as for her husband, the outward aspect of the story, which stops in the Brâhmanas with his loving her and becoming young again, might dethrone him from the position of an extremely old *Rishi* who ought to be above the desire of falling into wedlock and of becoming young again for enjoying pleasures. By falling into desire and becoming young again, *Kyavana*, it might be thought, is a fallen *Rishi*, quite unfit to be the husband of angelic *Sukanyâ*. It is in order to remove this idea that might be entertained of *Kyavana* that the story of the *Mahâbhârata* seems to have conceived the idea of *Kyavana*'s subduing *Indra*, thereby indicating that he is a *Rishi* who has subdued his *indriyas*, senses.* Therefore *Agni Kyavana* of the *Mahâbhârata* story should, I think, be viewed as illustrating a *Rishi* who becomes extremely old in his *tapas* or knowledge, and to whom the same knowledge full of faith in the Self becomes, when achieved, the most beautiful, spiritual, royal wife, the daughter of King *Soma* himself, that becomes the means of making him spiritually young and vigorous, capable of subduing *Indra* of the senses. This aspect of *Indra* is distinct from the *Indra* of the Vedic rituals. In no sacrifice can the Great *Indra* be humbled, much less in the sacrifice of *Saryâti* who is renowned in the *Rig-veda* for offering the sacred *Soma* to *Indra*. Still in our story there is the paradox of *Indra* being humbled in *Saryâti*'s sacrifice. It appears to me that the facts are so contrived as to be pregnant with the worship and praise of the Great *Indra* of the sacrifices, while humbling the *Indra* of the senses. *Indra* of the sacrifices is known as doing his *Vritra*-killing deeds, invigorated by the *Soma* drink, which in the *Rig-veda* is qualified by the adjective *mada*, invigorating, joyous, so that the terrible being *Mada* seems to be the invigorating drink created (*i.e.* prepared) and offered to *Indra*. As thus *Mada* gives strength to *Indra*, he is as a

* I have tried to show in the previous Essays that in several Purânîc stories, to conquer the *Devas* and their head *Indra* signifies the conquering of the senses, for even in the Brâhmanas and Upanishads the *Devas* are often used esotérically as meaning the senses.

paradox stronger than Indra and has him under his power. Indra's submitting to him means Indra's becoming strong by him, and therefore he wields the Vajra weapon. The Taitt.-Samhitâ, I. 4, gives the Mantras or verses addressed to the several Deities, including the Asvins and Indra, when offering their Soma cups to them. Indra has several cups, one of which has, in Anuvâka 18, the Mantra, which is Rv. III. 51, 7, in which Indra is solicited to drink the Soma in the same manner as he delighted in Sâryâta's Soma, while further on, in Anuvâka 35, another cup to Indra as Mahendra has the Mantra 'Mahân Indro Vajrabâhuḥ' &c., in which he is solicited to give protection to us, do good to us, and kill pāpman, sin or the bad being, that is inimical to us. Therefore, one view of Indra Vajrabâhuḥ with his uplifted Vajra-wielding shoulder is as if Indra of the senses is standing stiff, unable to hurl the uplifted weapon against the Mada or spiritual strength of the *Rishi* that has mastered his senses, while another view is as if the Great Indra, invigorated by, or under the power of, the Deity of Sacrifice's spiritual strength, is standing with the uplifted weapon ever ready to kill sin and punish the sinful.

Another story in the Mahâbhârata about *Kyavana*, according to which he immerses himself in water, is drawn out in the net of the fishermen, and is ransomed by king Nahusha, has been explained in another Essay (pp. 157—166 *ante*). There also I have taken *Kyavana* to be Agni, the Deity of Sacrifice.

Let us now go back to the Pulomaparvan. *Kyavana's* son is *Pramati*. There is no story in it about *Pramati*.* According to it *Pramati's* wife is (the Apsaras nymph) *Ghrîṭâkî*. About *Pramati's* son *Ruru*, it gives a story to this effect:

When *Ruru* was born, there was a *Rishi* named *Sthûlakesa*, near whose hermitage the Apsaras nymph *Menakâ*, having consorted with

* *Pramati* in the *Rig-veda* means protection, care.

the Gandharva king Visvâvasu, gave birth to a female child, abandoned it there, and went away. Out of pity Sthûlakesa took up the child and brought her up, naming her Pramadvarâ (the most excellent among pramadâs, bewitchingly beautiful females), because she excelled all other pramadâs in beauty. As soon as Ruru saw her he fell in love with her, and their wedding was fixed to take place at some future time under the auspices of the Bhaga-daivata star.* But in the meantime, when the Bride elect was strolling in the forest she was bitten by a venomous snake because she carelessly put her foot on it, and lay dead. All the *Rishis* of the neighbourhood came and joined Sthûlakesa, Pramati and Ruru in weeping and crying over the lifeless body of a damsel who had been like a lotus flower of the place. (Unable to bear the scene) Ruru retired into the wood and wept and cried, saying: 'If I have given charity, if I have performed austerity, if I have been dutiful to the elders, if I have been steadfast in my vratas, duties, if I have controlled my mind from my boyhood, may Pramadvarâ get up alive!' Devadûta or the messenger of the gods appeared before him and said: 'Her âyush or life-period having ended, she has died. There is no use of crying. But if you like to do it, there is a means of resuscitating her'. Ruru said: 'Be you merciful. Tell it to me, and I will do it.' He was told to give half of his life-period to Pramadvarâ. Then on his behalf the Divine Messenger and the king of the Gandharvas went to Dharmarâja (the god of death), and as soon as the latter said: 'Let Pramadvarâ get up alive by the gift of a half of Ruru's life-time', she got up as if from sleep, and the wedding took place.

Ruru made up his mind to kill the snakes wherever found, and he killed a good number of them. At last he came across an old snake and went to kill it. But it said to him: 'I am not of the venomous kind. I am (of the kind called) *dundubha*, quite harmless. It does not therefore behove you to kill *dundubhas*!' Hearing this Ruru desisted, and thinking that the snake must be a *Rishi*, wanted to know who he was. The snake said: 'Formerly I was a *Rishi* named Sahasrapâd. I had a sakhâ, friend, named Khagama. We were both playmates. When he was engaged in Agnihotra (fire worship), I frightened him by a snake of grass made by me, so much so that he swooned. Regaining his senses, he cursed me to become a real snake of as much valour as the grassy one. Propitiated by me he said that I would regain my former state as soon as I should see the pure soul who would be born as Ruru, the son of Pramati.' So saying, the *Rishi* in the form of the *dundubha* snake regained at once his brilliant form, and said that a Brâhman should be saumya, gentle, never killing, but giving abhaya, non-fear (from him) to all creatures; that he should

* That asterism is Uttarâ Phalgunî. See Rv. X. 85, 13, referred to on p. 177 ante, about the auspiciousness of the Phalgunî stars for wedding.

be truthful, forgiving, and cultivate the knowledge of the Vedas; and that in the olden time even the Sarpa-yajña, sacrifice of snakes, performed by the Kshatriya Janamejaya was stopped by the intercession of the Brâhman Âstika. So saying, he disappeared.

Ruru is a kind of deer. In the Aitareya Brâhmaṇa the form of Prajâpati as the deer of the *Risya* kind loving the star Rohinî (Aldebaran) is clearly identified with Orion. It is therefore likely that in this story the Moon who is the Regent of Orion is Ruru with the star Rohinî as Pramadvarâ, the most beautiful of all asterisms. These names, Ruru and Pramadvarâ, appear to me to have engendered the myths of the story. Looking upon Ruru as derived from the root ru, to cry, the myth arose that he cried very much. Why? The answer must have been found by taking advantage of what may have been the faulty pronunciation by the common people of Pramadvarâ as Pramadmarâ, and by construing the latter to mean 'the female who dies by pramâda, negligence or accident.' Hence the myth that she negligently placed her foot on a serpent and died of its bite. But as the star is the *perpetual wife* of the Moon, it was said that she died as the *bride* before becoming the wife, and her coming to life by the gift of a half of the life-time of one who marries her is a romantic illustration of the Vedic saying that one's wife is the half of himself.* As the star represents Brahmavidyâ, on marrying her as the half of himself, the knower, represented by the figure of the full Moon, goes on killing the bad venomous snakes of darkness who, esoterically, are the sinful desires, until the Supreme Self who is apahata-pâpman, free from sin, and therefore without venom, is reached in the form of the old *duṇḍubha* snake. The latter's name Sahasrapâd is a clear indication of his being the Supreme Self Purusha of the Purusha-sûkta, having thousands of pâdas, footing (as He is in all creatures and things), and who in this story may be taken to be symbolized by the Sun of thousands of pâdas, rays, reached by the Regent Moon of the Orion at the end of winter, of darkness—at the end of Samsâric ignorance.

* Ardho vâ esha âtmanah yat patnî.

Pramadvarâ's mother Menakâ who abandons her is identical with Sakuntalâ's mother Menakâ. She abandons Sakuntalâ also, and I have tried to show in the first Volume that Sakuntalâ is the sacred Gâyatrî of the Visvâmitra-Mandala of the *Rig-veda*. Sâvitri gets back the life of her husband Satyavân from the hands of the god of death. Here the husband Ruru resuscitates his dead wife. Just as Kanva adopts the abandoned Sakuntalâ, *Rishi Sthûlakesa*, meaning 'one who has thick hairs' adopts Pramadvarâ. The name of the *Rishi* evidently signifies an ascetic wearing *jatâ* or matted hair, represented probably by Agni of the Orion sacrificial ground. Agni with his smoke may well be called Sthûlakesa. Rudra who is identical with Agni is well known for his matted hair. The ascetic or Guru as the teacher of Brahnavidyâ adopts her and imparts her to him who wishes to become the knower. The Guru betroths her to him, but he himself has to keep her alive by giving his own spiritual life to her and thus making her a part of his own spiritual being. This is spiritual wedding.

There can be little doubt about *Rishi Sahasrapâd* being the Supreme Self Purusha. This is clear not only from his name but from the name of *Khagama* of his *friend*. Now, *Khagama* means *bird*, and it is well known from the verse *Dvâ suparnâ sayujâ sakhâyâ, &c.*, that in the Vedânta the Supreme Self and the *Jîvâtman* are regarded as two *birds, companions and friends*, residing in the same tree, the body, and that one of them, the *Jîvâtman*, is in the troubles of *Samsâra*, while the other, the Supreme Self, is free and happy.* In our story there is the riddle of Sahasrapâd frightening his friend by putting the grassy snake before him. But really it is *Khagama's* own *Avidyâ* or illusion that has deceived and frightened him. The ritual of *Agni-hotra*, in which he is engaged, seems to me to represent all the acts of the *Karmakânda* the purpose of which is to prepare one to proceed to a knowledge of the real nature of his own soul and of the Supreme Self. Therefore, when the mind

* *Vide Mund.-up. III. 1, 1; also Svet.-up. IV. 6 and 7.*

has become fit to receive instruction, the Supreme Self as the Great Teacher puts the riddle of the grassy snake before Khagama. The true nature of the Jîvatman is pure without any badness in it, just as there is no venom in the grassy snake. The Jîvatman is like a pure mirror, not seeing well and therefore in grief, when covered by dirt, but happy when the dirt is removed, *vide Svet.-up. II. 14*. The next verse gives another simile, that of a lamp, saying that when man, being yukta, concentrated (in mind), sees Brahma-tattva, the real nature of Brahman, by means of Âtma-tattva, the real nature of himself, then having known the Unborn, Eternal God, "who is beyond all natures,"* he is freed from all pâsas, fetters (or, from all pâpas, sins—according to another pâtha). The lamp's view becomes samkukîta, limited, if it is covered by any shading thing; so is the Jîvatman's view of knowledge limited by the covering of Avidyâ; yet his nature is pure, and by means of that pure state, freeing it from the dirt or film of Avidyâ, he should see the glorious, pure nature of Brahman who is ever free from Avidyâ. That is to say that the Supreme Self who is the Ideal of ethical purity always free from Avidyâ can only be seen or attained by the Jîvatman's realizing his pure state freed from Avidyâ. It is Avidyâ that is the cause of fear, as it prevents the Âtmatattva, whose vision it has dimmed, from seeing and loving all creatures as self—from saying 'I am all this' (*Brîh.-âr.-up. IV. 3, 20*); and the result is the mutual strife of the selfish world. The selfishness of Avidyâ is the poison by superimposing which upon the Âtmatattva the latter is rendered the hurtful, poisonous snake. Therefore, the Teacher puts the grassy snake before Khagama in order to illustrate by the latter's fear and swoon that his Samsâric fear and trouble are due to his superimposing by his own ignorance the idea of poisonous snake upon what is by nature not

* "Who is beyond all natures." So Prof. Max Müller renders 'Sarva-tattvair visuddham.' Another pâtha of this is 'Sarva-tattvair visishtam. It is a phrase capable of different interpretations at the hands of the Advaitins and the Visishtâdvaitins.

poisonous. When Khagama rises from the swoon, he becomes prabuddha, awakened and enlightened, knowing that his Âtmatattva is pure and that he should never again allow it to be soiled by Avidyâ. According to the Upanishad already quoted, he should know not only himself, but also the Supreme Self by means of his pure nature. Therefore, using the grassy-snake-metaphor of himself as a reason for knowing the nature of the Supreme Self by a similar metaphor, Khagama makes Him the *Dundubha* snake that is free from poison. The so-called curse is therefore a paradoxical riddle meaning the glorification of the Supreme Self as the harmless, pure, *living* snake, the Supreme *Life* or *Self* of all. As He resides in the guhâ or cave of the heart, the snake-metaphor would suit Him by likening the heart to a bila, which word means a cave or cavity or hole such as that in which snakes dwell.

Thus the story of Khagama and Sahasrapâd, encased in the story of Ruru, is a lesson on the Jîvâtma and Paramâtma-tattvas. Therefore, at the end of the career of killing the selfish, sinful desires pertaining to Avidyâ and metaphorically represented by the poisonous snakes, Ruru meets the Supreme Self that was made to assume the metaphorical garb of the *Dundubha* snake, and, discarding the metaphor, sees Him in his true nature of Sahasrapâd, one who has His thousands of footing as the Antaryâmin in all creatures and things. This seems to be the meaning of His release from the garb of the *Dundubha* snake—a release as paradoxical as the curse which put Him in that garb. The Supreme Self, when seen and realized as the Infinite Ânanda, Joy, is beyond all metaphors, beyond the power of mind and word to be grasped as having any îyattâ or this-much-ness, for He is Infinite.* Being Sarvabhûtasuhrid, the friend of all, He says that a Brâhman should show abhaya, non-fear, and ahimsâ, non-injury or non-killing, to all living things. It is implied

* *Vide the Taïtt.-Upanishad which says:*

Yato vâko nivartante aprâpya manasâ saha

Ânandam Brahmano vidvân na bibheti kutashana.

that it is permissable for the Kshatriya, the ruling class, to kill so far as is necessary for protecting the good from the bad. But the killing of the bad desires and of all bad qualities is open to all the classes, of whom the Brâhman should be the most uncompromising killer.

The story about Ruru closes the Pulomaparvan. Going to the other genealogy of the Bhrigus as found in the Âdiparvan, adh. 66, which mentions Aurva as the son of Kyavana, and omits Pramati and his son Ruru, we find from verse 48* that like the strange birth of Kyavana who, in order to release his mother (from the hands of the demon) fell out from the womb in great anger, his son Aurva also is born in a strange manner from the ūru, thigh, of his mother Ârushî. It is evident that the verse alludes briefly to a detailed story about Aurva's birth. That story comes much further on in the Âdiparvan, adh. 178—180, and is to the following effect:—

The Bhrigus were the sacrificing priests of King Kritavîrya [of the line of the Haihayas] who respected them very much, and gave them wealth (as dakshinâ) at the completion of the Soma sacrifice so liberally that they became very rich. On his death the Kshatriyas of his clan (kula) had to do something for which they wanted money. Knowing that the Bhrigus possessed much wealth, they applied to them for it. But apprehending danger to their wealth from the royal class, some of the Bhrigus buried their money, some gave away theirs (in charity) to (their own class) Brâhmanas, while a few others (who could not help it) gave to the Kshatriyas as much as the latter wished to take from them. Then, for some other purpose, the same Kshatriyas went on digging the earth (in quest of hidden treasure), and one of them happened to unearth the wealth that had been buried in the house of a Bhrigu. Seeing it (and thinking that the Bhrigus concealed their wealth from them), all the Kshatriyas insulted and massacred the Bhrigus wherever found, not sparing even their women and children, nay, even their garbhas, embryos.† Some of the women had taken shelter in the hilly country of the Himâlayas, and one of them who was

* Aurvas tasyâm samabhavad ūrum bhitvâ mahâyasâh
Mahâ tejâh mahâvîryo bâla eva gunair yutah.

† Âgarbhâd avakrintantas keruh sarvâm vasumdharam.

pregnant, and who believed that her child would be born a great being, had concealed the embryo in her thigh for one hundred years. The Kshatriyas obtained information of this and went to kill the embryo, but it burst forth from the thigh with such intense light as made them all blind. The child was called Aurva because he was born from ūrn, thigh. He knew all the Vedas and the six Āngas even when he was in the womb. The Kshatriyas implored his protection, got their sight restored by him and went away.

But Aurva, in order to burn the worlds [of the Kshatriyas in revenge] and for the good of the Bhrigus, sat performing a severe tapas, the fire of which began to destroy everything.* His departed ancestors appeared before him and preached forbearance, saying that it was the hoarded wealth of the Bhrigus that was the cause of their suffering, and that there was no use of wealth to those whose sole aim should be to obtain Heaven. They induced him to put the fire of his anger in the sea. That fire became the great Hayasiras, Horse's Head, which those that are versed in the Vedas know, and which emits fire from its mouth and drinks the water of the sea.

Parasu-Râma, who is put down as the great-grandson of Aurva, kills, as will be seen further on, King Kritavîrya's son Arjuna and annihilates the Kshatriyas. When dealing with the stories about Râma, I shall try to show how the idea of the Brâhmana Bhârgava Râma's hating the Kshatriyas arose, and how the so-called annihilated Kshatriyas are simply Na-kshatras, stars. In the present story the Kshatriyas are stated to have massacred the Brâhmana clan Bhrigus.

The name of Aurva is older than all these Purânic legends. In verse 4 of *Rig-veda* VIII. 102, Agni is invoked thus: 'Like Aurva-Bhrigu, like Âpnavâna, I invoke Agni, the Pure, who is clad with samudra, sea (Agnim samudra-vâsasam).'[†] This invocation of Agni, who is samudra-vâsas,

* This, coming after his having been pleased to restore the eye-sight to the Kshatriyas, looks discordant, unless it is understood that he afterwards came to know of the wholesale destruction of the Bhrigus by the Kshatriyas before his birth, and cherished the revenge.

† Both Aurva and Âpnavâna mentioned in this verse of the *Rig-veda* are included among the Rishis of the Pravara of a branch of the Bhrigus known as Jâmadagnâh Vatsâh. According to the *Vâkaspatya* dictionary Aurva is the son of Rishi Urva. But our story does not mention the names of Aurva's father and mother. It simply says that he is the son of

is repeated as a chorus in the next two verses also. What Aurva-Bhrigu and Agni clad with the sea were intended to signify in the *Rig-veda* is not clear. It is enigmatic sayings like this that have given scope for the speculation and manipulating and story-making genius of the Purânics. The Aurva-Bhrigu referred to seems to have been taken by them to be Aurva descended from Bhrigu; and as Bhrigu, whether derived from bhrâj, to shine, or bhraj, to fry, roast or bake, is a name which may well be taken to mean either the fire Agni or the Sun who is Agni in the sky, Aurva Bhrigu or Bhârgava of our story, whose intense light blinds the eyes must be the Sun Agni, and the Kshatriyas who are all blinded by his light must be the stars, who, twinkling as so many eyes in the night, have their seeing power put out as soon as the Sun rises. The name of Aurva having been in existence from the Vedic period, our story has evolved a myth deriving Aurva from ūru, in the same manner in which a Purânica story about Urvasî has made her Ūrvasî by saying that she was born from the ūru, thigh, of Nârâyana.* In the *Rig-veda*, Agni is well known as Vasu, (Spiritual) Wealth, and is, as stated in the beginning of this Essay, the treasure of the Bhrigus (Rv. I. 58, 6). There is also the Purânica idea of Sî, the goddess of wealth, being Bhârgavî, daughter of the Bhrigus. Taking the treasure of the Bhrigus in the worldly sense, there comes the uncommon feature of a Brâhmana clan being very rich. When speaking about two persons singing with the musical instrument Vînâ in the horse sacrifice, the Taitt.-Br. III. 9, 14, says that the singers should not both be Brâhmanas, for neither Sî, wealth, nor Râshtram, kingdom, likes to be with the Brâhmana, and that therefore one of the singers must be a Brâhmana and the other a Kshatriya, the former singing by day, the latter by night, for (says the text) the rûpa or figure

one of the Bhrigus, and that he was born from the thigh of his mother. It is in another place, viz., Adhyâya 66, that, as already shown, Aurva is stated to be the son of Kyavana and Ârushî.

* Vide the Essay on Urvasî and Purûravas in Vol. I.

of the Brâhmana is day and that of the Kshatriya night. This shows that in the Brâhmana period also the ideal worldly life of a Brâhmana was very humble and poor. Therefore, taking at first the wealth of the Bhrigus in the worldly sense, the story arose that they came to grief by being very wealthy and attached to wealth, that the Kshatriyas (from kshan, to wound, or cut, in the sense of their wounding and killing in battle) cut down the Bhrigus and even their garbhas (there being seemingly a sort of play upon bhrigu and garbha), and that therefore the most worthy of their garbhas had to be concealed in the thigh. In this manner the name of Aurva-Bhrigu was accounted for, and as from his brilliant light he is revealed as being either Agni or the Sun Agni, it is evident that, far from forgetting the real spiritual treasure of the Bhrigus being Agni, the story indicates that that treasure was carefully concealed and preserved, and was revealed when all the worldly wealth had been taken away and greediness punished.

The second part of the story about Aurva's tapas and the placing of the fire of his anger in the sea is clearly the outcome of an attempt to explain the enigmatic Agni Samudravâsas of the *Rig-veda*. In Vol. I. I have tried to show in connection with *Rishi Dadhyaḥ's* Asvasiras that the Horse's Head is the *Mrigasira's* asterism of Orion. If the Horse's Head is that asterism, the sea in which it is placed must be the sky-sea. When that asterism is in solar conjunction in the bright period of the year, the summer Sun himself is, as it were, the fire emitted from its mouth, and he drinks the water of our terrestrial sea in the form of the vapor that becomes the rain clouds.

Aurva's fire put into the sea is popularly called Bada-bâgni or Vadavâgni, the fire of the Mare. About this, the *Mahâbhârata Sântiparvan*, adh. 343, says to this effect :

Nârâyana (the god Vishnu), for the good of the universe, became the *Rishi* named Badabâmukha, having the head or face of a Mare. He performed tapas on Mount Meru, and called Samudra, the sea, to come to him (evidently to have a bath). But Samudra did not heed him. He therefore got angry and made Samudra of stayed water

(stimitajalah) and saline by the heat and sweat of his body. The water which Badabâmukha drinks (from the sea) becomes sweet. Even now Badabâmukha continues drinking the water of the sea.*

As one of the forms of Vishnu-Nârâyana is the Sun, the Sun becomes Badabâmukha, Horse-headed, when he is in conjunction with the Mrigasiras asterism of Orion. The Sun at that time is a Tapasvin, being very hot. The poetical fancy is as though the water of the sea became saline by the sweat of the Sun, and as though it is kept within bounds by the Sun's drawing vapor from it. The vapor thus drawn or drunk by the Sun becomes the sweet water of the rain clouds.

Regarding Badabâgni, the fire of the Mare's Head or Horse's Head, the Kâlikâ-purâna, quoted in the Vâkaspatya, says that the god Siva created it as Kâlâgni, the fire of the time of destruction. One of the forms of Siva (Rudra) is the Sun, whose scorching heat of summer, if accompanied by failure of summer rain, brings on famine and destruction.

Following the genealogy, let us now go to Aurva's son *Rikîka*. In Âsvalâyana's list of the Pravara *Rishis* of the Gotra of Jâmadagnâ Vatsâh the names are Bhârgava, Kyâvana, Âpnavâna, Aurva, and Jamadagni, without any mention of *Rikîka* in any of the seven branches of the Bhrigus.† It is curious that M. Bh. Âdiparvan, adh. 66, referred to in the beginning of this Essay, first mentions *Rikîka* as son of Aurva, and then says that Aurva had a hundred sons of whom Jamadagni was the first. This *Rikîka* seems to be identical with *Rikîka* Bhârgava mentioned in the Râmâyana I. Sargas 61 and 62 as having resided in the place called Bhrigu-tunda, and as having sold Sunahsepa, the middle of his three sons, for being sacrificed as the pasu or victim in the sacrifice of king Ambarîsha, who, in the genealogy of the Ikshvâkus in

* This comes in an Adhyâya a part of which is in prose. It is one of the Adhyâyas of the Nârâyaniya Upâkhyâna in Mokshadharmâ.

† M. M.'s Hist. Sanskrit Lit. pp. 380-385. I do not know whether *Rikîka* is counted among the Bhârgavas in the lists of Âpastamba and others.

Râm. I. Sarga 70, is put down as the son of Prasusruka. It is said that Sunahsepa when tied to the sacrificial post was released by the aid of his *maternal uncle* Visvâmitra. The Râmâyana is silent about the name of the first son of Rîkîka, but mentions the name of the third son as Sunaka. In the Harivamsa, adh. 27, verses 44 and 45, the three sons of Rîkîka are mentioned as Jamadagni the first, Sunahsepa the middle, and Sunahpuktha the third. According to the Aitareya-Brâhmana, however, the name of the king who wants to kill Sunahsepa as the victim in his sacrifice is Hariskandra, son of Vedhas, of the line of Ikshvâku; the Brâhman who sells his middle son Sunahsepa is Ajîgarta, son of Suyavasa, of the Gotra of Ângiras, with Sunhpuktha as his first son and Sunolângûla as the third son; and Sunahsepa becomes the *adopted son* of Visvâmitra whose Gotra is distinct from those of the Bhârgavas and Ângirasas.

For changing Sunahsepa from Sauyavasa Ângirasa to Ârkîka Bhârgava, the Râmâyana must have had an old legend as a variant of that of the Aitareya-Brâhmana. As the Sunakas belong to one of the seven branches of the Bhrigus, with Sunahotra and Gritsamada as their Pravara Rishis*, it looks as if Sunahsepa, whose name, like that of Sunaka, is compounded with Suna, came to be viewed as having belonged to the Bhrigus by birth. This would explain his change into a Bhâgava, but why was he made an Ârkîka, son of Rîkîka? I suspect that Ârkîka is a corruption or variant of the Vedic Ârjîka (from Rîjîka), and that this so-called patronymic of Sunahsepa indicates him to be the famous Soma plant of the Ârjîka land. My theory about the story of Sunahsepa, as explained in Vol. I., is that the king's son Rohita, who is born to be sacrificed to Varuna, but who runs away into the wood, is Agni†;

* Vide list in M. M.'s Hist. Sanskrit Lit., already quoted. It is said at p. 463 of the same book that Sunahotra belonged to the Ângirasa Gotra and gave his son Gritsamada in adoption to Sunaka of the Bhârgava Gotra.

† My theory that the king's son Rohita is Agni may be strengthened by what Prof. Max Müller has said about the deity Rohita mentioned in the Atharva-veda being either Agni or the Sun (who is Agni in the sky), vide his *Science of Mythology*, pp. 655, 656.

that *Sunahsepa*, who is bought as the victim in his stead, is the Soma plant, which, according to the rituals, must be bought; that his so-called liberation means the Soma-juice freed from the pressed plant, just as the sacred Agni churned out from the two *Arani* woods is addressed in Rv. I. 31, 4 as liberated (*mukyase*) from them; and that his two brothers, whose names *Sunahpuktha* and *Sunolângûla* are of the same import as his own, are invented simply for the sake of pathos, to show how the father would not part with his first son and the mother with the last, leaving him as the poor middle one cared for by neither and sold away for the sake of money. The localities mentioned in the *Rig-veda* as celebrated for the best Soma plants are *Saryanâvat*, *Pastya* (meaning the Homestead), *Sushoma* (of good Soma), *Ârjika*. Under Rv. IX. 113, 2, in which the *Ârjika* land is mentioned, Mr. Griffith quotes *Sâyana* as taking it to be the country of the *Rijikas*. These localities are often mentioned together in connection with the sacred Soma, *vide* Prof. Max Müller's note in his *Vedic Hymns*, Part I., pp. 397—399. As the Soma symbolizes the celestial juice of joy, the celestial counterpart of all the Soma localities is the Moon Soma's asterism, which is either the Orion's head or the arrow in the middle of it. About *Saryanâvat*, Prof. Max Müller says :

"*Saryanâvat* is derived from *sarya*, this from *sara*. *Sara* means reed, arrow; *sarya*, made of reeds, *saryâ*, an arrow, but also reeds tied together and used at the sacrifice for carrying Soma-oblations. From it *saryana*, which, according to *Sâyana*, means lands in *Kurukshetra* (Rv. VIII., 6, 39), and from which *Saryanâvat* is derived, as the name of a lake in that neighbourhood."

I have tried to show in Vol. I. that the sacrificial ground which, according to both the *Krishna* and *Sukla-Yajurvedas*, the Devas deposited with the Moon is Orion, and that when the *Brâhmanas* say that *Kurukshetra* (lit. the field of [ritualistic] acts) is the sacrificial ground of the Devas, the same Orion is meant, our *Kurukshetra* being the terrestrial counterpart of it. The object of carrying the Soma-oblations placed on reeds tied together may have been to indicate that the hallowed Soma of *Saryanâvat*

itself is to be viewed as being present spiritually in the Soma that is prepared and offered in the sacrifices here, from whatever locality the Soma plant, whether real or any other plant used as its substitute, may have been obtained.

According to Dr. Macdonell's dictionary, *Ârjika* is a figurative name of the vat in which the Soma juice is kept. Here also the object of naming the vat as *Ârjika* may have been to symbolize it as the hallowed *Ârjika* land itself containing the famous *Ârjika* Soma.

The *Rishi* or seer of Rv. IX. 65 about Soma Pavamâna is said to have been either *Bhrigu*, son of *Varuna*, or *Bhrigu*'s descendant *Jamadagni*. Verses 22—25 of that hymn say :

Those Soma-juices that are expressed in *Parâvat*, the distant place, those in *Arvâvat*, in the near place, those in *Saryanâvat*, those among the active *Ârjikas*, those in the midst of the *Pastyas*, or those among the *Pañkajanas*, may those divine drops (*devâsah indavaḥ*), as they are expressed and flow on, pour forth upon us rain from the sky and hero-strength. The lovely (Soma) of tawny hues flows, landed by *Jamadagni* and urged forward over the ox-hide.

The people of the *Ârjika* country appear to be spoken of as the *Ârjikas*, and *Jamadagni* occurs in this hymn as praising the Soma of the *Ârjikas* and others. We do not know whether the *Ârjikas* were a branch of the *Bhrigus*, but if I am right in identifying *Rikîka* with *Rijîka*, there is the fact that in the epics *Jamadagni* of the *Bhrigus* is an *Ârkîka*, the foremost one, as the *Harivamsa* makes him the first son of *Rikîka*. If *Sunahsepa* is the sacred Soma, he seems to have been made an *Ârkîka* in order to indicate that he is the famous *Ârjika* Soma of the *Bhrigus*.

The father who sells his own middle son to be burnt in the sacrifice shines better as a *Bhârgava* than an *Ângirasa*, viewing *Bhârgava* to be derived from *bhrajj*, to fry, roast, or burn, and it is very curious that *Ambarîsha*, the changed name of the King in whose sacrifice *Sunahsepa* was intended to be offered up into the fire, means the frying pan.

King Hariskandra represents the sacrificer in the metaphor of King Soma, the Moon.* By an independent fancy, the crescent Moon, seen immediately after sun-set in the beginning of the bright fortnight, or immediately before sun-rise at the end of the dark fortnight, seems to have been likened to the frying-pan Ambarîsha placed on the burning flame of either the twilight or the dawn, and when this name of King Moon, thus manufactured, was floating in mythology, it was easy to select it as best suited for the King who wanted to burn *Sunahsepa* in the sacrifice.†

The Râmâyana I. 34 (verses 7—11) says that Visvâmitra's elder sister named Satyavatî was the chaste wife of *Rikîka*, that she went to heaven bodily (*sasarîrâ gatâ svargam*), and that she descended from the Himâlayas in the form of the river Kausikî. The truth may be that Kausikî as the name of a certain river existed before, and that subsequently when the name of Visvâmitra became celebrated in the legends as a famous Kausika, descendant of the clan Kusikas, the river Kausikî was fancied to be his sister.

Next to *Rikîka* comes his son Jamadagni. This name is taken to mean one who has or maintains a blazing fire, Jamat-Agni. Jamadagni may have been a name of the blazing Agni himself, and if he is mentioned in the *Rig-veda* as praising Soma, Varuna, Mitra, Sarasvatî and other deities, and as being an exemplar worshipper like whom other worshippers wished to be (Rv. IX. 97, 51,) this need not be taken as disproving his original identity with Agni, for Agni is well known as the *Hotri* priest calling the gods and worshipping them.

* The sacrificial King Soma, one of whose emblems is the Moon, is called Hariskandra (tawny and gold-like in colour) in Rv. IX. 66, 26.

† Ambarîsha is an old name. *Rijrâsya*, Ambarîsha, Surâdhâs, Sahadeva, Bhayamâna, are mentioned in Rv. I. 100, 17, as belonging to *Vrishâgir*; and the *Rishis* or seers of hymn IX. 98 are put down as Ambarîsha and *Rijisvâ*.

In Rv. III. 53, verses 15 and 16, the speaker of which is taken to be *Rishi Visvâmitra*, the leader of the *Bharatas*, it is said that *Sasarparî*, who is the daughter of the Sun, and who is *Pakshyâ* (having wings?) and imperishable and deathless, was given to him (*Visvâmitra*) by *Jamadagni*, by *Palasti-Jamadagnis* (the ancient *Jamadagnis*), and that she lowed with mighty voice dispelling *amati*, poverty, spreading glory among the gods, and bestowing glory and new life (*navyam âyuh*) upon men. *Sâyana* takes *Sasarparî* (swift-moving) to be the goddess *Vâk*, Speech.

The concluding verse of the last hymn 62 of the *Visvâmitra-Mandala* III. of the *Rig-veda* addresses *Mitra* and *Varuna* thus: "Lauded by *Jamadagni's* song, sit in the place of holy Law. Drink *Soma*, ye who strengthen Law." *Sâyana*, as quoted by Mr. Griffith, takes *Jamadagni* of this verse as an adjective of *Visvâmitra* himself in the sense of one who has maintained the blazing *Agni*. *Jamadagni* may be the divine priest *Agni* himself made to address and praise the Deities on behalf of the clan *Visvâmitras*.

The *Sukla Yajur-veda*, quoted at p. 301 *ante*, speaks of *Jamadagni* as having a triple life, the same that exists among the gods. This shows that he ranks with the gods.

The name of *Jamadagni's* wife is generally mentioned in the *Mahâbhârata* and the *Purânas* as *Renukâ*. But her father is variously mentioned as *Prasenajit* (*M. B. Aranyaparvan*, 116, verse 2), as a king of the *Vidarbha* country (*Kâlikâ-purâna*, quoted in the *Vâkaspatya* under the word *Parasu-Râma*), and as *Renu*, a king of the *Ikshvâkus*, *vide Harivamsa* 27 (verses 41—43) which mentions the daughter's name as not only *Renukâ* but also *Kâmalî*. This name seems to be in substance identical with *Kâmâyânî* mentioned in the *Taitt.-Ekâgnikânda* II. 8, 10, where, in the rites performed by the bachelor as *Snâtaka* at the completion of his Vedic studies, and preliminary to his entering into the married state, he is made to adorn

himself with a Sraj, garland of flowers, repeating a Mantra to this effect :

‘That (garland) which Jamadagni brought for *Sraddhâ Kâmâyânî*, this (as) it I wear together with Bhaga’s splendour.’ *

In this Mantra *Kâmâyânî* may be viewed as an adjective of the goddess *Sraddhâ*, ‘one who desired’ (to wear the garland). But the same goddess *Sraddhâ*, praised in *Rig-veda* X. 151 as one who is to be realized by the yearning of the heart (*hridayyayâ âkûtyâ*), is called in the *Anukramani* as *Sraddhâ Kâmâyânî*, the daughter of *Kâma*, Wish or Desire. It appears to me that Jamadagni’s Purânic wife *Kâmalî* alias *Renukâ* is identical with the Vedic goddess *Sraddhâ Kâmâyânî* of the *Snâtaka*’s garland Mantra, and that *Renukâ* or ‘she who has (or is scented with) pollens [of flowers]’ is a name coined for her to indicate that she is the same spiritual Lady Faith whom Jamadagni adorned with the garland of flowers. Such being her nature, her father’s name *Renu*, Pollen, requires no explanation, while his variant name *Prasenajit* may be taken to mean one who has conquered the *senâ* or troop [of selfish *kâmas*, desires], or in other words, one who is *Satyakâma*, having *Satya*, the True Self, for his desire, for it is only such a man that is fit to be the father of *Sraddhâ Kâmâyânî*.

The *Mahâbhârata*, *Anusâsanaparvan*, adh. 95 and 96, has a curious story about how umbrella and shoes came into the world at the instance of Jamadagni and his wife :—

In the olden time Jamadagni played with his bow (practising archery). He was discharging arrows one after another, employing *Renukâ* to go and bring them back again and again. It was in the hot days of *Jyesthâ-mûla* (the month of *Jyeshtha*, June-July), and when the Sun was at the zenith, *Renukâ* took shelter for a little while under a tree, as the Sun was very hot and the ground very much heated. This delayed her a little, and learning the reason from her, Jamadagni prepared himself to shoot the Sun, attacking him wherever he went. Then the Sun assuming the form of a *Dvija* (*Brâhman*) appeared before him and said : ‘The Sun by means of his rays draws the *rasa*, essence (of water in the shape of vapor), and showers it as rain, by means of which food is grown for the

* *Yâm âharaj Jamadagnih Sraddhâyai Kâmâyânyai,
Imâm tâm apinahye ’ham Bhagena saha varṣasâ.*

sustenance of men, and all acts depend upon food. So, why do you want to hurl down the Sun?' Further, the Sun bowed to him and asked: 'The Sun is always moving, how would you shoot at a moving thing?' Jamadagni said; 'I know you, you are both moving and fixed. I will shoot you when you stand half a nimesha, moment, at midday.' But the Sun propitiated the great *Rishi* Jamadagni and gave him an umbrella and a pair of shoes (upânaha) as protection from heat above and below. Thenceforward these came to be used in the world. There is great merit in presenting them to a Brâhman, to a Snâtaka.

As the Snâtaka who has completed his Vedic studies not only adorns himself with flower, sandal, and collyrium, but also wears an umbrella and a pair of shoes, the aim of this story seems to be to show by allegorical language how Jamadagni, who was suggested by the Snâtaka's garland Mantra to have himself been a great Snâtaka, completed his studies and acquired the paraphernalia of a Snâtaka from the Sun god himself. He pursues his Vedic studies with Renukâ who, we saw, is *Sraddhâ*, Faith or Devotion, a spiritual Lady whose company the bachelor student must needs have while shunning the company of real women. She assists in his shooting the arrows of his intellect at the subjects of his studies again and again; the shooting means not killing but winning the aim; and when at last she leads him to aim at the summer Sun, who by means of his warmth and rain is the doer of universal good, his study is completed. The sun symbolizes the Udgîtha or the sacred syllable Om, (*Khand*,-up. I. 5, 1), which, according to several Upanishads, represents the Supreme Self. The knower shoots Him with his self as the arrow and becomes merged in Him—(*Mund*,-up. II. 2, 4). When the summer Sun symbolizing the Self of universal good is aimed at and understood, the study of all the Vedas and the Vedânta is completed.

I shall now proceed to state, and explain as far as I can, the stories about Jamadagni's famous son Râma. The stories about him are scattered here and there in the Mahâbhârata and the Purânas. His name must be an old one,

as the *Rishi* or seer of the Âprî hymn 110 of the tenth *Mandala* of the *Rig-veda* is put down as either Jamadagni or his son Râma. There are several points of similarity between the stories about Agni's son Kumâra or Skanda and the stories about Jamad-Agni's son Râma. The latter will be dealt with dividing them into two groups, the one connected with Râma and his parents previous to his battle against Arjuna Kârtavîrya, and the other connected with that battle.

I.

(1) The M. Bh. Aranyaparvan, Adh. 116, says to this effect :

Jamadagni devoted himself to Tapas and the study of the Vedas, and obtained them. He went to king Prasenajit, obtained his daughter Renukâ and married her. He performed Tapas with her. He had by her five sons, the last though not the least being Râma. Once upon a time Renukâ, steadfast in her austerity (*niyatavratâ*), went (to a river) to bathe, and saw there a king named *Kitraratha*, who was adorned with a garland of lotus flowers and was playing in the water with his wife. He was *Mûrtikâvataka*, having *Mûrtikâvata* as his place. Seeing that opulent personage, Renukâ's mind ebbed with *sprihâ*, wish, towards him. But confused by this *vyabhikâra* or wrong-going, she bathed and returned home much agitated by fear. Knowing that she had sinned, Jamadagni called the first four of his sons, named Rumanvân, Sushena, Vasu, and Visvâvasu, and ordered them to kill her. As they did not like to kill their own mother, he cursed them to die and become beasts and birds. The last son Râma who had gone out returned, and on receiving the order, he at once cut off his mother's head with his Parasu, battle-axe. Pleased with this, Jamadagni told Râma to ask for a boon, and Râma said: 'My mother should get up alive and not remember anything of my act; my brothers also should be restored to their former states; no sin should attach to me by my act, and I should be unrivalled in valour in battle, and live long.' Jamadagni granted all this.

It is probable that the story about Renukâ's assisting Jamadagni in his shooting the arrows and this story about her *sprihâ* or wish were conceived by different poets at different times, though the interval between them may not have been very great. I have tried to show that the

arrow story must have been suggested by the Snâtaka's garland Mantra. This story also seems to have been worked out from the same Mantra, for the trait of Jamadagni's wife as Kâmâyânî, one who *desired* for the garland, is brought out here in a changed form in her *desire* for the man of the lotus garland. Desire is of two kinds, good and bad. If bad it must pertain to Avidyâ, the mother of sin. Man's esoteric mother has two aspects, one as Avidyâ who is the mother of his Samsâric state, the other as Vidyâ in whom he is born spiritually as the Knower. The former he must kill, the latter he must obtain. Therefore, the woman who evinces a desire for a man other than her own husband is Avidyâ, and she is cut off by Râma. So much by taking the desire of the desiring woman Kâmâyânî in the bad sense. This is one side of her picture, but if we ponder over the matter we are driven to question seriously whether the poet could have intended to convert really the holy Lady Sraddhâ of the Mantra into Avidyâ. It appears to me that the poet has deliberately concealed the bright picture of Sraddhâ in what is outwardly ugly. As Sraddhâ is Faith, she can never be faithless to her husband Jamadagni. She as his religious Faith fulfils her function only when, by her steadfast vrata or singleness of purpose, she succeeds in seeing—realizing—the Supreme Self and evincing intense kâma, desire or love, towards Him. This is her desire in the good sense. This love for the Supreme Self is preached most ardently in the Brîh.-âr.-upanishad by Yâjñavalkya to his wife on the eve of his becoming an ascetic. For the sake of love for the Self (and the word Self must be understood in the technical sense of One who himself has become the whole universe loving all creatures as himself), wife, husband, children, the whole world become dear—loveable—to the Knower, and not merely for the sake of love for themselves individually (II. 4, 1—6). He should be Nishkâma and Âtmakâma, free from (selfish) desires, but full of desire or love for the Self (IV. 4, 6). The para-purusha or the *other* man of one picture is Para Purusha, the *Great* Self of the other picture—that Purusha

whom the Jîvâtman should contemplate in his Upâsanâ as 'I am Thou and Thou art I,' without any division between Him and himself (*vide* Brahma-sûtras IV. 1, 3; and 4, 4). Therefore, there is no vyabhikâra or unchastity in Renukâ's evincing desire for One who is her husband's Self or Life as well as the all-loving Self of the whole universe. That One who has become the whole universe loving all creatures as himself is ethically and spiritually opulent, beautiful, well-adorned with garland, and happy beyond measure. His place Mûrtikâvata seems to signify all the forms, bodies, creatures, in one and all of whom He resides as the Antaryâmin, the Unseen in the seen, the Formless in all forms, the Eternal Life of the universe. The wife with whom He is happy can only be the goddess Vâk, representing Vidyâ, Knowledge, the Father himself as the Mother. If thus Loving Faith in the Supreme Self is the mother of Râma she must be an immortal goddess not affected by death, and this is proved by the cut-off woman rising again.

We have seen in the Essay on Kumâra that the Krîttikâ stars (Pleiades), personified as the wives of the Seven *Rishis*, are suspected of adultery with the god Agni and are divorced by their husbands, and that at last they are proved innocent, and made his own mothers by Kumâra, who therefore is called Kârttikeya, son of the Krîttikâs. We have also seen that phenomenally the Sun represents Kumâra. As Jamadagni is counted as one of the Seven *Rishis* (*Brîh.-âr.-up.* II. 2, 4), that story and this are similar in so far as the taint of adultery of the *Rishi*-wives of that story arising in its own peculiar manner is made to attach to one of them in this story also though in another manner. As our Râma, son of Jamad-Agni, is the prototype of Kumâra, son of Agni, it is likely that phenomenally his mother Renukâ is the Krîttikâ asterism, and that, like Kumâra, he is the Sun. The Moon Soma's asterism Orion represents Sacrifice Vishnu or Prâjâpati with the star Rohinî as his wife. If Renukâ is the Krîttikâ asterism, the phenominal aspect of the story may be this.

Rising acronycally she sees the full-moon-blended Orion of autumnal glory as though he is the *other* man of one picture, but the starry emblem of the Great Purusha of the other picture. And then coming back and setting heliacally, she (whose etymon as *Kṛittikâ* is connected with cutting) is cut off and killed as it were by the light of the Sun Râma, while in fact, being an imperishable Nakshatra or star, she does not die but rises heliacally. The Sun's cutting her means his obtaining her as the mother of his vernal and summer glory.

(2) In his *Meghadûta* I. 57, Kâlidâsa speaks of Parasu-Râma as having bored the hole, called 'The Way of the Flamingoes,' through the Krauñka mountain as if it is the way of his fame (in archery). Regarding this the commentator Mallinâtha says to this effect :

We hear of a (Purânic) story that in the olden time Bhrigunandana (Râma) studied Dhanur-Upanishad, archery, under Dhârjati (the god Siva); that from a wish to rival (the Son God) Skanda he made a rent through the peak of Krauñka by discharging a very sharp-pointed arrow as easily as if the peak was a clod of earth; and that from that rent his fame (as an archer) flowed like milk and became an ocean of milk submerging the whole world; and the tradition (âgama) is that flamingoes going to (the lake) Mânasa go through that hole in the Krauñka mountain.

Thus in this respect Râma is the exact copy of Kumâra who, according to a story in the Mahâbhârata, makes a rent in Krauñka as a passage for flamingoes and eagles to Mount Meru. I have tried to explain the esoteric meaning of this at pp. 43—46 *ante*. The only difference is that the destination there is the golden mountain Meru, signifying Heaven, while here it is the Mânasa or mental lake, signifying evidently the spiritual world, calling it lake to suit better the idea of the Knowers as Hamsas.

(3) M. Bh. Karnaparvan, adh. 35 (verses 130—159) says to this effect :

Râma born in the line of the Bhârgavas as the son of Jamadagni went to the god Mahâdeva (Siva) and served him devoutly (as his disciple) in order to obtain divine arrows from him. As he was serving him, the Devas had to wage war against the Asuras, and being unable to cope with them, they solicited Mahâdeva's help.

But instead of going himself Mahâdeva sent Râma removing his doubts as to his ability by telling him: 'Go thou as ordered by me and thou wilt conquer the enemies.' Accordingly Râma went, conquered the Asuras, and returned dotted with wounds, which were healed by the touch of Mahâdeva's hand.* He then obtained the divine astras, arrows or missiles, and took leave of him.

In this story also, Râma resembles Kumâra who as the Senânya of the Devas conquers the Asuras, the powers of darkness or evil. Râma's obtaining the missiles and also the battle axe by satisfying Mahâdeva (with his tapas) on Mount Gandhamâdana is alluded to in M. Bh. Sântiparvan adh. 49, verses 33—35.

II.

The story of Râma's killing king Arjuna and all the Kshatriyas is found in M. Bh. Aranyaparvan, adh. 115—117, a part of which relates to Râma's obtaining from his father the resurrection of his cut-off mother and unrivalled heroism in battle, as already explained. The other part says to this effect:

(1) By the favour of *Rishi Dattâtreyâ*, Arjuna king of the Haihayas obtained 1,000 shoulders, a golden Vimâna, lordship over all beings on Earth, and a chariot having unrestricted motion (anywhere at his will). Becoming thus valorous by the boon and the chariot, he killed and molested the Devas, Yakshas, *Rishis*, and all the creatures. The Devas complained to Vishnu saying that Arjuna with his celestial (divya) Vimâna had beaten Indra when the latter was sporting with his wife *Sakî*, and that therefore he (Vishnu) should conquer Arjuna. Promising Indra to bring about the death of Arjuna, Vishnu went to his own hermitage Badarî. Then, as the result of an exchange of consecrated *Karus*, meals, between Visvâmitra's mother and sister (the wife of *Rikîka* the grandfather of Râma),† Râma was born with the quality of a Kshatriya, warrior, though the son of a Brâhman. Once upon a time when Jamadagni's sons had gone out, Kârtavîrya (Arjuna), the king of Anûpa, went to his hermitage, and was shown all hospitality by his wife (*Renukâ*). But intoxicated by the pride of a warrior, he did not like it, but forcibly carried away the Vatsa, calf, of Jamadagni's cow Homadhenu (the cow whose milk and butter were used as oblations by him).

* In the Veda Rudra is noted for his jalâsha-bheshaja, medical cures.

† The story about the exchange is stated in detail in the original. It is repeated again in M. Bh. Sântiparvan, adh. 49. It will be stated and explained in the last part of this Essay.

On returning home Râma heard this, and seeing the poor cow crying for the loss of her calf, he got angry, went to Kârtavîrya, fought with him and killed him, cutting off his one thousand shoulders. Then the sons and kinsmen of Arjuna (Kârtavîrya that was killed) went to the hermitage when Râma was absent and killed Jamadagni who was too old to fight with them. When Râma returned home bringing fuel (for the sacred fire), he saw his dead father, cried very much in grief, and performed the cremation and funeral ceremonies. He made a determination to kill the whole of Kshatram (the Kshatriya class). Alone he killed Kârtavîrya's sons and other Kshatriyas who were their allies, attacking them thrice seven times, and made the Earth Nih-Kshatriyâ, bereft of the Kshatriya class. He made five hradas, lakes, of their blood at the place called Samantapañkaka (in Kurukshetra), and offered the blood from them as the Tarpana or satisfaction (water-oblation) to the (departed) Bhrigus, seeing directly (the spiritual form of) Ârkîka (*i.e.*, his own father Jamadagni, the son of Rîkîka), who told him (to perform a sacrifice). Accordingly Râma performed a great sacrifice, rendered satisfaction thereby to Devendra (Indra, the lord of the Devas), and made a gift of the Earth to the priests, giving a golden altar to Kasyapa, who allowed certain Brâhmanas to divide it into pieces (*khandaso vyabhajan*) (among themselves), and who by that act came to be known as Khândavâyanas. Having thus given the Earth to Kasyapa, Râma resides on Mount Mahendra.

(2) This story is briefly stated in M. Bh. Âdiparvan, adh. 104, verses 1—5, where, however, it is said that Jamadagni's death preceded that of Arjuna. It is to this effect :

In revenge of his father having been killed, Râma Jâmadagnya killed Arjuna, king of the Haihayas, with his parasu, battle-axe cutting off his 1,000 shoulders. Again he took up bow and arrows and burnt (destroyed) the Kshatram (class) over and over and conquered the Earth. In this manner the great Bhârgava (Râma) made the Earth Nih-Kshatriyâ, bereft of the Kshatriyas, thrice seven times. The Kshatriyas having thus been destroyed, Brâhmanas well versed in the Vedas procreated children (on Kshatriya women).*

(3) In the Râmâyana I. 75 Parasu-Râma himself briefly tells his story to Râma (Dâsarathi) to this effect :

When my (old) father of great austerity had renounced his weapons, Arjuna caused his death (*vidadhe mrityum*), guided by

* The birth of new Kshatriyas from Brâhmanas on Râma's making the Earth Nih-Kshatriyâ is referred to in another place, viz. M. Bh. Âdiparvan, adh. 64, verses 4—9.

prâkritâ buddhi, low wisdom. Hearing this unprecedented, cruel killing, I got angry, annihilated the Kshatram (class) again and again as it was born, obtained the whole Earth, and gave her as dakshinâ, largess, to Kâsyapa at the end of a sacrifice (performed by me). Having given away the Earth, I reside on (Mount) Mahendra.

(4) The M. Bh. Anusânaparvan, adh. 152, says to this effect :

Arjuna of the Haihayas was emperor of the whole Earth including the ocean and all the islands, with his capital at Mâhishmatî. By the favour of *Rishi Dattâtreyâ* (i.e., Datta of the Gotra of Atri), he obtained his empire and 1,000 shoulders visible only on the battlefield. He was very charitable and reigned justly, worshipping Agni always. Among the boons obtained by him from Dattâtreyâ was this, namely that if he should go wrong the good people should correct or punish him. Then, elated by the boons, he ascends his chariot of the splendour of fire and sun, and says that there is no one equal to him, and that as the Brâhmans depend upon the Kshatriyas (kings) for their livelihood, he should change the state of the world from Brahottaram to Kshatrottaram, i.e., instead of the Brâhman class being the highest in the social scale, the Kshatriya class should be the highest. Hearing this Vâyu (the god of wind) the messenger of the gods tells Arjuna that he should not think so, but respect the Brâhman class as higher than his. Vâyu then gives the instances of several Brâhmans in adh. 153—157 to show how great they were. Arjuna, enlightened by Vâyu's lecture, says that he would always be a Brâhmanya devoting his life for the good of the Brâhmans, respecting and worshipping them, since his empire, wealth, valour, fame, and practice of Dharma or righteousness were due to the favour of the Brâhman *Rishi Dattâtreyâ*. Vâyu says : 'Following the duties of a Kshatriya, protect the Brâhmans and (conquer) your indriyas, senses. There is in store for you a terrible danger from the Bhrigus; it will happen in the future.'

(5) In M. Bh. Sântiparvan, adh. 48, the five lakes of blood made by Râma, by waging war thrice seven times and making the Earth *Nih-Kshatriyâ*, are called Râma-hradas, and in the next adh. 49 we find a version of the story of Râma and Arjuna which in certain respects differs from those given above. Briefly stated it is to this effect :—

By an exchange of the consecrated Karus [a story which will be stated further on], Râma is born with the qualities of a warrior. By the favour of Dattâtreyâ, Arjuna of the Haihayas gets 1,000 shoulders and becomes emperor (of the whole Earth). In a horse sacrifice he makes a gift of the whole Earth with its seven continents

(dvîpas) to the god Agni, who burns them up, including Vasishtha's forest, and is cursed by the latter to have his shoulders lopped off by Râma. The pious and righteous Arjuna, heroic, charitable, and a refuge (to the oppressed) does not mind the curse. But the act of his bad sons makes room for the curse to take effect, for, without the knowledge of their father, they bring away the Vatsa, calf, of Jamadagni's cow. Râma then attacks Arjuna, lops off his 1,000 shoulders (and thereby kills him), and brings back the calf. Then Arjuna's sons kill Jamadagni, and in revenge Râma vows to make the Earth Nih-Kshatriyâ, and kills Arjuna's sons and grandsons and thousands of the Haihayas, so much so that the Earth becomes miry with their blood. Some years afterwards a grandson of Visvâmitra, named Parâvasu, taunts Râma by saying that the Kshatriya kings Pratardana and others have assembled together in a sacrifice, and that when so many Kshatriyas are alive his vow has become false. Râma then attacks the Kshatriyas again and kills them, not sparing even their children and embryos. He does like this thrice seven times, and making the Earth Nih-Kshatriyâ, gives her away to Kasyapa as a donation in a horse sacrifice. Kasyapa, in order to save any remnant of the Kshatriya class that may have been left, tells Râma not to reside in his realm (since it became his by the gift), and the sea (by receding) creates for Râma a new country in the south called Sûrpâraka. Then for want of the ruling class anarchy stalks over the Earth, and the Vaisya and Sûdra classes defile the women of Brâhmanas. Oppressed by anarchy, the Earth begins to sink into (the water of) Rasâtala, but Kasyapa holds her up by his ūru thigh, and by this act of his she comes to be known as Urvî.* Then the remnants of the Kshatriyas who had taken shelter among the Rikshas (bears), monkeys, &c., in the jungles, or were in the disguises of different kinds of artisans, and who belonged to the families of the Haihayas, Pauravas, Saudâsas, Saibyas, Pratardanas, Maruttas, are found out and installed as kings.

(6) The *Harivamsa*, adh. 33 (verses 8—49) speaks very highly of Arjuna Kârtavîrya. Its substance is this :

Arjuna conquered the whole Earth, and became emperor. Performing Tapas for a myriad of years he obtained several boons from Datta, son of Atri. At the time of battle, 1,000 shoulders would spring up in his body by his power as a Yogin. In the seven dvîpas,

* As among other names the Earth is called Kâsyapî and Urvî, this idea of Kasyapa's Urvî, the *wide* Earth, becoming Urvî by being upheld by his ūru, thigh, is simply a myth concocted by playing with the words *urvî* and *ūru*. This myth is of the same kind as those by which Urvasî is made to be born from Nârâyana's ūru, and Aurva from the ūru of his mother.

continents, of the Earth he performed 700 sacrifices having golden Yûpa posts, and distributed largesses most liberally, so that the songster Nârada sang a verse to this effect: 'No other kings would ever equal Kârtavîrya in sacrifice, charity, austerity, valour, and sacred knowledge.*' He reigned as emperor for 85,000 years in Mâhishmatî. The contrary current of the tide (pratisrotas) generated when he bathed in the sea beating the water with his 1,000 shoulders would rush into the river Narmadâ with wave after wave, and the commotion caused by his bathing in the sea was like that caused by Mount Mandara in the churning of the milky ocean for the nectar. He imprisoned Râvana, the lord of Laṅkā, but released him at the intercession of Rishi Pulastya, the progenitor of the Râkshasas. To satisfy the hunger of Agni he gave all the continents to him, who blazed everywhere with his flame and ate many forests, including Vasishtha's forest. Vasishtha therefore cursed Arjuna to be killed by Râma Jâmadagnya. In fact, Arjuna himself had obtained the boon of being killed by him. He had 100 sons, of whom (in the fight with Râma) only five survived to continue the line.

(7) The Vishnu-purâna IV. adh. 11, gives Arjuna's story briefly in prose which generally agrees with the Harivamsa, including Râvana's imprisonment, and it even quotes the same verse in praise of Arjuna.† It increases the number of Arjuna's sacrifices into 10,000. It says that both Dattâtreyâ and Parasu-Râma were amsas, incarnations, of Vishnu, and concludes by saying that at the end of 85,000 years Arjuna was upa-samhritah, put an end to, by Râma. It then continues with Arjuna's descendants till it goes to the Yâdavas of Krishna's story.

(8) The Bhâgavata-purâna IX. adh. 15 and 16, follows the Harivamsa and Vishnu-purâna in extolling Arjuna, and mentions the story of Râma differing from the Mahâbhârata in certain respects. It puts the killing and resurrection of Renukâ between the killing of Arjuna by Râma and the killing of Jamadagni by Arjuna's sons and others. It says that Arjuna took away both the calf and the cow, and that the number of the bloody lakes made by Râma was nine (instead of five as in M. Bh.). Further on in IX. adh. 23,

* Na nûnam Kârtavîryasya gatim yâsyanti pârthivâh

Yajñair dânaish tapobhir vâ vikramena srutena vâ.

† The only difference is that instead of 'vikramena srutena vâ' it reads 'prasrayena srutena ka.'

verses 23—26, it extols Arjuna again, quoting the same verse about his fame, amplifying his qualities in the second half of it.*

(9) The Vâkaspatya under the word Kârtavîryadîpa, meaning the act of making a donation of lamps, having Arjuna Kârtavîrya as the object of worship by means of that act, quotes largely from the work called Vidhânapâri-jâta, and a long verse at the end in which it is stated that Arjuna was an incarnation of Vishnu's Kakra weapon.

(10) A commentary on Amara with Telagu meanings printed in Madras in 1861 says that the river Bâhudâ is so called because she gave shoulders to Rishi Likhita when he bathed in her, and also because she was brought down to the Earth by Kârtavîrya Arjuna who was Bahuda, 'one who gave bahu much, in donation' ('Bahudena Kârtavîryârjunena avatâritâ=Bâhudâ'). The story of Likhita comes in M. Bh. Sântiparvan, adh. 23, which I have tried to explain in Vol. I., pp. 533—536. There must be some Purânic story in support of the idea of Arjuna's bringing down the river, which in his case seems to be an allegory upon the flow of his liberal donations like the milky ocean of his adversary's fame as an archer.

Such is the varied nature of the stories about our Râma and Arjuna. As I have abridged them, the originals themselves and Vol. I of Dr. Muir's *Texts* may be consulted. I shall now proceed to explain them.

Arjuna means the White and as such it is a name that can be applied to either the Sun or Moon. Our king Arjuna appears to be a personification of the Moon who, of all the kingly gods, is so much famed in the Sanskrit literature as King that the very word Râjâ has come to mean him.† The Moon is identical with the sacred Soma beverage. In the Râjasûya sacrifice symbolical of Great Emperorship of

* Na nûnam Kârtavîryasya gatim yâsyanti pârthivâh
Yajñadânata-poyogaih srutavîryajayâdibhih.

† Vide the words (1) Râja-yakshman, consumption, named after king Moon who wanes in the dark-fortnight, and (2) Râja-sekhara, a name of the god Siva wearing king Moon in the matted hair of his head.

anamitra, free from enemies, the Brâhmans address the king as being virtually Soma, the King of Brâhmans ('Somo 'smâkam Brâhmanânâm Râjâ'—Taitt.-Sam. I. 8, 10, 2). There never was a human king who ruled over all the continents and islands of the Earth. This description is applicable fully in the poetical sense to King Moon who reigns over the whole Earth by the majesty of his light, but it is simply a panegyric in the case of a king of any continent ruling over his people and petty chiefs, having put down all anamitra or mutual enmity among them. But in the ethical sense it applies fully to any king who, in addition to his governing qualities, has put down his selfish desires and mastered his senses, for without this self-conquest no one can be a beloved, successful monarch. Therefore, our ideal king Moon Arjuna conquers the Devas and Rishis, who, we have seen in several stories, mean the senses.

Like the Râjasûya the Asvamedha sacrifice also is symbolical of emperorship, and indeed both seem to go in combination, as in the case of the Râjasûya of the Pândavas we hear of their having let loose the Asvamedha horse. We have seen from the Aitareya Brâhmana how by performing the Asvamedha sacrifice the god Visvakarman was inaugurated with the Aindra-Mahâbhisheka ceremony as the ruler of the whole Earth up to her ends (p. 319 *ante*), and how the Satapatha calls Visvakarman's sacrifice the Sarvamedha or all-offering sacrifice by performing which he "overpassed all beings and became all this" (pp. 301—304). According to *Rig-veda* X. 81, 1, Visvakarman offered up the whole universe as the oblation (*visvâ bhuva-nâni juhvat*), and so, when it is said that our Arjuna made over the whole Earth to the Deity Agni of his sacrifice, it must, I think, refer to the all-offering sacrifice. The offering should be taken not in the literal sense of burning and destroying everything in the fire, but in the sense of spiritual offering of all things unto the Supreme Light: nothing is mine; the whole universe belongs to Him. I should not keep anything as mine for selfish purposes, but as the Deity worshipped is the unselfish Self of universal

love, everything should be offered up or renounced for the service of that Self (*vide* the first verse of the *Îsâvâsya-Upanishad*).

When the whole Earth is offered up to Agni, all the forests are included. But why should *Vasishtha's* forests be singled out for special mention? I think that while one poet, pondering over the secret of Arjuna's sacrifice, indicated the whole Earth, meaning thereby the whole universe, as offered to Agni, another poet indicated the same universe by *Vasishtha's* forest, and that the two ideas began to flow side by side in the legends. Of all the *Rishis* *Vasishtha* was celebrated as the *Brahmâ* priest, so much so that there arose the Vedic saying (*Taitt-Sam.* III. 5, 2, 1), 'Tasmâd *Vâsishtho* *Brahmâ* *kâryah*,' 'therefore, a man of *Vasishtha's* Gotra should be engaged as the *Brahmâ* priest'; and it must be remembered that *Brahman* (neuter) means both the *Brahmâ* priest and the Supreme Self. Verse 4 of the hymn X. 81 about *Visvakarman* asks, What is the *Vana*, wood, and what the *Vriksha*, tree, from which earth and heaven (the whole universe) were fashioned out? The reply implied is that *Visvakarman* himself is that wood and that tree. The *Taitt.-Brâhmana* II. 8, 9, 6 quotes that verse and answers it by saying: *Brahman* (neuter) is the wood, *Brahman* the tree, from which earth and heaven were fashioned out (*Brahma vanam* *Brahma sa vriksha âsa*, &c.). Viewing the universe as *Brahma-vanam*, *Brahman's* wood or forest, in the sense of its being the wood with *Brahman* as its Spiritual Fire of Knowledge, and taking the *Brahmâ* priest *Vasishtha*, the Brightest, as signifying *Brahman*, *Vasishtha's* wood or forest would mean the whole universe, and Arjuna offers it up to his Deity Agni.

Rishi Atri is famed in the *Purânic* literature for two sons, *Datta* and *Durvâsas* (ill-clad?). The latter is said to have been an incarnation of the god *Samkara* (*Siva*), and seems to represent asceticism, while *Datta*, literally meaning Gift or Donation, seems to represent the Donation of largesses in sacrifices. So, our Arjuna, the ideal sacrificer, becomes great by the favour of his sacrificial Donation.

During the Râjasûya sacrifice the king, though a Kshatriya, is regarded and honoured as a Brâhman (Ait.-Br. VII. 23). In it, while he addresses as Brahmâ each of his priests, viz., the (1) Adhvaryu, (2) the Brahmâ, (3) the Hotri, and (4) the Udgâtri, they one after another say to him that he himself is Brahmâ thus : (1) O King, thou art Brahmâ, thou art Savitri (the god) of Satyasava, true command ; (2) O King, thou art Brahmâ, thou art Indra (the god) of Satyaujas, true strength ; (3) O King, thou art Brahmâ, thou art Mitra (the god) of Suseva, excellent happiness ; (4) O King, thou art Brahmâ, thou art Varuna (the god) of Satyadharman, true Law (Taitt.-Sam. I. 8, 16). The Brihadâraṇyaka-Upanishad I. 4, 11—14 says to the effect that in the beginning the Supreme Self was Brahman (evidently in the capacity of the Priest of Knowledge), that, feeling not strong enough by being only Brahman, He created (*i.e.* sent forth) the Kshatram, the Vaisya, and the Sûdra classes, and also the most excellent Law (dharma) as the very Kshatra (power) of the Kshatriya ; and it speaks of the Kshatriya's eminence thus :

“It [the Supreme Self as the Brahman] created still further the most excellent Kshatra (power), viz., those Kshatras (powers) among the Devas,—Indra, Varuna, Soma, Rudra, Parjanya, Yama, Mṛityu Îsâna. Therefore there is nothing beyond the Kshatra, and therefore at the Râjasûya sacrifice the Brâhmana sits down below the Kshatriya. He confers that glory on the Kshatra alone. But Brahman is (nevertheless) the birth-place of the Kshatra. Therefore though a king is exalted, he sits down at the end (of the sacrifice) below the Brahman, as his birth-place. He who injures him, injures his own birth-place. He becomes worse, because he has injured one better than himself.”—(Max Müller's Upanishads, Part II. p. 89).

It is evidently as a mirror of this eminence of the Kshatriya with the Brâhman's sitting down below him in the Râjasâya that our Arjuna, the metamorphosis of Soma himself who is the divine King of Brâhmans, is fabled to have wished to make the Kshatriya class superior to the Brâhman, while his saying at the end of his dialogue with Vâyu that he would always respect and serve the

Brâhman mirrors the Kshatriya's position below the Brâhman at the end of the sacrifice.

Arjuna's thousand shoulders may be the moonbeams. In the case of the Moon's plant the Soma, what the *Rig-veda* calls the *amsas*, drops, of Soma appear to be represented as his *amsas*, shoulders, signifying the sacred drink's power. Arjuna's causing commotion in the sea and making the tide run against the current of the river is a description which very well suits the Moon.

Arjuna's conquering Râvana seems to be a much later addition to his legends. The earlier legends made him an Emperor of the whole Earth including all the islands; but when the *Râmâyana* brought forth into the Purânic literature a powerful Râkshasa king of the island of Lankâ, having ten heads and twenty shoulders, it seems to have been felt that Arjuna's Emperorship over the whole Earth would not be complete if it was not said that the islander of twenty shoulders was of course easily conquered by the man of one thousand shoulders.

Is it not a wonder that such a good king as Arjuna should be killed along with the whole of his class by Râma Bhângava of the battle-axe, and all this for the sake of a calf which Arjuna takes away forcibly from Râma's father? In order to explain this it is necessary to take notice of the Vedic Râma Mârgaveya mentioned in the *Aitareya-Brâhmana* VII. 27—30 in connection with the substitute of the Soma which the Kshatriya is competent to drink in his Râjasûya sacrifice. The story of Râma Mârgaveya is to this effect:—

King Visvantara, son of Sushadman, commenced a Vi-Syâparna sacrifice (*i.e.*, a sacrifice without his Brâhman priests of the family called *Syâparnas*), having resolved to interdict them from it. Knowing this, the *Syâparnas* went to that sacrifice (of their own accord) and seated themselves in the Antar-Vedi (the place occupied by the priests and sacrificers only). Seeing them, he (Visvantara) said (to his men): 'The *Syâparnas* are the doers of evil deeds and the defamers of the pure. They have got into my Antar-Vedi. Do ye turn them out.' Accordingly they were made to get out, but when they were being turned out, they bawled out (*ruruvire*): 'Those (Brâhmans called) *Asitamrigas* (of the Kasyapa clan) who

conquered the Soma-drink for the Kasyapas from the (Brâhmanas called) Bhûtavîras in (King) Janamejaya Pârikshita's Vi-Kasyapa sacrifice (*i.e.*, a sacrifice in which he had engaged the Bhûtavîras as the priests to the exclusion of his own priests the Kasyapas), with those (Asitamrigas) they (the Kasyapas) were indeed heroic (*vîra-vantah*). Who is he among us the hero (*vîrah*) that can conquer this Soma-drink (for us)?' Râma Mârgaveya said: 'Here I am the hero.' Râma Mârgaveya was an *anûkâna* or well-read student belonging to the *Syâparnas*, and when they were getting out, he said (to the king): 'Will (thy men), O Râjan, turn out from the Veda even one who is *itthamvid*, the knower of what to do?' (The king answered): 'Whoever thou art, O Brahmanabandhu,* how dost thou know?' The substance of Râma's reply is this: 'The gods excluded Indra from the Soma-drink because he killed *Tvashtri*'s son *Visvarûpa* and *Vritra*, caused *Yatis* to be eaten by wolves, killed the *Arurmaghas*, and rebuked *Brîhaspati* (the priest of the gods). When Indra (the head of the *Kshatriyas*) was thus excluded, all the *Kshatram* class became excluded from the Soma-drink, and although Indra got over the exclusion by forcibly taking or stealing (*â-mushya*) the Soma from *Tvashtri*, the *Kshatram* class still remains excluded. He who knows the (sacred) *bhaksha*, food, with which he can (spiritually) enrich the excluded *Kshatram* class, how even he is being turned out from the Veda!' The king asks: 'Dost thou know, O Brâhmana, that food?' 'Yes, I know.' 'Tell it, O Brâhmana, to us.' Then comes a long speech by Râma from which the king learns that the *Kshatriya*'s Soma consists in the juice squeezed out from "the airy descending roots of the *Nyagrodha* tree, together with the fruits of the *Udumbara*, *Asvattha*, and *Plaksha* trees."

The idea of the *Ait.-Brâhmana* that Indra was excluded from the Soma-drink because he killed *Visvarûpa* must be compared with the idea expressed in the *Taitt.-Samhitâ* and *Satap.-Brâhmana* that by killing him he incurred the sin of *Brahmahatyâ*, but got rid of it somehow (pp. 167—169 *ante*). This seems to be a myth that arose subsequent to the *Rig-veda*, in which, far from attaching any blame to him for his killing *Visvarûpa* and *Vritra*, he is praised and offered the sacred drink for his having done that very act. Likewise Indra's killing

* *Brahmanabandhu*, literally the kinsman of Brâhmanas, is a vile epithet signifying one who, as *Sâyana* explains, is *Brâhmanâdhama*, the meanest of Brâhmanas. It may be compared to the epithet *Brâhmanabruva*, a nominal Brâhman.

the Yatis, ascetics, and the Arurmaghas,* and his rebuking Brihaspati must be myths having some esoteric meanings. Indra is the most heroic god of the *Rig-veda*, but the systematic division of the gods into the four classes—Agni and Brihaspati as Brâhmans, Indra, Varuna, Soma, Rudra, Yama, Parjanya as Kshatriyas, the Maruts and others as Vaisyas, and Pûshan as Sûdra†—belongs to the Brâhmana period. The fact is that Indra was never excluded from the Soma, and the idea that he had been excluded on account of his Kshatra or warrior's act of killing Vritra and others, but that somehow he established his right to the Soma, is similar to another idea of the Brâhmana period that the Asvins also had been excluded from the Soma because they belonged to the physician class, but that they got it by joining the cut off head of Sacrifice (p. 329 *ante*). The practice of the Kshatriya's not drinking the juice of the Soma plants but a substitute for it, must have originated centuries before the time of the Ait.-Brâhmana. As Soma is Râjâ, King, it may have been thought that the Kshatriya belonging as he does to the Râjanya or kingly class should not be selfish by drinking the King himself, but become entirely the joy of the Brâhmans, delighting himself in the substitute which, prepared from the products of the four majestic trees, symbolizes the king's majesty and the firmness and spread of his sway better than the juice of the plant. As those four trees are also the trees from the wood of which the idhma or fuel for Agni is obtained (Taitt.-Sam. III. 4, 8, 4), and as the god Agni is classed as a Brâhman, they may have been looked upon as Brahma-trees conferring, by means of the juice prepared from their products, Brâhmanship upon the Kshatriya in the Râjasûya sacrifice. Whatever were the reasons, the fact that the Kshatriya did not drink the Soma-juice but a substitute seems to have given rise to the myth that he was excluded from the Soma

* In the Kaushîtaki-up., these are called Arunmukhas, construed by Samkarâkârya as A-rut-mukhas, those who had no Vedio sound in their mouths, i.e., who had neglected the Vedic study.

† Vide Ait.-Br. I. 9, and Brih.-Âr.-Up. I. 4, 11—15.

and had to extract the knowledge of the substitute from the Brâhman who kept the Soma for himself. Soma, from su, means (the juice) 'extracted or pressed out,' which means a violent act upon him (*him*, because the gender of the name is masculine), and for aught we know it may be from this nature of the Soma to be violently pressed out that the Kshatriya's Soma is stated to have been forced out from the Syâparnas by doing violence to them, both in word and deed, the former by the abuse heaped upon them, the latter by their expulsion from the Antarvedi. Outwardly, the story makes a very ludicrous caricature of the Brâhman.* They keep the secret of the knowledge from their own patrons, the royal Kshatriyas, while they are forward in going to them even uninvited when there is sumptuous feeding and donation and the priestly distinction of drinking the Soma. When abused and turned out, they give vent to their noisy tongue and make a nice verbal picture of the heroism of their class in the *past*, and an ebullition of it in the *present* in the person of their Râma Mârgaveya, who gets up saying 'Here I am the hero,' in order to do the heroic act of crying over the expulsion and surrendering the secret knowledge! According to Dr. Haug's note at p. 482 of his translation of the Ait.-Brâhmana, Sâyana takes Mârgaveya as a matronymic meaning the son of a woman named Mrigavu.† So, our hero is the son of his mother. But we must grant him true Brâhmaic heroism, for even though he is abused, he possesses self-command, and does not abuse and curse the Kshatriya in return. By imparting to the Kshatriyas the

* The author of the story need not have been other than a Brâhman. The Brâhman himself has got the humor and ability to caricature his own class. In the Kathâs performed by Brâhman Pandits all over the Deccan and Southern India (and the same may be the case in other parts of India), they introduce *extempore* very funny caricatures of human nature, selecting for the most part the weak side of the Brâhman himself.

† Prof. Max Müller says: "Mârgaveya is a difficult name. It may be simply, as Sâyana says, the son of his mother Mrigû; but Mrigû may be a variety of Bhrigu, and thus confirm Lassen's conjecture that this Râma is Râma, the son of Jamadagni, of the race of Bhrigu, commonly called Parasu-râma"—'Hist. Sanskrit Lit., p. 487.

knowledge of their Soma, he makes them immortal, for the Soma confers immortality upon its drinkers (Rv. VIII. 48,3). It appears to me that in order to make Râma Mârgaveya a terrible hero annihilating even the martial class, so far as the outward meaning of the riddle goes, he is changed in the Purânic legends into Râma Bhârgava, son of his father Jamadagni, a Râma who as the son the Blazing Fire and the descendant of the Burning or Frying (Bhrigu) was etymologically well suited for the act of destruction. This Râma, the namesake of the Râma of the Ait.-Brâhmana, had not to be newly invented by the Purânics. He existed cut and dry in the seer of the Âprî hymn, Rv. X. 110. There are nine other Âprî hymns the seers of which are said to be certain other *Rishis*. "For some reason or other, each family wished to have its own Aprî hymns, a hymn which had to be recited by the Hotri priest, previous to the immolation of certain victims."* The Purânics had simply to avail themselves of this Râma, the reputed seer of one of the immolation hymns, and weave round him their story of his destroying the Kshatriya class, a riddle the solution of which will be found in a nutshell after Arjuna's act of provocation is explained.

The old riddle of Indra killing the Brâhman Visvarûpa and forcibly taking away the Soma of Tvashtri seems to be imitated in a changed manner in our king Arjuna killing the Brâhman Jamadagni and forcibly taking away the Vatsa, calf, of the Jâmadagna Vatsas. Suta and Vatsa are synonymous, meaning the young, the son, and Suta is well known in the *Rig-veda* as the extracted Soma. I would therefore take the calf to represent the Kshatriya's Soma held by the Brâhman as a secret, but forced out and taken away by the king for the Kshatra class becoming immortal by it. I think the Râmâyana version according to which Arjuna himself causes Jamadagni's death represents the original spirit of the story, however bad his act may have been designated, either wilfully in order to conceal his greatness, or as the result of forgetting it,

* M. M.'s Hist. Sanskrit Lit. pp. 463—465.

so far as the author of that version goes, for the other versions speak very highly of him. The riddle of his killing Jamadagni seems to mean simply the offering of the churned Agni as a pasu or victim into the Âhavanîya fire as soon as King Soma (the Soma plant) is brought into the sacrificial hall. The Ait.-Brâhmana (I. 15 and 16) says that when King Soma has arrived, Agni is produced by friction and offered up into the Âhavanîya fire, for the churned Agni is the pasu or victim of the gods, and that his being offered up "is equivalent to the slaughter of an ox or a cow which miscarries, which rite is always performed when a king or another man who deserves high honour is to be received." So our King Arjuna, who is Soma metamorphosed, arrives at the hermitage as the guest and is most hospitably treated, and yet he slaughters Jamadagni, which act must, I think, be read as a willful myth suggested by the Vedic picture of the churned fire as the victim slaughtered in honour of the royal guest. The offering of the churned Agni into the Âhavanîya fire is, says the Ait.-Brâhmana, "that offering which leads to heaven." Thus Arjuna, far from really committing the horribly sinful act of Brahmahatyâ, is simply honoured and offers that which leads to heaven, and carries away the Kshatriya's Soma, the calf, for making the Kshatriya class immortal.

As thus the so-called robbery of the calf makes the Kshatriyas immortal, the riddle of Râma's killing them in revenge of that robbery and making the world Nih-Kshatriyâ simply means, in my opinion, their becoming Nakshatras, stars, which word Nakshatra, construed, as our grammarians do, as 'na kshîyate' or 'na ksharate', 'that which does not decay', renders the stars, both from that etymon of them and from their permanent state in the highest heaven, a fit metaphor for immortal eternal life, but which, construed for the sake of riddle as na-kshatra, the negation of the Kshatra class, yields the riddle of the annihilation or non-existence of the whole class of the Kshatriyas. I long suspected that only this must be

the meaning of their so-called annihilation, and the suspicion has for my part become a conviction when I chanced to meet in the Taitt.-Brâhmana II. 7, 18, 3 with this play upon the word Nakshatra :—

Na vâ imâni kshatrânî abhûvann iti tan nakshatrânâm nakshatratvam.

These (stars) have never been the Kshatra class, and hence the non-kshatra-ness of the na-kshatras, stars.

It appears to me that the story of the annihilation of the Kshatriyas arose by making use of this play upon Nakshatra. The Moon, the lord of night, being well-known in the Sanskrit literature, both Vedic and subsequent, as the King, the stars are poetically the Kshatriyas in whose company he reigns, and when thus the Moon represents the Kshatriya King, the Sun represents the Brâhman. This imagery is shadowed forth elsewhere in the same Brâhmana (III. 9, 14) when it says that Day and Night are respectively the forms of the Brâhman and the Râjanya. The stars are thus Kshatriyas, and yet at the same time, by the play upon the word, they are na-kshatras, nihil-kshatras, the annihilated Kshatra class. Esoterically, as already stated, the Kshatriyas become immortal and eternal by using the churned fire as the oblation that leads them to heaven and by getting the calf, their Soma-drink of immortality.

If thus King Arjuna secures the Kshatriya's drink of immortality by his so-called Brahmahatyâ act of killing the priest Jamadagni and his robbery of the calf, Râma's Râjahatyâ act of killing the King and his class, outwardly the most uncompromising act of revenge, means simply his pressing the Brâhman's King Soma of thousand *amsus* or drops together with all of his class, and offering what is outwardly the blood of them, but esoterically the extraced sacred juice itself, to his Pitris, for the Pitris include the Bhrigus, and they are Somyâsah, deserving of the Soma-drink (Rv. X. 14, 6). It is impossible to believe that real human blood was offered to the Pitris.

The five ponds of the so-called blood may indicate the extracted Soma to be the famous Soma of the Pañkajanas

spoken of along with the Ârjikas (p. 346 *ante*), or they may indicate the five indriyas, senses, in their purified state, and therefore made the receptacles of the enlightened soul's spiritual drink of Joy consisting of the Unselfish, Formless, Royal Self reigning in all the forms or objects perceived by the five senses, but extracted, that is distinguished, mentally from those objects. In other words the senses of the enlightened man no longer delight in the sensual objects, but become the calm reservoirs of the Juice, the One Life of the universe, feeling It only in whatever is seen, heard, smelled, touched, and tasted.

Historically there existed in ancient India a race of Kshatriyas called Haihayas, a name connected with Haya, horse. We do not know why they were so called. But the selection of this race by the Purânics for the birth of our mythical Soma Arjuna, the White, may have been simply to indicate the Vedic imagery of King Soma as the Retas, Seed, of the Powerful Horse (‘*Ayam Somo Vrishno Asvasya Retah*’—Rv. I. 164, 35.) We do not know what the *Rig-veda* means by the Horse. It is mentioned in a hymn consisting of riddling verses. Probably the Horse means Yajña, Sacrifice, with the Soma-juice as its Powerful Son. Our stories, we have seen, mention the horse sacrifice as having been performed both by Arjuna and Râma. I fancy the riddle of those stories in its original form was connected with the horse sacrifice, with Arjuna as the Brâhman's Powerful Soma of that sacrifice, and the calf as that of the Kshatriya. When thus King Soma was personified and made to be born in the race of the Haihayas, it became necessary to say who his father was, and it was said that he was *Kritavîrya*, meaning ‘one who achieved valour,’ a name which reads like a paraphrase of the Powerful or Valorous Horse.

In connection with the horse sacrifice the *Taitt.-Samhitâ* V., 4, 12 says: ‘*ekavimsam ahar bhavati, yasmin asva âlabhyate.*’ This seems to mean that the day on which the horse is immolated is the twenty-one, and the next sentence mentions the *twelve* months, the *five* seasons, the *three*

worlds, and the sun as the *twenty-first*. It looks as if the horse immolation day was regarded as mytically representing these twenty-one things. Has Râma's killing the Kshatriyas thrice seven times any esoteric connection with the twenty-one above mentioned? The horse sacrifice has three Soma days (*sutyâni*)*, and as Sapti is one of the names of the horse Asva, and may well have been played with as Sapta, seven, can it be that the three Soma days of the Sapti-medha are riddlingly put as the thrice seven times of Râma's killing—pressing—the Soma? Or the performance of the horse sacrifice thrice seven times may have been the meaning of the riddle. The performance of the horse sacrifice many times is referred to in such sayings as 'dasâsvamedhân âjahre.'

Thus, esoterically Râma's acts are strictly Brâhmanical, concealed in the paradoxical riddles of his so-called matricide, regicide, and merciless homicide of the whole race of the Kshatriyas. Outwardly this Râma of the battle-axe is a terrible executioner, and as the executioner belongs to the pañkama or *fifth* class called *Kandâla* (from *kanda*, violent, cruel), it may be in order to indicate this outwardly *Kandâla* nature of Râma's acts that he is made the *fifth* son of his father.†

Phenomenally, our Râma is *Kanda-sûrya*, the terrible Sun, killing the Moon and the stars with his superior light. But the same phenomenon assumes a mild aspect when the Sun's light is conceived as drinking away moon-light and starlight as if they are his delightful drink; and

* *Vide* Âsvalâyana's *Srauta-sûtras* (10, 8) referred to in the note at p. 19 of Dr. Haug's Introduction to the *Aitareya-Brâhmana*.

† Of the authorities referred to in the first paragraph of this Essay, verse 4 of adh. 116 of the *Aranyaparvan* says clearly that four sons were born with Râma as the fifth (*katvâro jajûire Râma-paũkamâh*), while *Âdiparvan*, adh. 66, verse 50 says:

Jamadagnes tu katvâra âsam putrâ mahâtmanah.

Râmas teshâm jaghanyo 'bhûd ajaghanyair gunair yutah.

If, instead of construing *teshâm jaghanya* as 'the last of them', we take those words to mean 'the next to them', Râma would be the fifth son, and there would be no discrepancy between the two.

the stars including the Pleiades, Aldebaran, Orion, and others, through which he passes in the bright part of the year drinking their light, give him his summer strength. If thus the Kshatriyas killed by Râma are the Nakshatras, stars, his war against them may be compared with the war called *Tâarakâmayah samgrâmah* in which the god Rudra kills the Asuras called *Tâarakas* when burning the mythical three castles of them (*vide* Vol. I., pp. 379—384). *Tâaraka* is another name for star. We have seen that Rudra, the famous archer and *Senânya* of the gods in the Vedic literature, is utilized as the teacher of *Dhanurveda*, the science of war, to our Râma, and so the latter seems to imitate Rudra's *Tâarakâmaya* war in a changed manner in the war in which the Kshatra class is made Na-Kshatra. We have also seen that Râma resembles Rudra's son Kumâra in several respects, to which may now be added this, namely that the enemy killed by Kumâra is Asura Mahisha according to one account and *Tâaraka* according to another (*vide* Essay on Kumâra), while Arjuna who is killed by Râma is, we have seen, the Moon, the lord of stars, and his capital is called *Mâhishmatî*.

A single Brâhman youth's annihilating the Kshatriya class can never have been an historical fact. Although the Brâhmau is held superior to the other classes, it is evident from Brahman's not being strong enough until It sent forth the Kshatra, Vaisya, and Sûdra classes, *vide* *Brih.-âr.-up.* quoted at p. 363 *ante*, that all the four classes are regarded as one component body the lack of any one of which tells against its strength as a whole, and as the Kshatriya is the upholder of the Law, what is said about anarchy and the defilement of Brâhman women by the lower classes is simply a picture of what might happen if the Kshatriya class was annihilated; while what is said about the Brâhmins raising issue upon the women of the so-called annihilated Kshatriyas looks like riddling with the saying of the Upanishad that Brahman is the birth-place of Kshatra. In that saying Brahman seems to signify knowledge and spirituality, from

which the Kshatriya class should make its power and heroism born for the purpose of upholding Dharma. Physical force should be the vigorous supporting son of moral force, and not its killing enemy. But the riddle comes when literally the Brahman or priestly class itself is said to have been the birth-place of the Kshatriyas. This is said only as a riddle, for there never was the annihilation of the Kshatriyas for the Brâhmans to get into their beds. If we read the two views together, we get this ludicrous picture, namely that the manly Brâhmans that raise issue upon the women of the annihilated warrior Kshatriyas are so utterly unmanly as not to be able to protect their own wives from the defilement of the lower classes !

Râma conquers the whole Earth when he conquers Emperor Arjuna—when he presses the sacred Soma; and therefore his victory is to be taken in the spiritual and moral sense. Râma's making a donation of the Earth won by him to Kasyapa is simply the repetition of the Vedic riddle about Visvakarman explained in another place (pp. 301—303 and 319 *ante*). But there is this addition, namely that Kasyapa expels Râma to Mount Mahendra, according to one account, or to Sûrpâraka, according to another, and there the sea makes bare new land for Râma. Mount Mahendra seems to be on or near the Bay of Bengal sea-coast of the Kalinga country, while Sûrpâraka was probably a seaport town of Guzarat, or Konkan. For this idea of expelling Râma to the seashore we have to suppose the maker of the story in its original state to have had before him the words of the Aitareya-Brâhmâna that by performing the horse sacrifice Visvakarman conquered the Earth *up to her ends*. Arjuna's world conquered by Râma is, we have seen, the whole Earth with all her continents, islands, and seas. But taking the Earth to be worthily represented by Âryâvarta, the holy land of our ancients, her ends are the seashores washed by the eastern and western seas, the Bay of Bengal and the Arabian sea, and so it was said of the outwardly cruel Râma that on his making a donation of the Earth won by him, he was driven out by the donee

to the seashore, so that the kings of Âryâvarta might rule without any more trouble from him. In thus mythically locating Râma at the seashore, his solar nature need not have been forgotten. In our mythology there is a heavenly counterpart to our sea, and it is the blue sky itself, in the ecliptic region of which the Sun may well be fancied to have his shore land. By reading the Râmâyana I. 76, verses 13—15, we get the idea that our Râma travels (in the sky) as swiftly as mind, and that having been interdicted by Kas-yapa from dwelling in the country given to him by him, he is precluded from resting any-where in it *in the night* (even though he might visit it during the day). The Sun does not stop to rest in any country for the night.

The worship of Arjuna by means of lamps and the idea of his being the incarnation of Vishnu's *Kakra* weapon may be a later development. Lamp-light belongs to the night, and Arjuna's being worshipped by means of lamps is appropriate of King Moon, the lord of night. As Vishnu's *Kakra* is called *Sahasradhâra* or *Sahasrâra*, having a thousand spokes, that may have been the reason why Arjuna having a thousand shoulders was fancied to have been its incarnation. It is not known if in saying so any esoteric meaning was attached to Vishnu's *Kakra*. The *Vishnu-purâna* I. 22, verse 71, takes Vishnu's *Kakra* to represent mind. But as already stated the original esoteric significance of killing Arjuna seems to have been the pressing of the Soma in the sacrifice, whatever other esoteric significance may have subsequently been attached to him.

It only remains now to refer to the story about the exchange of the *Karus* or consecrated meals.* It is to this effect:

King Gâdhi's wife and her daughter Satyavatî who married the Brâhman *Rikâka* of the line of Bhrîgu had no male issue. Satyavatî obtained from her husband two *Karus*, one to be eaten by herself for

* The story is narrated in M. Bh. Aranyaparvan, adh. 115, and again in Sântiparvan, adh. 49, and also in Harivamsa, adh. 27.

her getting a son having the qualities of a good Brâhman and the other to be given to her mother the queen for her getting a son having the qualities and valour of a good Kshatriya. But by a mistake she ate the latter Karu and gave the former to her mother. Finding out the mistake, she begged her husband to change the relative merits of the Karus, and make her give birth to a son of Brâhmaic quality. He said: 'The relative merits of the Karus cannot be changed. Your mother will give birth to Visvâmitra, who, though born of Kshatriya parents, will become the most renowned Brâhman. In your case I can only put off the effect of the Karu. You will get a son of Brâhmaic quality, but your grandson, will have the qualities of a Kshatriya.' Accordingly she gave birth to the pious Brâhman Jamadagni, while Jamadagni's son Râma, though a Brâhman, did the military act of waging war and killing the Kshatriyas.

It appears to me that this story arose after the stories about Visvâmitra and Râma and about the latter's being the grandson of the former's brother-in-law had become well established. From those stories Visvâmitra became famous as one who, finding the power of a Kshatriya inferior to the merit of a Brâhman, succeeded in becoming a Brâhman by performing tapas for many years, while Râma became famous as one who, though a Brâhman, waged war against the Kshatriyas. Therefore, in order to account for these contrary characteristics, the story arose of the exchange of the Karus by a mistake, and as the peaceful Brâhmaic quality of Jamadagni as the son of *Rikîka* had become too well fixed to be altered, it became necessary to say that the effect of the mistake skipped over one generation so as to affect the grandson.

If, as I have supposed, the story of Râma Bhângava's act of annihilating the Kshatriyas and thereby making the Earth *Nih-Kshatriyâ* arose as a riddle against King Visvantara's Vi-Syâparna sacrifice, in which the excluded and uninvited Syâparnas and their Râma Mârgaveya are abused and ill-treated, it is noteworthy that King Janamejaya Pârikshita, who is mentioned in the same story of the Aitareya-Brâhmâna as having performed a

Kasyapa sacrifice, figures in the Mahâbhârata as having performed a sacrifice for annihilating the snakes. In the Brâhmana the Vi-Kasyapa or Kasyapa-less sacrifice means the sacrifice from which the Brâhman clan Kasyapas had been excluded. It looks as if the Vi-Kasyapa sacrifice has been changed to the snake sacrifice for making Kâsyapî, the Earth, Vi-Kasyapâ, snake-less, for the snakes fabled as they are as the sons of Kadrû, one of the wives of Kasyapa, are entitled to be called Kasyapas. Of the different kinds of priests who take part in Janamejaya's snake sacrifice, the honour of being mentioned first and foremost as the Hotri priest is enjoyed by Kanda-Bhârgava, a descendant of Kyavana (*vide* M. Bh. I. adh. 53, verse 5). Kanda-Bhârgava is not a proper name. It is a name of quality meaning a wrathful or cruel descendant of Bhrigu. According to one of the two genealogies of the Bhrigus mentioned at the beginning of this Essay, our Rama is the grandson of Kyavana's grandson Rikîka, and we have seen that we have a terrible Bhârgava in him. According to the other there is Kyavana's grandson Ruru who, we have seen, killed many snakes until he saw the Dundubha snake Sahasrapâd, and who therefore would be a fit Brâhman to act as the Hotri priest in King Janamejaya's snake sacrifice. But Sahasrapâd, at the conclusion of his address to Ruru, alludes to Janamejaya's snake sacrifice as having taken place *in the past* (*purâ*); Ruru asks him to tell him that story; but he disappears saying that he would hear of it from story-knowing Brâhmans; and then, it is said, Ruru heard all about it from his own father. All this seems to be a sort of prelude to the Âstîkaparvan which comes in immediately afterwards, and which describes the snake sacrifice after narrating the birth of the snakes from Kadrû, their futile attempt to become immortal, and other things. If even Ruru's father, the son of Kyavana, is the narrator to Ruru of Janamejaya's snake sacrifice as having taken place in the past, we do not know who Kanda-Bhârgava, a descendant of Kyavana, could have been that acted as the Hotri priest in that sacrifice. Similarly the

massacre of the Brâhman clan Bhrigus by the Haihaya Kshatriyas on the death of their king Kritavîrya (p. 339 *ante*) and the massacre of Kritavîrya's son Arjuna and the Kshatriyas by Râma must have taken place in one generation, but if we go by the genealogy of the Bhârgavas, the former event is stated to have taken place before the birth of Aurva and the latter three generations afterwards in the time of Râma. In these and many other instances the relative chronology of the Purânic characters is chaotic. Among them we meet with personages of very elastic lifetimes. Arjuna reigned for 85,000 years, and our Râma is believed to be still living.

GANAPATI AND GAYA.

GANAPATI.

In the Essay on Kumâra, we saw how Kumâra was born the son of Agni or Rudra and became the Senânya, commander, of the army of the Devas. Like Kumâra who is born without having been in the womb, Ganapati is created by Rudra's spouse the goddess Gaurî in a manner different from the genesis of the mortals. Like him Ganapati is a steadfast Brahmakârin celibate, and commander, though not of the army of the Devas, but of Rudra's Pramatha ganas, consisting of all kinds of hideous and terrible beings. With them he is Vighnarâja, the king of obstacles, but if worshipped at the beginning of all acts, he removes all obstacles and ensures success. While Kumâra is Adbhuta, prodigious, with his six heads, Ganapati is prodigious with his elephant head. There are different stories about how he became elephant-headed.

A Sanskrit story about Ganapati, consisting of about ninety verses, said to form part of the Skanda-purâna is widely prevalent in the territories of Mysore, and I believe in Mahârâshtra and certain other parts also, and is read on the Ganapati day of the fourth of the bright or first-half of the lunar month of Bhâdrapada. It is to this effect:—

Once upon a time at bathing time the goddess Gaurî, the spouse of Rudra, created Ganapati as a suddha, pure (white being), out of the mud of her body,* and placed him at the door of her house, telling him not to let in anybody. Accordingly he let in nobody. Rudra himself [who had gone out hunting] returned home quite thirsty, but was stopped at the door by Ganapati. Rudra got angry and cut off Ganapati's head, taking him for an alien. Hearing this

* If we take Mother Earth herself as a form of the goddess Gaurî, her making Ganapati out of the mud of her body means simply the making of the image of Ganapati out of gaura or pure white mud. The image of Ganapati worshipped on the Ganapati day is made of mud.

Gaurî began to weep. Rudra ordered his servants to bring the head of any being that might be lying with his head northwards. Searching in all the directions they found only an elephant in that position. His head was cut off and brought, and by attaching it to Ganapati's trunk Rudra resuscitated him, and made him worthy of worship by men at the beginning of agricultural operations, of marriage, of journey or expedition, of house-building and other undertakings, while his annual worship was ordained to take place on the Ganapati day, the fourth of the bright half of the month of Bhâdrapada. Thus made worthy of worship, Ganapati went everywhere to receive worship on the Ganapati day. Having heartily eaten the large number of the modakas (sugared cakes, literally the gladdeners) offered to him, he set out riding on a mouse at nightfall. The mouse was so little and the weight of Ganapati, more especially of his belly, was so great, that seeing a snake the mouse got afraid and stumbled, with the result that Ganapati fell down and burst his belly, from which there came out the dear cakes like a flood [from the tank the dam of which is burst]. But he at once stuffed them in again through the breach, and catching the same snake used it as a belt around his belly. Seeing all this the Moon in the sky laughed. Incensed at this, Ganapati broke one of the tusks of his elephant head, hurled it against the Moon, and ordained that nobody should look at the Moon on the night of the Ganapati day. He who sees the Moon on that night will incur nindâ, blame or ill-repute.

Svarnakântâ who was the chaste wife of Dharmakânta, King of Kandrajyotipura (the city of moonlight), was suspected of unchastity by her husband when he happened to see her in the company of a Brâhman in the palace, although the latter had gone there as the teller of religious stories (kathâ) to her. She was a devotee of the goddess Gaurî, who appeared to her in the dream and narrated to her the story of Ganapati (as above stated), telling her that her incurring the suspicion of unchastity was the result of her seeing the Moon on the Ganapati night, and that the evil effect of seeing the Moon on that night would disappear if one should hear the story of the Syamântaka gem and this memorable Paurânic verse in it :—

Sihmah Prasenam avadhî

Sihmo Jâmbavatâ hatah.

Sukumâraka mârodîs

tava hy esha Syamantakah.

That story as told by Gaurî to the queen Svarnakântâ is to this effect :

Satrâjit of the Yâdavas worshipped the Sun and brought from him the Syamantaka gem capable of yielding eight bhâras (loads of certain weight) of gold (every day). Krishna had asked him for

it, but had been refused. One day Prasena, the younger brother of Satrâjit, went out hunting on horseback with the gem tied to his neck. He was killed by a lion, who in his turn was killed by the bear Jâmbavân, who took the gem to his den. As Krishna had looked at the Moon on the Ganapati day, the evil effect of it was that Satrâjit suspected Krishna of having killed Prasena and robbed the gem. To clear himself Krishna set out with Satrâjit and others and coming to the opening of the bear's den heard the verse (above quoted) which the nurse was singing inside as a lullaby to Jâmbavân's child: 'The lion killed Prasena and Jâmbavân killed the lion. Darling child, do not cry; yours is this Syamantaka gem.' Krishna went in, conquered Jâmbavân (in a duel), obtained from him the gem of a damsel (strîratnam, the beautiful daughter of Jâmbavân) and also the Syamantaka gem, which latter he delivered to Satrâjit. This story of Krishna's clearing his character would, if devoutly heard, remove the ill-repute to one's character caused by seeing the Moon on the Ganapati day.

In the Introduction to the first volume I have indicated what I consider the esoteric meaning of the elephant-headed Ganapati to be. Just as either the thirteenth day of the dark fortnight of the month of Bhâdrapada, or the new moon day of that month, was considered to be the day of Hastik~~h~~âyâ, the elephant's light, by reason of the Sun's conjunction with his own asterism Hasta, Hand, as though he thereby became Hastin, elephant, having Hasta in the sense of proboscis, the fourth day of the bright fortnight of the same month seems in my opinion to have been instituted for the worship of the Moon, metamorphosing him as the elephant-headed god by reason of that day being the latest day on which the Moon of that month will have become elephant-headed by conjunction with the Hasta asterism.

The cutting off of Ganapati's head and his resurrection with the elephant's head should be compared with the Vedic stories about the Pravargya, according to which the Sun, fancied to be the head of the Deity Yajña, Sacrifice, is cut off from the latter's body, but the Asvins reunite it (p. 329 *ante*). It is clear from the Aitareya Brâhmana III. 33 that the Mriga or Stag form of Prajâpati containing the arrow shot into him by Rudra is Orion, and the Satapatha

Brâhmana (I. 7, 4 *), in speaking about the same story, identifies Prajâpati with Sacrifice. Daksha's Sacrifice which, according to the Purânic stories, springs up to the sky in the form of a *Mriga* when beaten by Rudra as *Makhaghna alias Kratudhvamsin*, is clearly Orion (Vol. I. pp. 356-360), and the same Orion seems to be the *Nabhaskara Târâmriga*, Starry Deer of the sky, mentioned in the *Râmâyana* III. 43, verse 37.

As *Mriga*, though applied often to the deer, is a general name applicable to all wild animals, and has been applied to the elephant in the Ait.-br. VIII. 23, it appears to me that the Orion Deer of the older stories is metamorphosed in our story as the elephant lying down with his head northwards, because the asterism *Mrigasiras* forming the head of Orion is to the north of the quadrangle forming Orion's body. Being dedicated to the Moon in the Vedic calendar, that asterism of the head of Orion is the starry form of the Moon, while the whole constellation of Orion is, as already stated, the starry emblem of Sacrifice. But although the quadrangle has the fixed starry head *Mrigasiras*, still the Sun himself, who with his always big round form is more fitted poetically to be the head than the other heavenly bodies, becomes the brilliant head of the Orion elephant when in conjunction with the latter. But the Sun cannot long remain in that conjunction, and so, when he goes forward, the fancy is as though the elephant's head, the Sun, whose ecliptic path lies to the north of Orion, was cut off from the body of Orion. The Sun head that is thus cut off is next fancied to be virtually the *Hasta* asterism by reason of its regent being the Sun—an asterism in conjunction with which the Moon, as already stated, becomes elephant-headed, on Ganapati day.

As the Sun, the great orb of light, represents knowledge or wisdom, the Sun's star *Hasta* that makes the ever active and persevering Moon elephant-headed in a month in

which the Sun joins his own star and produces Hastikkhâyâ, may have contributed to the idea of Ganapati being the god of wisdom, learning and success. In his worship is utilized *Rig-veda* II. 23, 1, the deity of which is Brahmanaspati *alias* Brihaspati, the Lord of words, praised in it as 'Ganânâm tvâ Ganapatim havâmahe.' This combination of the Sun's star and the Moon is a fit symbol for the god of wisdom, perseverance and success worshipped in all great undertakings.

The worshippers of Ganapati look upon him as being identical with the Supreme Self.* The *Taitt.-Sam.* I. 8, 6, 1 allots âkhu, mouse, to Rudra's share for his eating it along with his sister (svasrî) Ambikâ, who, in the Purânic literature, has become his spouse the goddess Gaurî. The mouse is explained to signify a purodâsa or sacrificial cake of rice-meal placed on earth dug up by the mouse. Whatever may have been the esoteric significance of that rite, we have in the so-called mouse a Vedic instance in which a word is used meaning something other than its outward sense. Likewise, in the riddle of the stout elephant-headed god riding on a little mouse, the mouse must have been intended to signify something other than the outward sense. Now, the mouse (âkhu or mûshika) is synonymous with dahara, small; and dahara, according to the Upanishads, means the so-called small sky in the heart in which the Supreme Self is located for the purpose of the Upâsanâ contemplation and worship by the devotee. The Deity of the heart is the Antaryâmin or In-dweller, who, according to the Upanishads, is anor anîyân mahato mahîyân, signifying that He is smaller than the smallest (particle of matter) and, at the same time, greater than the greatest. Therefore, the inner meaning of the riddle of the stout Ganapati being located on the back of the mouse seems to me to be simply this, namely that the *Infinitely Great*

* In the Ganapati-Upanishad Ganapati is identified with the Supreme Self. Although it is one of the later Upanishads, it may be taken as representing the view of the worshippers of Ganapati.

Indweller is located in the *very small* dahara sky of the heart.*

When once Ganapati became Gajānana, elephant-headed, this concept of him logically led to the idea of his being Lambodara, having a big belly, for receiving all that is sent in through his big elephantine mouth and gullet. The Supreme Self Krishna says to Arjuna: "Whoever with devotion (bhakti) offers me leaf, flower, fruit, water, that, presented with devotion, I accept from him whose self is pure"—(Gītā IX. 26). Nobody understanding the spirit of Krishna's saying will think that the Deity accepting the offerings is hungry like the mortals or that He is bribed for showing His favour. Even in the Vedic rituals the animal sacrificed represents the sacrificer himself. So the offering must carry with it the pure self devoutly offered up to the Deity, and whether the offering be even a leaf or a small cake, as it carries the unbounded devotion or love of the pure self, the Supreme Self, in whom the devotee merges by contemplating upon Him as So 'ham, 'He I am', finds in it His own Unbounded Infinite Joy which no belly can circumscribe and hold. So the Mūrtam aspect of the belly bursts, while in the Amūrtam aspect the Supreme Self Himself is the Infinite Asylum of the Knower.

The serpent belt of this *celibate* god Ganapati may have been intended to idealize him as the Ūrdhvaretas Vātarasana Rishi.†

The Moon is humorously made to laugh at the funny figure made of himself, for, while the Moon united to the Hasta star is seated majestically on Nākapriṣṭha, the back of the wide sky on high, his elephant-headed

* I do not know whether dahara occurs anywhere in the Vedic literature in the sense of the mouse, but the word must have had that as one of its meanings in the Purāṇic period to which the idea of our story belongs. The story in its present form seems to have been composed long after the worship of Ganapati's figure as elephant-headed, as Lambodara, having a big belly with the serpent belt tied round it, and as seated on the mouse had become well established and popular.

† *Vide* pp. 215—224 *ante* about Vātarasana and the serpent rope used in churning the ocean.

big-bellied image is seated on the back of the little mouse, the little daharasky of the heart. As the mind of the devotee is to be undividedly concentrated on the Moon's elephant-headed symbol that is worshipped on the Ganapati day, he should not steal his mind from that symbol to the Moon. Therefore it is said that he who sees the Moon on that day will be accused of theft, &c.

Ganapati is Ekadanta, having only one tusk in his elephant head. Our story accounts for this by saying that he himself broke the other tusk and hurled it against the Moon. It appears to me that the Ekadanta picture of Ganapati has arisen by fancying the crescent Moon of the Ganapati day to be the single tusk in conjunction with the Hasta asterism of the proboscis-containing elephant head.*

The Brahmânda-purâna, in a section called Ganesa-khanda, referred to under the word Ekadamshtra in the Vâkaspadya, accounts for Ganapati's single tusk in another manner :

Once upon a time when Siva and his spouse were inside their mansion placing Ganapati as the doorkeeper, Parasu-Râma of the battle-axe came, and as he was prevented by Ganapati from going in, he cut off one of his tusks.

As in making the image of Ganapati the other tusk is shown as if cut off at the root, and as Parasu-Râma became famous as the wielder of the axe, the fancy is as though he cut off the tusk.

The story about the Syamantaka gem is stated in detail in the Bhâgavata-purâna X. 56. But nothing is said in it about Krishna's seeing the Moon of the Ganapati day. It is likely that the story about the gem was quite independent of Ganapati, and that as in it Krishna clears himself from Satrâjit's accusation of theft, it was selected in course of time as efficacious in warding off the accusations that might result from seeing the Moon on the Ganapati day. In the story about the gem itself that is obtained from the

* This may be compared with the imagery in one of the stanzas in the third Act of the *Mrikhakatî* drama, where the setting moon is likened to the visible tusk of an elephant lying on his side in water with the other tusk submerged.

Sun, there must be some esoteric truths concealed in the metaphors of solar and lunar phenomena. Jâmbavân, the king of *Rikshas* or bears, appears to be one of the representations of the Moon, the lord of stars, for the stars also are called *Rikshas*, and Jâmbavatî, the daughter of Jâmbavân, given by the latter to *Krishna* in marriage, is called *Rohinî*,* which is the name of the star dearest to the Moon.

Under the word *Ibhânana* the *Vâkaspatya* quotes the *Brahmavaivarta-purâna* to this effect :

Golakanâtha (lord of globes ?) himself was born as *Ganapati*, the son of the goddess *Pârvatî* (the spouse of *Siva*). *Sani* (the planet Saturn) came to see the new born child, but by the mere look of this malignant planet the head of the child was cut off. Seeing the child headless, *Vishnu* rode at once on his bird *Garuda* to the forest called *Pushpabhadra* on the bank of the river of the same name in the north, cut off the head of an elephant who was sleeping with his head northwards, brought it and fixed it on the child *Ganapati*, making him thereby *Gajânana*, elephant-headed.

In *J. Garrett's Classical Dictionary of India*, it is said of *Ganesa* that as soon as the infant lost his head by the look of *Sani*,

"the goddess, seeing her child headless, was overwhelmed with grief, and would have destroyed *Sani*, but *Brahmâ* prevented her, telling *Sani* to bring the head of the first animal he should find lying with its head northwards. He found an elephant in this position, cut off its head, and fixed it on *Ganesa*, who then assumed the shape he at present wears. *Durgâ* was but little soothed when she saw her son with an elephant's head ; but, to pacify her, *Brahmâ* said that, amongst the worship of all the gods, that of *Ganesa* should for ever have the preference."

It is not stated from what *Purâna* this is taken. Thus, according to this account, *Sani* himself rectifies the mischief caused by his look, while, according to the other, *Vishnu* is the rectifier. The reason for this may be found in the *Purânic* idea that *Vishnu* is the brother of *Durgâ*, the spouse of *Siva*. Being thus the maternal uncle of *Ganapati*, he takes interest in him. In astrology one *Graha* acts either in harmony with, or against, another

* *Harivamsa* adh. 118, verse 40 ; and *Vishnu-purâna* V. 28, verse 4.

Graha. The reason why the remover of Ganapati's head is changed to the planet Sani in this story may be that as Ganapati is inwardly the Moon who, in astrology, is one of the Grahas, it was thought appropriate to say from the astrologer's point of view that the malignant Graha, Sani, cast his evil look at the nativity of the child, and cut off his head. The elephant lying with its head northwards is Orion as already explained.

There is another story about the elephant head that was fixed on Ganapati. The Vâkaspatya, under the words Gajânana and Gajâsura, quotes the section called Ganesa-khanda of the Skanda-purâna, which is to this effect :

In the olden time there lived a very righteous king named Mahesa. Guru (the planet Jupiter) told him that he would be born as an elephant. When Nârada happened to meet the king on the way, the latter paid no heed or respect to him, and was cursed by him to be born as Gajâsura, an Asura having the head of an elephant and the rest of the body as man. Guru consoled the king, telling him that he would have the fortune of being killed by the god Siva and released from the elephant-headed body. Accordingly, on the king's birth as Gajâsura in a forest called Paryalîkânana, Siva killed him and preserved his elephant head in Kailâsa (as a trophy), honouring it with worship. There was another elephant-headed Asura named Sindûra, who, becoming Vâyû, Wind, cut off Ganapati's head while still he was in the womb in the eighth month, and so Ganapati was born headless. Guru sees the child Ganapati and praises him to show up his head. Then Ganapati sends for Mahesa's elephant head that was being worshipped in Kailâsa, and puts it on himself. He then kills the Asura Sindûra.

This story also has an astrological touch. As Jupiter is considered to be a beneficent Graha, he is made to see the new-born child, and under his look even the headless child is provided with a head. Mahesa, killed by Siva, is one of the names of Siva himself. Siva as Ashtamûrti has the forms of the Sun, Moon, Wind, etc. The elephant-headed king seems to be King Moon's constellation Orion, whom Siva as the star Sirius is fancied to shoot at and kill when the Sun as Orion's brilliant head is in conjunction with Orion. The head kept as the trophy is the Sun's star Hasta, with which the Moon of the Ganapati day becomes,

as already explained, elephant-headed. The other elephantine Asura killed by Ganapati may be taken to be another metamorphosis of Orion killed by the *full* Moon of autumn in the month of Mârgasîrsha. The killing means his obtaining his own autumnal glory.

About Gajâsura there is another account, according to which he has the body of an elephant completely and not simply an elephant's head. Under the words *Krittivâsas* and *Krittivâsesvara*, the *Vâkaspatya* quotes the *Kâsî-khanda*, which is to this effect :

Gajâsura was the son of Mahishâsura. He came with irresistible force, demolishing the army of Siva's Pramathas. Siva fought and killed him, using his Trisûla or trident with such force that piercing the Asura's body it pierced the ground so deep as to form a sacred *Kunda* in *Kâsî* (Benares). Then, pulling the weapon from the ground, he held it up with the Asura's body sticking on to it, so that it looked like an opened umbrella held up over Siva's head. The Asura (before breathing his last) praised Siva thus: 'O killer of *Kâma*! It is my good fortune to be killed by Thee. Thou art the friend of the universe, the One God standing above all: but as Thou holdest me above Thyself, I have won victory indeed.*' Siva told him to ask for a boon. He said: 'This *kritti* or skin of mine has not been burnt up, although I came in contact with the fire of Thy trident. I ask Thee to wear it always.' Siva wore it and thenceforward got the name of *Krittivâsas*. All this is said of a sacred well and the temple of *Krittivâsesvara* at Benares. 'Whoever,' it is said, 'bathes in the well formed when the *Daitya* was made an umbrella (*khattrîkrîta*) and performs *tarpana* to the *Pitris* and sees (the symbol of the god) *Krittivâsesvara* will have done what ought to be done.'

Taking *Mriga* in the sense of elephant, the Orion *Târâ-mrîga* seems to be the elephant Asura. Rudra *alias* Siva, the regent of the star Sirius, hunts this animal; but as the Sun and Moon also are the forms among others of Siva as *Ashtamûrti*, Siva described in this story seems to be the Sun. The three stars in the middle of Orion, likened in the Vedic story to an arrow, seem to be likened in this story to the three points of the trident thrust into the body, the quadrangle, of Orion. When Orion is in the acronycal

* *Tvam eko jagatibandho visvasyopari samsthitah
Aham tvaduparishtâk ka sthitosmîti jitam mayâ.*

point in opposition to the Sun, it is fancied as though the Sun has hurled the Asura down to the ground, thrusting the points of the trident through him, and also—varying the fancy—as though the same quadrangle of Orion is the sacred well, for it is now full with the nectarian light of the *full* Moon of the month of Mârgasîrsha. Six months afterwards in the month of Jyeshtha when Orion comes in conjunction with, and is above, the Sun, it is fancied as though the Sun has held him up like an umbrella over his head. Varying the fancy further, in that conjunction the Sun wears the same Orion, which is a very long and broad constellation, as though it is the hide of the elephant. By reason of its Nâkshatra or starry nature, it cannot be destroyed, and so it is said that it was not burnt up by Siva's fire. In the Satarudriya Rudra is described as wielding his bow and as clad in hide or skin.* The Lînga worshipped as Krîttivâsesvara at Kâsî seems to be an emblem of the Orion-blended summer Sun, who is the most brilliant heavenly emblem of the Infinite Self of the universe, while the well is sanctified by taking it to be spiritually the full-moon-blended heavenly well of Orion.

About Siva as Krîttivâsas, clad in skin, Sir Monier Williams says :

"He is sometimes represented clothed in a deer-skin, sometimes in the skin of a tiger alleged to have been formerly killed by him when created by the magical arts of some *Rishis* who tried to destroy the god, because his beauty had attracted the amorous glances of their wives. Sometimes, again, he appears wearing an elephant's skin which had belonged to a demon of immense power named Gaya, whom he conquered and slew."—(*Religious Thought and Life in India*, p. 81.)

This story about the *Rishis*, their wives, and their tiger may be compared with the story about the *Rishis* and their wives in connection with the origin of the worship of Siva-Lînga, explained in Vol. I., pp. 507 and 508. The beauty of Siva who has destroyed Kâma, desire, is his spiritual and ethical beauty as the Knower. The *Rishis* are the

* 'Krîttim vasâna âkara pinâkam bibhrad âgahi'—Taitt.-Sam. IV. 5, 10, 4.

senses personified, and while on the one hand their wives appear to be the good inclinations of the enlightened mind bewitched by His Beauty, the tiger on the other is the untamed wild aspect of the same mind—*vide* the story of the wild beasts conquered by the ascetic's dog, explained in Vol. I., p. 327. Man should love and realize the Supreme Self who as the Ideal Knower has killed the tiger.

The elephantine Asura's name given in the above quotation as Gaya leads us to the stories about the righteous sacrificer Gaya, and about the pure Asura Gaya who lies down with his head northwards and allows the gods to perform their sacrifice on his body.

GAYA.

Gaya is a Vedic word meaning home, household, family, wealth. *Rishi* Gaya of Atri's family, the reputed author of hymns 9 and 10 of the *Âtreya Mandala* V., seems to be Agni himself who is praised (10, 3) to increase *gaya* and *pushti*, home and plenty, and is described (10, 2) as being *Adbhuta*, wondrous, with *Asurya* might resting on him. Similarly *Plati*'s son *Gaya*, mentioned in the last verses of hymns X. 63 and 64 as being the thoughtful sage who has sung the praises of the *Visve Devas* may be Agni himself to whom the *Rishiship* is dedicated.* In verse 20 of Rv. IX. 66, a hymn in praise of *Soma Pavamâna*, Agni is called *Mahâ-Gaya*, the Great Home, or having a Great Home or Great Wealth. In Rv. I. 91, 12 *Soma* is called *Gaya-sphâna*, conferring prosperity on the household, and the same epithet is applied in Rv. VII. 54, 2 to *Vâstoshpati*, the guardian of homesteads, who seems to be either Agni or *Soma*.

Coming to the *Mahâbhârata*, *Dronaparvan*, adh. 66, we have an account in it of a most celebrated king of the name of *Gaya*.

* *Vide* Vol. I., pp. 158-159, about the *Rishi*-names, *Kumâra*, *Vasusruta*, *Isha*, *Gaya*, and *Sutambhara*, of hymns 2-14 of the *Âtreya Mandala*, the authorship in these and many other instances, such as the hymns about *Visvakarman* and *Purusha*, being transferred to the deities themselves.

By the favour of Agni he became very righteous and wealthy. He performed all kinds of sacrifices. His sacrificial ground measured 26 Yojanas in width and 30 in length, and thence extended his golden altar of 24 (Yojanas), and no king ever sacrificed so well and gave donations so liberally as Gaya did. At the place of his sacrifice there is, it is said, the Akshaya-vata tree and the sacred river Brahmasaras. By these the sacred place Gayâ is meant. The whole country about that place is called Gayas in the plural. M. Bh. Salyaparvan, adh. 39 (verses 20 and 21), says that when Gaya performed a great sacrifice in the Gayas (Gayeshu), the river Sarasvatî was brought there. In the Râmâyana II. 107 (verses 10—13) an old saying is referred to to the effect that Gaya, performing sacrifice in the Gayas, said about the Pitris that the birth of many well-read, good sons should be wished for, so that at least any one of them might be able to go to Gayâ (and there perform Srâddha to the Pitris). The Bhâgavata-purâna V. 15 says that by the merit of sacrifices and knowledge of Âtman king Gaya became a Mahâ-Purusha, realizing Mahâ-Purusha Vishnu.

The Sthala-purâna of Gayâ, incorporated in the Vâyupurâna, an extract from which is given in the Vâkaspatya under the words Gaya and Gayâ, makes Gaya a giant Asura who gave up his body for the Devas. It says to this effect :

Gaya was a mighty Vaishnava Asura having a body 120 yojanas high and 60 yojanas thick. He performed tapas on Mount Kolâhala (near Gayâ), by the merit of which his body became pavitra, very holy and purifying. Then by simply seeing him and touching his body people became pure and went to Heaven, and the minor heaven of Indra and the hell of Yama became vacant. The Devas went to Vishnu, and he told them to ask Gaya himself to allow a sacrifice being performed on his body. Accordingly, on their saying to Gaya that no sacred place on earth was so holy and pure as his body for performing their sacrifice on, he gladly consented to their performing it on his body and stretched himself on the ground in the Nairritya or south-west side of Mount Kolâhala, making his head northwards and his feet southwards. The god Brahmâ himself, together with all the Devas, performed a great sacrifice on

Gaya's body, and when the time came for fixing the Yûpa post in the Yajña-vâta or sacrificial hall (constructed on Gaya's body) near the river or reservoir called Brahmasaras, the Devas had to dig a deep pit to fix the post in. When the pit was being dug in the body, Gaya felt pain and quivered, so that the Devas feared that the sacrificial fire and other things would be dislodged and thrown off. In order to make Gaya firm, Yama placed a big rock (silâ) on him, and all the Devas stood on the head of Gaya, and yet he quivered. Brahmâ brought a Mûrti or image of Vishnu drawn out from him, and placed it on Gaya and still the quaking did not stop. Then Brahmâ brought Vishnu in person and stationed him as Janârdana and Pundarikâ on the stone,* and he himself stood on it in five forms, viz., Pitâmaha, Phalgvisâ, Kedâra (-îsa), Kanakesvara, and Gajarûpî Vinâyaka (*i.e.*, the elephant-headed god Ganapati). The sun stood in three forms, one called Gayâditya and the others the northern and southern suns. The goddess Lakshmî stood under the name of Sîtâ, together with Gaurî, Gâyatrî, Sâvitri, Trisandhyâ and Sarasvatî. Also all the gods, Indra and others, the Yakshas, Uragas, and Gandharvas stood. As first of all Vishnu stood pressing his Gadâ, mace, on Gaya, he was called Âdi-Gadâdhara. Thus Gaya was made firm—terra firma; and at his request the gods ordained that the place should be as sacred as Kurukshetra. Srâddha performed there would be equal to Brahma-jñâna in securing beatitude for the departed ancestors.

The Gaya country was so named probably because it was found to be very rich land for agriculture and because the home-steads of the Âryans multiplied there with plenty and prosperity, enabling them to perform their sacrifices on a grand scale. They therefore regarded it as sacred as Kurukshetra and the region of the river Sarasvatî, and stories arose as to how a great King of the same name as the country sanctified it by performing his sacrifices there, and how in the beginning it was the Devayajana or sacrificial ground of the Devas themselves. In saying so what is said in the Vedas about Kurukshetra seems to be imitated, for the Satapatha-Brâhmana says that Kurukshetra was the Devayajana of the Devas. King Gaya of the legends may be King Moon Soma, whose sacrificial ground, the constellation of Orion, may be likened to a house or castle in the

* Janârdana is one of the names of Vishnu, meaning the harasser of (bad) men. The selection of that name here is in keeping with harassing Gaya by standing on him.

sky. Asura Gaya is clearly a mythical personage. In the *Rig-veda* many gods are called Asuras, meaning that they are very powerful. Agni is Rudra and Asura (*Taitt.-Sam.* I., 3, 14, 24), and we have seen from *Rv.* V., 10, 2, already referred to, that his might is Asurya. In the subsequent time Asura degenerated into a name applied to the enemies of the Devas, but still its old good meaning was not forgotten by the Purânics, who, we have seen in explaining several stories, have concealed very holy characters in the outward garb of Asuras. I would take our Asura Gaya to be Yajña Purusha himself, and looking upon the whole of the holy land of Gaya as Yajña-kshetra, the land of sacrifice, it is, as a riddle, the body of Sacrifice Purusha, as Kshetra has the double sense of land and body. His being a Vaishnava may be compared with the *Taitt.-âr.* V. 1, 1—7, where Makha, Sacrifice, is called Vaishnava, because Sacrifice Purusha is one of the aspects of Vishnu. No real Asura could have had a sacred, holy body. Sacrifice Purusha himself is depicted as the giant of pure body, and his lying with his head northwards seems to be a representation of Orion, the heavenly sacrificial ground. All the Vedic gods are established on Sacrifice, for they are worshipped and get their oblations in it. The local legend adds many Purânic gods and goddesses to the Vedic ones.

It is evident from the *Mahâbhârata* and *Râmâyana* that Gayâ had become a famous sacred place even in ancient India. It was so evidently long before Buddhism arose. On its rise Buddhists also settled there, building and establishing their own temples and objects of worship, some of which, on the decline of Buddhism, were converted by the Brâhmans into their objects of worship.

THE RÂMÂYANA.

The principal characters in the Râmâyana are (1) Sîtâ, (2) Râma who marries her, and (3) Râvana, the Râkshasa king of the island of Lankâ, who carries her away by force and is killed by Râma. Of these Sîtâ, meaning the Furrow, is a Vedic goddess. In Rv. IV. 57, which is a hymn devoted to the agricultural deities, Sîtâ is praised in verses 6 and 7 which are translated by Professor Wilson thus :

“Auspicious Sîtâ, be present, we glorify thee, that thou mayest be propitious to us; that thou mayest yield us abundant fruit.

“May Indra take hold of Sîtâ; may Pûshan guide her; may she well stored in water (payas) yield it (as milk) year after year.”

Professor Wilson says that the Yajur Veda has four stanzas about Sîtâ, recited when drawing four furrows at the ceremony of preparing the sacrificial ground.

The Taitt.-Brâhmana II. 3, 10, speaking about the bewitching effect of adorning the face with Sthâgara alaṅkāra, on performing a certain sacrificial rite, says to this effect :

Prajâpati created King Soma (the Moon). After him the three Vedas were created. He (Soma) held them in (the palm of) his hand. Then Sîtâ Sâvitṛî (daughter of Savitṛî) became enamoured of King Soma, but he loved (another damsel named) Sraddhâ (Faith). She (Sîtâ) went to (her) father Prajâpati and said : ‘Salutation to thee. I approach thee and seek thy help. I love King Soma, but he loves Sraddhâ.’ Prajâpati prepared the Sthâgara alaṅkāra for her, and decorated her face with it, after performing a certain rite [described in the original]. Seeing her (thus beautified), Soma said to her : ‘Be thou with me.’ She said to him : ‘But tell me a happiness (bhoga). Tell me what is in thy hand.’ He handed over the three Vedas to her. Therefore women wish to get happiness. He who wishes to become loveable (priya), or whom one may wish to become so, his face shall be decorated with Sthâgara alaṅkāra* on performing the rite.

* The commentary on the word Sthâgara, the Sûtra of Gobhila IV. 2, 20 (‘patnibarhishi silâm nidhâya sthagaram pinashti), and the Karma-pradîpa II. 8, 5 (‘sthagaram surabhi jñeyam kandanâdi vilepanam’), all

In this story father Prajâpati seems to be identical with Savitri from whom Sîtâ has the patronymic Sâvitri. Dr. Weber, in the work referred to in the note, takes Savitri, the Sun, to be Prajâpati, and quotes the *Satapatha-Brâhmaṇa* XII. 7, 3, 11, 'Sraddhâ vai Sûryasya duhitâ,' to show that Sraddhâ is another daughter of the Sun. He also refers to *Sânkh. Br.* XVIII. 1, *Nir.* XII. 8, about Savitri giving his daughter Sûryâ in marriage to the Moon. According to the *Taitt.-Sam.* II. 3, 5, all the asterisms are Prajâpati's daughters wedded to the Moon, who, however, as described there, is very fond of one of them, Rohinî (Aldebaran), and is, on the complaint of the others to their father Prajâpati, punished with having to suffer from consumption (in the dark fortnight). Sraddhâ whom the Moon of our story loves in preference to Sîtâ may well be taken to be Rohinî herself who seems to have had several names in the Vedic literature, Rohinî, Sûryâ, Sraddhâ, Ahalyâ, &c. Who then is Sîtâ, the Furrow? The Belt of Orion is a constellation having three stars on a straight line. In one Vedic story it figures as the Arrow shot by the star Sirius into the body of Orion, fancied to be a Deer. But under another fancy, the Vedic poets have, I presume, conceived the same arrow-like constellation to be Sîtâ, the Furrow, drawn in the middle of the quadrangle of Orion, likening the quadrangle to Kshetra, Field, from the agricultural point of view.* Or sometimes the whole of the Field containing as it does the Furrow may have been viewed as Sîtâ in the sense of the furrowed, ploughed, Field. The Sthâgara paint probably means a gaudy colour other than the simple white colour of the majority of the stars. Rohinî (Aldebaran), the fourth

these quoted by Dr. A. Weber in his essay on the Râmâyana, reprinted from *The Indian Antiquary*, Vol. I., in 1873, show that the Sthâgara decoration is a kind of paint.

* The first verse of the hymn, Rv. IV. 57, in which appear the two verses about Sîtâ is about the deity called Kshetrasya Pati, the Lord of the Field, who may be taken to be the Moon, the regent of the asterism Mrigasiras of Orion. From the sacrificial point of view the same Field is the sacrificial Field of the Devas deposited by them with the Moon.

lunar mansion, the dearest of the Moon's wives, is a beautiful star of reddish, golden colour, and of the same colour is the star Betelgeux which forms the north-east angle of the Field of Orion, and which is identified by some with Ârdrâ, the sixth lunar mansion. Viewing therefore the golden star Betelgeux to be the face, decorated by the Sthâgara paint, of Sîtâ, the Orion-Field, the origin of the idea of our story may be due to the poetical fancy that the Creator Prajâpati made Sîtâ's face as beautifully golden as the Moon's dearest lady-love Sraddhâ Rohinî, and that therefore the Moon was induced to love her also. The three Vedas handed over to her is probably symbolised by the same three stars of the Belt. Thus the starry form of the Moon as the regent of the fifth mansion Mrîgasiras forming part of Orion has two golden wives on either side of him, Sraddhâ (Rohinî) to his west and Sîtâ (Betelgeux) to his east. The Moon's love is spiritual, as one lady is Faith and the other the repository of the Vedas—of Knowledge.

Sîtâ, the wife of Râma, seems to be identical with the Vedic Sîtâ, in spite of the change she has undergone in the Râmâyana. There are three indications of the identity :

(1) According to Râm. Uttarakânda, sarga 17, Sîtâ was formerly Vedavatî, daughter of Brihaspati's son Kusadhvaja, and she was named Vedavatî because from her father's Vedâbhyâsa or oral study of the Vedas she was born as his Vâṇmayî Kanyâ, his (Vedic) Vâk, Speech, itself as his daughter. She sat in austere tapas, determined to marry none but Vishnu. But Râvana came and laid his hand on her. She threw herself into the fire, saying that she would be born again and become the cause of his death. She was born as Râma's wife Sîtâ, and Râvana having forcibly taken her away was killed by Râma. Although Sîtâ's father Savitṛi is changed into Kusadhvaja, her name Vedavatî, meaning one who has the Vedas, indicates her identity with the Vedic Sîtâ, the repository of the three Vedas. Brihaspati himself, the Lord of words, is made the grandfather of the Vâṇmayî Kanyâ.

(2) When Sîtâ accompanies Râma in his exile, substituting her royal dress and ornaments for the Kîra cloth of a Tapasvinî woman, she meets Anasûyâ, the wife of Rishi Atri, in the forest, and Anasûyâ decorates her with divine ornaments and Angarâga, charming paint for her body. Thus the incident of applying the paint is reproduced.

(3) Sîtâ is found as a treasure trove in the ground when King Janaka Sîradhvaja is ploughing his sacrificial ground. As the Sîtâ Mantras are recited when preparing the sacrificial ground, our Sîtâ's marvellous birth from that ground indicates her to be the Vedic goddess herself.

But it does not follow that because the Vedic goddess is reproduced in a changed manner in our Sîtâ, her Vedic husband, the Moon, is reproduced in our Râma. This perhaps might have been, if the Vedic literature always spoke of Sîtâ as the wife of the Moon. But it is not the case. In Pâraskara's *Grihya Sûtra*, belonging to the Sâkhâ of the White Yajur-veda, are incorporated certain Mantras for Sîtâ-Yajña, sacrifice to Sîtâ on the field, and in them Sîtâ is invoked as the wife of Indra thus :

"In whose substance dwells the prosperity of all Vedic and worldly works, Indra's wife Sîtâ I invoke. May she not abandon me in whatever work I do. Svâhâ.

"Her, who rich in horses, rich in cows, rich in delight indefatigably supports living beings, Urvarâ (*i.e.*, the field) who is wreathed with threshing-floors, I invoke at this sacrifice, the firm One. May she not abandon me. Svâhâ."*

In the story of the Taitt.-Brâhmana, the Moon as the husband of Sîtâ looks like a pious Brâhman devoted to Faith and Knowledge. Though he is King, nothing martial is said about him. As Indra whom the Mantra mentions as the husband of Sîtâ is celebrated as a great warrior god of the Kshatriya class (*vide* Br.-âr-up. quoted at p. 363 *ante*), and is phenomenally a solar hero, I think that to be the reason why in the epic Sîtâ's husband Râma

* Sacred Books of the East, Vol. XXIX., p. 334. This Mantra about Sîtâ being the wife of Indra is referred to by Prof. Max Müller in his 'Lesson of Jupiter' in the *Nineteenth Century* for October 1885, p. 641.

is the greatest warrior prince, the poet changing the mild Vedic story into a thrilling one of martial exploits. In several old legends Vishnu had already become a most valorous god, the Supreme Self Himself, helping even Indra in his battles against the Asuras or Daityas, and so it was easy for the poet to make his Râma an Amsa of Vishnu Himself as a virtuous heroic man of the Kshatriya class, performing many superhuman and marvellous exploits. The poet lived in an age when the marvellous was liked by the audience, and indeed this is not to be wondered at when it was the fashion of poets to metamorphose the heavenly bodies as actors on our earth.

As the Vedic story about Sîtâ clearly deals with heavenly bodies, with the Sun as her father and the Moon as her husband, and as, in order to be spoken of as the daughter of one heavenly body and the wife of another, she too is most likely a heavenly body like themselves, such as the Orion-Field as I have taken her to be, it is not I think unreasonable to suppose that in the changed story of her in the Râmâyana the poet has metamorphosed the heavenly bodies as the actors here on our earth. I would therefore take Sîtâ of the epic to be either the golden star of Orion, or the golden star Rohinî fancied to have been taken out as a treasure trove from the Orion Field, Râma to be the Sun and Râvana the Moon, as between them the character of a Râkshasa who is Nisâhâra, night-prowler, can only apply poetically to the Moon. For the sake of introducing war and victory, the poet has changed Sîtâ's husband into the Sun; and phenomenally the gist of the Râmâyana is this: When the Sun Râma comes in conjunction with the golden star he weds Sîtâ; when the *full* Moon comes in conjunction with her at the beginning of the dark period, Râvana has carried her away; but when the Sun comes back to her at the bright period, he kills the Moon Râvana in the new moon day phenomenon and regains his wife. This is simply analogous to the older stories about the robbery of Veda-Sruti by an Asura variously called Saṅkha, Somaka,

or Hayagrîva, killing whom Vishnu gets back Veda-Sruti for the benefit of the world (*vide* pp. 135—140 *ante*).

In amplification of this main idea several characters and incidents are introduced in order to serve the plot of the story. Phenomenally some of those characters look like varied personifications of the Moon, Orion, and other objects in a kaleidoscopic manner so as to stand and act under different aspects and relations to the Sun, such as his brother, ally, enemy, messenger or servant, &c.

Since the Vedic Sîtâ who is made the heroine of the Râmâyana is a goddess of Vedic knowledge and acts, it is not improbable that the poet of the epic has concealed Vedântic meanings in the contest for her. The work must have originally been in a small scale and gathered several new matters as time rolled on. Moreover, some of the particulars and incidents may have been inserted merely to give colour to the outward marvellous side of the story, without any inner meaning in them. I confine myself to referring to the main features of the epic, according to the order of its seven Kândas, with such observations as have occurred to me in respect of the building of the story and the probable esotery underlying it.

THE BÂLA-KÂNDA.

In order to make the Vedic goddess of knowledge and works act the part of a Kshatriya heroine on the earth, it became necessary for the poet to select a worthy Kshatriya line for her advent, and no better selection could have been made than the line of King Janaka of the Videhas who is celebrated in the Brîh.-Ar.-Upanishad for his sacrifices and knowledge of Brahman. Janaka became the titular name of each King of this line, and it is Janaka Sîradhvaja of this line that finds Sîtâ as a treasure trove when ploughing his sacrificial ground. Sîradhvaja means 'one who has the plough-banner,' a fit name for the father of the Goddess found in the Furrow. Her patronymic Jânakî is from Janaka, which name means 'father,' 'genitor'—a name of

the same import as *Savitri*, the father of the Vedic *Sîtâ Sâvitri*.

Similarly the hero *Râma* who was to marry her had to be made the son of another worthy royal line, the famous solar line of the *Ikshvâkus*, with their capital at *Ayodhyâ*, the unconquerable city. This city was fit for being utilized with an esoteric significance attached to it by reason of the human body being called *Ayodhyâ*, the nine-door-town of the *Devas*, in the *Taitt.-Âranyaka*, I., 27, 2.* The *Devas* there mean the senses. From the strange manner in which *Ayodhyâ* becomes utterly uninhabited at the end of *Râma*'s earthly career, there is the probability of its being esoterically the body-town. The name of *Râma*'s father is *Dasaratha*, the ten-chariot-being. In this name there may be an allusion to the ten senses as vehicles. It is said of *Dasaratha* (as it is said of some other fabulous kings of *Purânic* lore) that, though a human being, he assisted even the *Devas* in their battle against the *Asuras*. This strange idea is likely to have arisen esoterically in respect of the soul's assisting its senses *Devas* in the battle against the internal enemies, the bad inclinations. According to the *Sat.-Brâhmana* the *Prânas*, senses, perform austerity as *Rishis* and become one united *Purusha* called *Prajâpati* before the latter becomes the Creator (p. 33, *ante*), and according to the *Brâhmanas* the Son God *Rudra* is born only after *Prajâpati* performs austerity (Vol., I. pp. 484, 485). Similarly, to *Dasaratha* pining for children *Vishnu*'s *Amsa* *Râma* is born as son only on the performance of a great sacrifice in which the holy *Risyaśringa* himself (*vide* pp. 143—147 *ante* about his wonderful story) performs a special rite. From the sacrificial fire a divine being springs up and presents a pot of *pâyasa*, food of milk, by eating which *Dasaratha*'s three wives *Kausalyâ*, *Kaikeyî* and *Sumitrâ* conceive and give birth the first to *Râma*, the second to *Bharata*, and the third to the twin sons *Lakshmana* and *Satrughna*, all these four sons being the *Amsas* of *Vishnu*.

* 'Ashtâkkrâ nayadvârâ Devânâm pûr Ayodhyâ.'

An only child is not in much favour with our *Sâstras*. Our hero is therefore rich in good affectionate brothers. Of the twin brothers Lakshmana becomes the companion of Râma, and Satrughna of Bharata. When a great man, prince or minister, is called even in this age, Sun or Moon, in the panegyrics of our learned Pandits, we may be near the truth if we say of the good old brothers that phenomenally Râma is the Sun, Bharata the Moon, and Lakshmana and Satrughna the *Asvins*, the brotherliness of day and night, the one attending upon the Sun as daylight, the other upon the Moon as moonlight or as Agni who shines well in the night.

The boys grow up, and as soon as they have had their training in archery, *Rishi* Visvâmitra comes and begs Dasaratha to lend him the services of Râma for protecting his sacrifice from the obstructions of the *Râkshasas*. The family priest Vasishta himself supports the petition, and when Râma is permitted to go, Lakshmana also goes with him. Visvâmitra's hermitage, Siddhâsrama, is somewhere between Ayodhyâ and Mithilâ, the capital of the country of Sîtâ's father.

The stories told by Visvâmitra to the two princes about the places through which he conducts them appear to be old *Sthala-purâna*-like legends that had already gathered themselves about them. They are not connected with the plot of the *Râmâyana*.

Visvâmitra presents to Râma as a fit person to receive them two Vidyâs, knowledges, called Balâ and Atibalâ, daughters of the god Pitâmaha, and capable of putting an end to hunger and thirst. Esoterically, they may be taken to mean the strength of mind to withstand the hunger and thirst of desires. In *Rig-veda* III., 53, 18, the *Rishi* of which is Visvâmitra, he prays to Indra for bala, strength, repeating the word four times. From this may have arisen in the subsequent time the idea that he obtained strength as the two Vidyâs in question, doubling it to meet hunger and thirst.

On the way a terrible Râkshasî woman named Tâtakâ or Tâdakâ attacks the princes. She was formerly a Yaksha woman, but as she and her son Mârîka went to beat *Rishi* Agastya, the latter cursed them to become Rakshas, demons. Râma kills her. He knows that woman-killing is reprehensible; yet he does it as Visvâmitra says it ought to be done in this case for the protection of the good. Esoterically, there is a woman whom every knower ought to kill, and she is Avidyâ. I would take Tâtakâ to be Avidyâ. Agastya is the star Canopus, the ornament of the southern sky. Our ancient people fancied the South as the region of the Râkshasas. Hence the myth that Tâtakâ became a Râkshasî by offending the celestial *Rishi* of the South.

On reaching Siddhâsrama Visvâmitra sits to his sacrifice, but Tâtakâ's son Mârîka comes to destroy it. Râma discharges at him an arrow which carries and hurls him down into the sea. He then kills Subâhu and other Râkshasa followers of Mârîka. Mârîka, though put into the sea, does not die. Who he is and why he is spared now will become clear further on in the *Aranyakânda*. Visvâmitra's sacrifice is then completed.

As soon as it is completed, Visvâmitra starts with other *Rishis* and the two princes to see King Janaka's sacrifice and to show to Râma the huge bow kept by Janaka to test the strength of the suitors to the hand of his daughter Sîtâ.

Visvâmitra is well utilized for taking Râma to Sîtâ. In the legends older than the *Râmâyana*, he had become famous as the Kshatriya king that became a Brâhman *Rishi* by his own merit, and as the reputed author of the sacred *Sâvitri Gâyatri* (Rv. III. 62, 10). He is thus a worthy *Rishi* to conduct our Kshatriya hero to Sîtâ Jânakî, who, we have seen, is the Vedic goddess Sîtâ. *Sâvitri* changed into the spiritual daughter of the house of another Kshatriya king famed in the Upanishads for his sacrifices and knowledge of Brahman. The incidence of Râma's protecting Visvâmitra's sacrifice from its enemies seems to be introduced in order to show that only a

Kshatriya youth who was able to protect the good from the bad was deserving of the hand of Sîtâ.

As Visvâmitra and the princes are nearing Mithilâ they pass through a beautiful forest now uninhabited. It had belonged to *Rishi* Gotama whose wife Ahalyâ was living there in an invisible state, divorced by her husband. But at the advent of Râma, she becomes pure again and regains her form as the most splendrous Tapasvinî woman. The princes salute her and pass on, after receiving her hospitality, and she has the happiness of rejoining her husband.

The story of Indra's seduction of Ahalyâ is an old one born as a riddle from the Subrahmanya Mantras. The inner meaning of the so-called seduction I have tried to explain in the Essay on Ahalyâ in Vol I. In that story Ahalyâ is intended to be read as Aha-lyâ or Ahal-yâ. Here she should be read as A-halyâ, as indeed she is read so in Râm. VII. 30. As A-halyâ she signifies the unploughed forest land, the goddess of which is praised in *Rig-veda* X. 146 as Aranyânî, who in subsequent language is Vanadevatâ, the nymph of the forest. She is fancied to be *Rishi*'s wife, as the *Rishi* performs his tapas in the forest. This nymph is a mental abstraction of the beauty of the forest scenery. But when such a beautiful hero as Râma is passing through the forest, the poetical fancy is as though the nymph assumed form in order to welcome him. On his way to Sîtâ who is the damsel found in the Furrow or cultivated land and residing in Janaka's town, our Râma necessarily passes through the country and its forest scenery, greeted by the forest nymph. Such is the happy touch the poet gives to Ahalyâ of the older story. That story must have existed in legends separately without any mixture of Râma's meeting Ahalyâ, until it was remodelled in the epic so as to receive that incident.

Visvâmitra then arrives at the sacrificial place of Janaka, and is very hospitably received. He introduces the princes to him and gets the huge bow to be brought out for being

handled by Râma. Thousands of Kshatriyas had tried in vain even to lift it up. It was the bow of Rudra himself, the god of gods (*Devadevah*). In the destruction of Daksha's sacrifice Rudra had that bow, and he threatened the Devas to thrash them with it because they would not allow him any bhâga, share, in the sacrificial oblations, but they propitiated him, and then the bow was deposited with King Devarâta, a remote ancestor of Janaka, and remained in the family as a heirloom. To the amazement of the large number of the Kshatriya princes present in the tournament, Râma very easily holds the bow in the middle, strings it and breaks it in the act of pûrana (setting the arrow at the bowstring and drawing it so as to make the bow bend (?)). Janaka becomes exceedingly glad at his finding a worthy husband for Sîtâ.

This huge bow of Rudra requires a word of explanation. The story about the destruction of Daksha's sacrifice seems to have arisen from Vedic legends about the Pravargya ceremony (*vide* the Essay on Pravargya in Vol. I). According to them, Sacrifice Man stands with his bow defying the Devas, but the white ants gnaw the bow string, and the bow springs and carries off the head of Sacrifice. The Taitt.-Âranyaka, I. 5, in identifying Sacrifice Man with Rudra, says about the bow that one end of it extended to the sky and the other rested on the earth, that this stringless bow called Indradhanus, is seen in the (rainbow) colours of the rain cloud, and that it is Rudra's bow. It is thus clear that the huge bow of Rudra handled by Râma, who, phenomenally, is the Sun, is the rainbow, which is formed when the Sun is in the east or west with the rain cloud opposite to him, and therefore the fancy is as if the Sun is holding it to his front with his outstretched hand. Rudra, the Vedic Son God, is the celebrated bowman in the Vedas, and the object of making our young hero Râma handle Rudra's bow is to extol him as a second Rudra, or as even surpassing him by breaking it. The soon melting rainbow may well be fancied as broken.

As soon as Râma wins Sîtâ by wielding Rudra's bow, Janaka sends a message to Dasaratha, who in due time arrives with his other sons Bharata and Satrughna, and the marriage of all his four sons takes place in Mithilâ, Râma being wedded to Sîtâ, Lakshmana to Ūrmilâ, another daughter of Janaka, and Bharata and Satrughna to Mândavî and Srutakîrti, the daughters of Janaka's younger brother Kusadhvaja.

Taking his sons and daughters-in-law Dasaratha journeys back to Ayodhyâ. But to his dismay on the way Râma Jâmadagnya of Bhrîgu's line, the famous Brâhman warrior that had annihilated the Kshatriya class, comes with Vishnu's bow and opposes Râma, telling him a story about it and Rudra's bow. Visvakarman manufactured two bows of equal strength, one for Rudra and the other for Vishnu. In order to test the relative strength of these gods, the Devas brought about discord between them and they fought. By the war-cry of Vishnu Rudra became inert and his bow yawned (*jrimbhitam*) (with a crack). Vishnu was thus found to be stronger. Rudra in anger made over his bow to Devarâta, the ancestor of Sîtâ's father Janaka, and thenceforward it remained with the Janakas, while Vishnu's bow remained with the Bhârgavas because Vishnu gave it to Râma Jâmadagnya's grandfather Rikîka. With this story, this Râma, who is otherwise known as Parasu-Râma or Râma of the battle-axe, challenges our Râma thus: 'I heard of your breaking that bow. Here is this bow of Vishnu. Take it in accordance with the excellent dharma or usage of a warrior and wield it. If you can do so I shall give you (the honour of) a duel with me'. Our Râma handles the bow very easily and sets the arrow to it, seeing which the other Râma becomes quite inert and powerless, and recognises in him Vishnu himself. He should not stay long on the earth presented by him to Kasyapa (p. 357 *ante*), but as he has now become inert (and unable to go back to his place himself), Râma discharges the arrow, and with it the other Râma is shot back through the sky to his place Mount Mahendra.

It may be that this story did not form part of the original plot of the Râmâyana. Even if this was the case the addition must have been made not long afterwards. In the two epics in their present form the story of Parasu-Râma as the annihilator of the Kshatriyas is treated as an ancient one. This story of the meeting of the two Râmas seems to have been invented in order to extol our Kshatriya hero as having made even the Kshatriyântaka Râma quite powerless. The latter had become famous in the older legends as the disciple of Rudra himself in Dhanurveda, obtaining from him his battle-axe and other weapons, and our hero is made to eclipse him. Rudra is called *Khandaparasu*, having the cutting battle-axe, a name applied to Parasu-Râma also, because, it is said, he obtained the same axe from Rudra.* But as a riddle *Khandaparasu* may be taken to mean one who has the broken axe or weapon, a meaning which would apply well if the weapon broken is taken to be a bow, thereby making Rudra *Khandadhanus*. It may be from a play like this upon Rudra's name *Khandaparasu* that the story arose that he got his bow cracked.

THE AYODHYÂ-KÂNDÂ.

As stated in the preamble (p. 398 *ante*), the Sun Râma's marrying Sîtâ means his coming in conjunction with the golden star. But that conjunction cannot last long. Sîtâ must fall into the hands of the *full* Moon Râvana. To say that Râvana besieged and took Ayodhyâ and carried away Sîtâ would not be appropriate in respect of our hero of the solar line and of his 'Unconquerable' capital. Therefore the plot is to exile Râma to the wild jungles of the Vindhya range and there make an opportunity for Râvana's carrying away Sîtâ by stealth.

The exile is brought about thus: King Dasaratha makes preparation for installing his popular first son Râma as

* *Khandaparasu* in the Vishnu-Sahasranâma is explained by Samkarâ-kârya thus: 'Satrûnâm khandanât khandah parasur asyeti Jâmadagnyâ-kriter iti Khandaparasuh, Sivo vâ'

Yuvarâja. Bharata, the stepbrother of Râma, is absent at the time, having gone with Satrughna to his maternal uncle Asvapati of the Kekayas in the west. At the instigation of Kubjâ *alias* Mantharâ, a wicked ugly maidservant of Bharata's mother Kaikeyî, the latter goes to her husband the King, and asks him to exile Râma as a Tâpasa to the jungle for fourteen years and install her own son. Formerly she had accompanied her husband to the war of the Devas against the Asuras, and had nursed him and saved his life when he lay wounded and almost dead. Highly pleased with her he had offered to grant any boon she might choose, and she had said that she would choose it at some future time. She reminds him of his promise, and the poor old man feels compelled to grant her wish, as, notwithstanding his anger and sorrow, she is firm in binding him to his word. Râma gladly consents, as it is his duty to carry out his father's word. Refusing to stay behind, and clad as a Tapasvinî woman, giving away much of her jewelry in charity, his noble wife Sîtâ accompanies him. His affectionate brother Lakshmana also goes, permitted by his mother, the good Sumitrâ, who says to him: 'My darling! go gladly, regarding Râma as thy father, Sîtâ as myself, and the wilderness as Ayodhyâ.' Râma's poor mother Kausalyâ is overwhelmed with grief, but she has to put up with it, and she showers her choicest blessings upon him at the time of parting.

Broken-hearted Dasaratha dies shortly afterwards. Bharata and Satrughna return from the Kekaya country. Kaikeyî's solicitude and exertion on behalf of her son was in vain. She had counted without the host, for Bharata stoutly refuses to be installed, and goes with almost all the population of Ayodhyâ to Râma in the forest in order to induce him to come back and be installed, now that the King had died. Râma happens to be at that time at the hill of Kitrakûta, the forests of which contain the hermitages of many Rîshis, including Vâlmîki, the future author of the Râmâyana.

On the way Bharata makes a halt at the hermitage of *Rishi Bharadvâja*, who, by the power of his tapas or austerity, creates a sumptuous dinner for him and for the host of his followers. By his will *Apsaras* nymphs come and serve the food.

It is likely that even before the story of the *Râmâyana* arose, a place had come to be looked upon as the sacred place of *Rishi Bharadvâja* on the way to *Kitrakûta*. In the case of Bharata, the son of *Sakuntalâ* and the ancestor of the *Bhârata* line of kings in which the *Pândavas* and *Kauravas* are born, we have it stated in the *Mahâbhârata* that he was named Bharata because the heavenly voice told his father *Dushyanta* to (admit him as his son and) *maintain* him (*bharasva*).^{*} This is simply a play upon Bharata as *bhrîta* means fed, maintained. Similarly our Bharata is fed and *Bharadvâja* is his feeder in a miraculous manner, because *Bharadvâja* means 'one who provides food.'

Râma is most grieved to hear of his father's death, but with all the entreaties of Bharata and the priests, including the family priest *Vasishtha*, he refuses to return before the expiry of the term of the exile prescribed by his father. On the other hand Bharata also refuses to be installed king, and he goes back carrying on his head a pair of *Râma's* shoes, which he places on the throne and carries on the administration in its name, he himself becoming a *Tâpasa* like *Râma*, and staying at *Nandigrâma*, a place in the outskirts of *Ayodhyâ*, for he would not enter the city till *Râma's* return.

Let us make the Moon illustrate this. The Moon, placing on his head the *pâdas*, rays, literally feet, of the Sun as if they are the Sun's *pâduke* or shoes, carries on the government in the night during the absence of the Sun. Night has fallen over the kingdom of *Ayodhyâ* in the absence of its rightful heir *Râma*.

The quiet of the *Rishis* of *Kitrakûta* having been disturbed by the noise and bustle of *Bharata's* army of followers, and not liking to be found out and pressed again to return to *Ayodhyâ* before the term of the exile, *Râma* leaves *Kitrakûta* and goes to the hermitage of *Rishi Atri* and pays his respects to him. *Atri's* wife *Anasûyâ*, 'she who is free from envy,' admires the steadfast love and devotion of *Sîtâ* to her husband, and decorates her with divine ornaments and *Ângarâga*, the charming paint for body. This decoration of *Sîtâ* is adapted from the Vedic story as already explained. There *Father Prajâpati* decorates her. Here, most appropriately, the matron *Anasûyâ*, famed in the older legends for her sanctity, decorates our young heroine.

THE ARANYA-KÂNDÂ.

In order to protect the *Rishis* of *Dandakâraṇya* in the South from the ravages of the *Râkshasas* infesting it, *Râma* goes to the jungle of that place. At the outset he is encountered by *Virâdha*, a *Râkshasa* of huge body, who catches hold of *Sîtâ* and tries to run away with her. Attacked by *Râma* and *Lakshmana*, he leaves her, but runs away with them on his shoulders. But they cut off his limbs one by one (like men on a tree lopping off its branches) and kill him. *Virâdha*, it is said, was the *Ghandharva Tumburu*, son of father *Jaya* (victory) and mother *Satahradâ* (lightning), but he was cursed by his king *Vaisravana* to become a *Râkshasa* because he sought pleasure always in the company of the *Apsaras* nymph *Rambhâ*.

As among other things *râdha* means success, *Vi-râdha* may be the personification of non-success, overcome by *Râma* as a foretoken of his success in ridding *Dandakâraṇya* of its *Râkshasas*. But if *Virâdha* is 'non-success' or 'the contrary to success,' how can he be, at the same time, called the son of victory? The prefix *vi* applied to a noun

or adjective expresses not only the negation, but also sometimes the intensity or greatness, of what the noun or adjective means. Thus Vi-râdha is capable of two contrary meanings, which, nevertheless, would meet, if we suppose the poet to have looked upon 'non-success' or 'the contrary to success' when conquered and killed to be 'great success' itself, the son of victory, conquered, *i.e.*, won, like the game shot in the chase.

In the forests of Dandakâranya Râma visits many *Rishis*, of whom those that are mentioned particularly are Sara-bhaṅga (who throws himself into the fire and departs to Heaven as soon as he sees Râma), Sutîkshna, and Agastya's Brother,* and lastly Agastya himself, from whom Râma obtains many divine missiles. As Agastya has been made the regent of the Star Canopus, the ornament of the southern sky, he is localised in ever so many places to the south of Âryâvarta.

A strange thing seen in Dandakâranya is the lake called Pañkâpsaras, the lake of the Five Apsaras nymphs, lured by whom a Muni named Mândakarni created this lake by the powers of his tapas. It has a submerged pleasure house, in which he is enjoying the company of the Five Nymphs, the sound of whose sweet music coming out from the water is heard by Râma, though they themselves and the Muni are invisible. It is said that the Devas Agni and others sent these nymphs to tempt the Muni and put an end to his tapas, the intensity of which had made them ill at ease. This Pañkâpsaras may be the lake of the five senses, the same which is otherwise called Pañkasrotombu in the Svetâsvatara-upanishad I. 5. The outer meaning of the Muni's being submerged in the water of the desires of the senses being plain, there may be an inner meaning also, indicating that the Muni, withdrawing his senses from the outer world, has employed them all to sing the

* His name is not given, so that from this fact Agastya's Brother has become proverbial as the Nameless.

glory of their One Truth, the Self, concealed in the lake of his heart.

The place where Râma makes his temporary abode in *Dandakâaranya* is *Pañkavatî* (the place of the Five Vata trees), on the banks of the *Pampâ*,* either a lake or a part of the river *Godâvarî* itself which is mentioned as being near Râma's abode. Like *Pañkâpsaras*, *Pañkavatî* also may have some esoteric meaning.

In a part of *Dandakâaranya* called *Janasthâna* there is a colony of *Râkshasas*, the chief of whom is *Khara*, a cousin of *Râvana*. This colony of *Râkshasas* belongs to *Râvana*, the *Râkshasa* king of *Lankâ*. One day the ugly *Rakshasî* woman *Sûrpanakhâ*, 'she who has winnow-like big nails,' the sister of *Râvana*, assumes the form of a beautiful woman (for the *Râkshasas* are credited with power to assume any form they like), goes to *Pañkavatî* and asks the lovely *Kshatriya* princes, *Râma* and *Lakshmana*, to marry her. They of course reject her, and as she gets angry and goes in her own terrible form to beat them, *Lakshmana* disfigures her. In that state she goes to *Khara*, who sends fourteen powerful *Râkshasas*, but they are all killed by *Râma*. Then *Khara* himself sets out with his generals *Dûshana* and *Trisiras* and an army of fourteen thousand *Râkshasas*, but they are all killed by *Râma* singly, while *Sîtâ* witnesses the battle from a cave guarded by *Lakshmana*. Pleased with the valour of her husband *Sîtâ* embraces him. A *Râkshasa* named *Akampana*, meaning the swift wind, carries the news of the destruction of the colony to *Râvana*, and *Sûrpanakhâ* also goes to him. Hearing from her the matchless beauty of *Sîtâ*, *Râvana* matures his plan of carrying her away from *Râma*.

Jana-sthâna, the place of the tribe, race, or people, is a curious name applied to the colony of the *Râkshasas*. Whatever the fabulous *Pañka-janas*, the five tribes, of the *Rig-veda* meant, that name came to be utilized esoterically

*This seems to be formed like the word *Gaṅgâ*. Its water is so sweet that it is *Pampâ*, 'drunk and drunk.'

in the subsequent time. For instance, in Act VIII. of the *Mrikkhakatika* drama it is said that the *Pañka-janas*, the woman, and the *Kândâla* should be killed. There, as explained by the commentator, the Five Janas mean the senses, the woman *Avidyâ*, and the *Kândâla* the *Ahamkâra*, egoism or pride. Esoterically, the forest of *Dandakâaranya* as the place of both the *Rishis* and the *Râkshasas* should, I think, be located in the mind or heart itself, the place of both the good and bad inclinations, the latter molesting the former. Even there the Knower like the *Brâhman Muni* of *Pañkâpsaras* finds his secret place of spiritual calm and joy by withdrawing himself from the sensual world. This is victory won in a quiet manner, whereas the same Knower, pictured as the *Kshatriya* hero *Râma*, wins his victory in a martial manner.

Here, it is necessary to see who *Râvana* is from the esoteric point of view. He and the god *Kubera Vaisravana* are brothers, being the sons, by different wives, of the *Brâhma Rishi Visravas*. *Kubera* is the god of wealth and the lord of *Gandharvas*, *Yakshas*, *Kinnaras*, and others. His place *Alakâ* is in the *Himâlayas* to the north of India. He is sometimes spoken of as the lord of the *Râkshasas* also. This idea may have arisen from the *Taitt.-Mantraprasna*, II. 13, in which the *Kauberakas*, the followers of *Kubera*, are described as urged by *Raksho-Râja*, King of the *Râkshasas*, spoken of as *Brahmanas-putra*, the son of a *Brâhman*, and as saying to them, 'Kill these (men);' 'Take these (men).' The *Uttarakânda* says that *Kubera* formerly reigned at *Lanka*, but that *Râvana* drove him out, snatched his *Pushpaka-vimâna*, a wonderful conveyance capable of going in the sky at will, and became the king of *Lankâ*. This idea of *Vaisravana* as having an inimical brother must have been worked out from the *Taitt.-Âranyaka* I., 30. *Vaisravana*, it is said there, has *Mâyâ Tvâshtrî* (created by, or daughter of, *Tvashtrî*). He is *Râjâdhirâja Mahârâja*, the great king of kings, and *Kâmesvara*, lord of desires, bestowing the objects of desire, wealth and food to his supplicants. He is said to have his

town on Sudarsana, Krauñka and Mainâga mountains. Then comes this curious saying about his brother :

Yas te vighâtuko bhrâtâ
mamântarhridaye sritah,
tasmâ imam agrapindam juhوتي,
sa me 'rthân mâ vivadhît.

That hurtful brother of thine who lurks within my heart, to him is this first pinda-offering; may he not destroy my objects.

It looks as if the aforesaid hurtful brother has been developed into Râvana as a terrible rival brother of Kubera Vaisravana, and made exclusively Rakshorâja, while Vaisravana is made to shrink into a king of only the Gandharvas, Yakshas, and others. The terrible lordship over the Râkshasas goes away from him appropriately to his Vighâtuka or hurtful brother, and their mutual opposition is shown in their localities also, for while Kubera's place is on the Himâlayas at one end of India in the north, the place provided for Râvana is the island of Lankâ at the other end in the south.

Both Vaisravana and Râvana are considered to be patronymics derived from Visravas *alias* Visravana and Ravana.* Ravana means the crier or maker of noise. The Paurânîk view is that Râvana is both 'the crier' and 'one who makes the world cry' (Râvano loka-râvanah). About the former meaning there is a story in the Uttarakânda to the effect that when Râvana lifted up Mount Kailâsa in order to hurl down the god Siva from it, the latter became so weighty that the mountain sat down again imprisoning Râvana's hands under it, so that he had to cry for a long time in praise of Siva before his hands were released.†

* Under Raghuvamsa X. 48 Mallinâtha explains the name of Râvana thus :

Visravasah apatyam pumân iti vighrahe Râvanah. Visravahsabdât sivâditvâd ani Visravaso Visravana-Ravanâvity antargana-sûtrenâ Visravahsabdasya vrittivishaye ravanâdese Râvana iti siddham.

† About Kailâsa, kilâsî, fem. of kilâsa, occurs once in the Rig-veda, V. 53, 1, where Prof. Max Müller takes it to mean the spotted deer of the Maruts, and puts the query : " Does Kailâsa come from the same source ? " In the subsequent Sanskrit, kilâsa has come to mean leprous. Is this

Be this as it may, Vaisravana's hurtful brother *lurking in the heart* is most likely to have been utilized in the epic to represent esoterically the demon of Kâma, Desire, the root of the Samsâric state, of which the Moon is fancied to be the lord, for there is the Upanishadic idea of the Path of Light to the Sun and onwards from which there is no return to Samsâra, and of the Path of Smoke leading to the Moon from whom the soul is hurled down for rebirth over and over. In that idea the Sun and Moon, the lords of day and night, must be taken to be used as metaphors for knowledge, righteousness and the sinless path on the one hand, and for ignorance, selfishness and the path of sin on the other. Thus Râvana, the metamorphosis of the Moon, seems to represent Kâma. He is Dasagrîva, having ten heads, which probably represent the ten indriyas, senses.* To suit the ten heads he has twenty shoulders, required no doubt for grasping the objects of his desire. His wife, as written in the Madras copies, is Mandodarî (having a belly full of creams?), but, as written in the Calcutta copies, Mandodarî, having a big belly. But this ugliness suggested by the name is negated by the

owing to the white spots of leprosy making one suffering from it *spotted*? But the Vâkaspatya derives Kailâsa from kelâsa, crystal, to which the snow-clad mountain seems to have been likened. But among other things the Sun is a form of the god Siva. The clouds in the sky are either his riding bull or his crystalline mountain on high, a steller counterpart of which may be fancied in the Milky Way. If, as I have thought, Râvana is the Moon, the phenomenon of his encountering the Sun can only happen on the new moon day. On that day, according as the poet fancies, the Moon is either killed or punished by the Sun in some manner or other. On that day all the rays or hands of the Moon are locked up under the Sun and not visible to us, and the fancy is as though the Moon tried to hurl down the Sun from his high place in the sky, but had his hands locked up.

* Vedântakârya, one of the ablest Pandits of Râmânuja's school, quotes in one of his works this verse about Râvana :

Dasendriyânanam ghoram yo manorajanîkaram
Vivekasarajâlâna samam nayati yoginâm.

This means that Râvana represents mind as the Râkshasa rajanîkara, prowling in the night (of ignorance), and having the ten senses as his heads. Him Râma kills with his arrows of wisdom for the benefit of the Yogins.

description of her as a very beautiful woman. This riddle may mean that she is beautiful to her husband, but ugly to the knower. She may be taken to represent Mâyâ *alias* Prakriti, for the Uttarakânda makes her the daughter of Maya, the fabulous architect of the Asuras, and her mother is the Apsaras nymph Hemâ.* Râvana conquers the gods of the eight directions, and has, in addition to Mandodarî, several beautiful women brought from all parts of the world for his pleasure.

Therefore, this amorous demon Râvana, hearing the matchless beauty of Sîtâ lays his plan of carrying her away by deceit, for he feels he cannot face her heroic husband who singly destroyed the Râkshasas of Janasthâna. On the part of Râma also his work is not finished by the destruction of Râvana's force at Janasthâna. By destroying them he has simply lopped off a tree which is capable of sprouting again, having its root deep in the ground. That root is Râvana, located in his sea-girt island, the most difficult place for access in the sea of the heart or mind, many times more inaccessible than a jungle like Dandakâranya, for Kâma is an enemy who is Durâsada, difficult to be approached or overtaken (Gîtâ III., 43). In the older legends the Asuras are stated to hide themselves in the waters of the sea, come out unawares, and molest the Devas. It is simply as a variation of this idea that a sea-girt island is made the home of Râvana, and except Lankâ or Ceylon there is no island near India fit for the location of a king like him.

We saw in the Bâlakânda that the Râkshasa Marîka shot into the sea by Râma's arrow did not die. It is now revealed that he is the maternal uncle of Râvana. He is a master of disguises and has become a Tâpasa at a place called Gokarna. In spite of his unwillingness to come in contact with Râma's arrow again, he is prevailed upon by

* The Agastya-Râmâyana, I am given to understand, makes Mandodarî the adopted daughter of Maya, but the real daughter of Mandûkî. This must have been suggested as a myth from the word *manda* in Mandodarî.

Râvana to assume the form of a fascinating deer whose skin is dazzling with precious stones. Seeing this deer, Sîtâ wishes to have it caught or killed, so that she might preserve its precious skin as a curiosity. Râma says that the animal may be a Râkshasa in disguise; but still as Sîtâ repeats her wish, he hunts it, leaving Lakshmana to guard Sîtâ. The deer runs now close to Râma and anon far off, so that he is lured away to a great distance, and when at last he shoots it, it falls down in its own huge Râkshasa form and dies crying out: 'Alas! Sîtâ! Alas! Lakshmana!' Hearing this, Sîtâ fears that Râma himself is in danger, and in spite of Lakshmana's unwillingness, she insists upon his going to the succour of Râma. Râvana takes that opportunity of her being alone, assumes the form of an ascetic, begs for alms, gets it, and then revealing his own form, carries her away by force in a chariot flying in the sky. The brothers come back to grieve over her loss, and search for her in vain in the neighbourhood.

Mârîka seems to be the personification of *vishaya-mrigatrishnâ*, the mirage or illusion of the senses, and of deceit. And this Mârîka comes in the form of the *Mriga* or deer, evidently because the mirage is called *Mrigatrishnâ* and *Marîkikâ*. * The mirage deludes the thirsty deer, and luring it farther and farther is as it were the never allayed *trishnâ*, thirst, of the *mriga*. To suit the idea of hunting after the illusion of the sensual objects, it is exhibited as the mirage deer Mârîka.

There may also be a concealed meaning in Mârîka's place Gokarna. Gokarna means the cow's ear; and as *go* and *bhû*, the earth, are synonymous, and as *Vasudhâsrotra*, the ear of the earth, is a name of *Valmîka*, the anthill, † the so-called *Tapasvin* of Gokarna is indicated to be the venomous, crooked-going (*jihmaga*) snake of deceit hiding in the anthill. †

* *Marîkikâ* is from *marîki*, ray, for the mirage is produced by the action of the solar rays on the sand.

† There are sacred places called Gokarna having *Sivaliṅga* worshipped under the name of *Gokarnesvara*. There Gokarna must have had some

Phenomenally, the deer *Mârîka* hunted and killed by Râma may be the Orion-deer, as the *Râmâyana* likens the deer to the *Nabhashkara Târâmriga* or Starry Deer moving in the sky. The *Râmopâkhyâna* also (*Mahâbhârata*, *Aranya-parvan*, adh. 277) likens Râma hunting the deer to Rudra hunting the *Târâmriga*. When that Deer is killed, and when the golden star *Sîtâ* rises heliacally on her way to the acronycal point, the Moon *Râvana* has carried her away.

At the dastardly act of *Râvana* all the beasts and birds of the forest over which *Sîtâ* had spread peace by her angelic presence are put to fright, running madly in the same direction in which she is being carried away. Even they are touched by her cries, and among them there is at least one creature that can overtake and attack *Râvana* even in the aerial path in which his chariot is going. That creature is a huge *Gridhra*, eagle, called *Jatâyus* or *Jatâyu*. To intensify his interest and sympathy for Râma it is said that he was the friend of Râma's father and had made his home in a *Vata* tree near *Pañkavatî*, and that Râma and *Sîtâ* had made his acquaintance. When *Râvana* is carrying away *Sîtâ*, this eagle opposes him and fights with him, but falls down mortally wounded, lingering until Râma happens to come there and learns from his broken words and gestures that the enemy has carried away *Sîtâ* towards the south. Râma performs the cremation ceremony over the

other esoteric meaning than the abode of the real serpent. Likening the flame of Agni to the ant-hill, Agni is in it like a hissing serpent (pp. 330, 331 *ante*). Likewise, in the case of Vishnu's bed-serpent *Sesha* and Siva's serpents with which as *Nâgabhûshana* he has adorned himself, there may be some concealed meaning. In the *Sarpabali Mantras*, *Taitt.-Sam.*, IV. 2, 8, the serpents are said to be in the solar rays also (*ye vâ Sûryasya rasmi-shu tebhyaḥ sarpebhyo namaḥ*). This seems to be due to the fancy that the *rasmis*, ropes, rays, of the Sun are as it were the rope-like snakes. The Sun is called *Valmîka*, Ant-hill, evidently because he is the abode of the rays likened to snakes (*vide* note on p. 121 of Vol. I.). The Sun is imbedded in his rays, or is adorned by them, and both Vishnu and Siva have the Sun as one of their forms or stations. Therefore, *Gokarnesvara* may have been a representation of the Upanishadic *Purusha* in the Sun, the Supreme Self of Light, Knowledge.

body of his father's friend and thereby makes his soul go to heaven. He then leaves the place with Lakshmana in search of Sîtâ.

Further on in the *Kishkindhâ-kânda*, when Sampâti the elder brother of Jatâyû turns up in order to help the Vânaras to discover Sîtâ, a remarkable story is told about the previous life of these brother eagles, and that story, as we shall see there, indicates Jatâyû and Sampâti to be respectively either Budha (Mercury) and Sukra (Venus), or Sukra and Brihaspati (the planet Jupiter). The fancy of Jatâyû's encounter with Râvana seems to be phenomenally this: When the Moon as the regent of *Mrigasiras* is carrying away the heliacally rising Sîtâ to the acronycal point, Jatâyû, who is either Budha or Sukra, both of whom are planets moving near the Sun, is fancied to have tried to prevent the Moon in vain.

Passing on to the jungle called *Krauñkâranya*, Râma and Lakshmana meet with a hideous Râkshasî woman named Ayomukhî (iron-faced) in a mountain gorge enveloped in darkness. Lakshmana disfigures and drives her away. She probably represents Night.

Further on they fall into the clutches of a huge Râkshasa named Kabandha with his head and mouth in his chest and with very long arms with which he would catch the object of his prey by a sweep and put them into his belly. They cut off his arms, whereupon he says to them that he was as beautiful as the Sun, Moon, and Indra, and obtained longevity from the god Pitâmaha, that in a fight with Indra the latter jammed his head down into his chest, and that as he molested a *Rishi* named Sthûlasiras, he was cursed by him to be a Râkshasa until he should see them. At his request, Râma cremates his body, when from the fire there rises up a well-clad and well-ornamented being seated in a *Vimâna*, and tells Râma to go to the Vânara King Sugrîva for help to regain Sîtâ.

Kabandha is a name of the headless Râhu, the eclipse. *Rishi* Sthûlasiras, the Big-Head, is probably the Sun

molested by the eclipse. Similarly our Râma undergoes the eclipse and emerges from it. Râhu is the darkness caused by the intervention of the moon of the new moon day that causes the solar eclipse, but afterwards the same moon rises from the flame of the solar fire as the renewed moon of the bright fortnight.

As directed by Kabandha, the brothers go to the former hermitage of *Rishi Matamga* and his disciples, situated on the *Pushkarinî* or lotus pond called *Pampâ*, near which on Mount *Risyamûka* in *Matamga's* forest is the residence of *Sugrîva*. The *Rishis* of the hermitage had departed to heaven, leaving a *Tâpasî Sramanî* woman, *Sabarî*, to receive Râma and show hospitality to him, and then go to heaven herself. Accordingly, *Sabarî* prostrates before Râma and *Lakshmana*, receives them, offers to them the fruits of the forest collected by her, and then, kindling a fire, throws herself into it, and goes to heaven.

The *Sramana* ascetics existed even before the rise of Buddhism (p. 215 *ante*). *Sabara* was the name of a wild people, identical probably with *Kirâta*, living chiefly by hunting. Therefore the god *Rudra*, the bowman and hunter of the Vedic literature, is sometimes described as hunting in the form of a *Kirâta*. In the *Mahâbhârata* a boar *Asura* called *Mûka* is stated to have been shot both by *Arjuna* and a *Kirâta*, who at last reveals himself to be the god *Rudra*.* The name of *Sabarasvâmin* borne by the celebrated *Brâhman Mîmâmsaka* must have been the name of *Rudra* as the hunter. It is likely that the country where the poet of the *Râmâyana* has located *Sugrîva* was known to him as the country of the *Sabaras*, and as Râma is now passing through the forest scenery of that wild country, *Sabarî* may be viewed as the personification of the forest nymph *Vanadevatâ* of that country, welcoming Râma with hospitality, like *A-halyâ* (p. 403 *ante*). The only difference between *Sabarî* and *Ahalyâ* is that, as *Ahalyâ* is portrayed as the wife of an *Âryan Brâhman Rishi*, Râma as the

* This episode of the *Mahâbhârata* is made the subject of the *Kāvya* called *Kirâtârjunîya*.

Kshatriya is made to salute her, while Sabarî, portrayed as a woman of the Sabara class, is not saluted by him, but she herself salutes him.

According to Apte's dictionary and also the Vâkaspatya, *Mâtamga* means not only the lowest class *Kândâla*, but also the *Kirâta*. It is therefore noteworthy that the *Rishi* of Sabarî's place is named *Matamga*, a name from which *Mâtamga* is derived. *Mâtamga* is a name of the elephant, meaning 'roaming at will,' roaming like intoxicated. When the *Kandâlas* were called *Mâtamgas*, it must have been by reason of their getting intoxicated by Toddy drinking, and the Sabara or *Kirâta* also must have been a drinking class to be called *Mâtamga*. The Vâkaspatya derives *Matamga* from mad,* to be intoxicated by drink. According to it, *Matamga* means also the rain cloud. This can only be in a metaphorical sense, likening the rain cloud to madagaja, the elephant in rut exuding the juice from its temples.

The Mahâbhârata, Âdiparvan, adh. 71 (verses 31—35), speaking about the greatness of Visvâmitra, says that there was a Râjarshi or a pious king named *Matamga* who supported Visvâmitra's family in the time of distress, got Vyâdhata, the state of a Vyâdha, and (yet) performed a sacrifice (even in that state) under the auspices of the priesthood of Visvâmitra, afraid of whom even the god Indra was obliged to go and drink the Soma of that sacrifice. Vyâdha is another name for *Kirâta*. There can be no doubt that King *Matamga* is identical with King *Trisaṅku* who, according to the Râmâyana, gets *Kandâlatâ*, the state of a *Kandâla*, and who in that state performs a sacrifice with Visvâmitra as his priest; and the Harivamsa says of *Trisaṅku* that he supported Visvâmitra's family in the time of distress. I have tried to show in Vol. I. that the riddle of the sacrificer *Trisaṅku*'s *Kandâlaship* means his high distinction as the performer of a sacrifice in which the sacred Soma, whose

* 'Mâdayati anena mada-āṅgāt, dasya tah.'

exhilaration is so much praised in the *Rig-veda*, is drunk. The Brâhman as well as the Kshatriya drinks his Soma in the sacrifice, and so, as a paradoxical riddle, he is the drinking *Kandâla*, *Sabara*, *Kirâta*, or *Vyâdha*.

In the *Mahâbhârata*, *Sabhâparvan*, adh. 8, verse 29, a *Rishi* named *Matamga* is mentioned along with *Agastya* and others. The name as applied to a Brâhman *Rishi* must have arisen in the sense of the drinker of the sacrificial Soma, or one who is exhilarated by drinking the Supreme Self, the Juice of Joy. The knower renouncing the world and retiring to the forest, there to hunt and get his Brahman, and drink his spiritual drink of *Brahmânanda*, is, as a riddle, *Vyâdha* and *Matamga*, the man of the hunting and drinking class.* We do not know whether *Matamga* was regarded as their tribal *Rishi* or Guru by the *Sabaras*, *Kirâtas* or *Mâtamgas*, and whether that was the reason why his locality was placed in the forests of their country.† *Râma* hears only stories about him, for it is said that he departed this world previous to *Râma*'s arrival.

Sugrîva and his people who are said to have inhabited what appears likely to have been known as the country of the *Kirâtas* or *Mâtamgas* are described in the *Râmâyana* as *Vânaras*, monkeys. *Vânara* means 'belonging to the forest.' Simply in that sense the people of the jungly country of the *Kirâtas* may sometimes have been called

* In the *Mahâbhârata*, *Anusâsanaparvan*, adh. 27—29, it is said of a *Rishi* *Matamga* that he was a *Kandâla* by birth, but on his death became a being called *Khando-deva*, entitled to respect without detriment to the respect due to the Brâhman and Kshatriya classes, and worshipped by the females. He can travel in the sky at his will, assume any form and enjoy any pleasure he might wish, with his fame spread everywhere. Is he the moon *Kandra* as Soma, the lord of drink, and as inspiring the desire of love?

† There are living instances of some of the classes other than the three *Dvijas* claiming descent from certain *Rishis* and gods. For instance the *Byâdars* (from the Sanskrit *Vyâdha*) who rose to power as the *Pollegar* chieftains claim descent from *Rishi Vâlmîki*.

Vânaras by the people of Âryâvarta.* The poet of the Râmâyana may have known that the Vânaras were men of the jungly country. But he has served the purpose of the fantastic and marvellous side of his story by depicting Sugrîva as a real monkey, and his Vânara army as consisting of not only all kinds of monkeys, but also *Rikshas*, bears, both of whom have some resemblance to man. Thus the poet has brought these man-like denizens of the forest within the etymological meaning of Vânara, 'belonging to the forest', although in *rûdhi* or conventional use Vânara means the monkey only. Indeed the etymological meaning of Vânara is so wide as to include all the animals of the forest, and it is noteworthy that the names given by the poet to some of the monkeys under Sugrîva are names of certain wild animals, those names being Kesarin (lion), Sârdûla (tiger), Gaja (elephant), Gavaya (wild ox or buffalo), Sarabha (a kind of deer). The so-called Vânaras of the Râmâyana are gifted with supernatural powers. In fact they were, the poet says, the *Amsas* of the different gods born in order to render help to Râma, and of them Sugrîva is the *Amsa* of Sûrya, the Sun. In the next Kânda, when explaining the story about the antecedents of Sugrîva and his elder brother Vâlî, the *Amsa* of the god Indra, the rainer, I shall try to show that these brothers are respectively Agni and Soma.

THE KISHKIMDHÂ-KÂNDÂ.

Râma goes to Sugrîva and finds that Sîtâ had dropped down most of her ornaments tied in a cloth so as to fall among the Vânaras, and that Sugrîva had carefully secured

* There are the Nâgas. Derived from naga, mountain, they would mean mountaineers. They may have been snake-worshippers also, more than any other tribes. Whatever was the reason of their being called Nâgas, the force of the word nâga as meaning the snake was so great that we have in our Purânic literature very fabulous accounts of the Nâgas, who are sometimes described as living in the Pâtâla or infernal region, an idea which may have been derived from the underground holes of the snakes, and sometimes called Urugas and included among the Gandharvas, Siddhas, Yakshas, Kinnaras, Vidyâdharas, Rakshas, &c., travelling in Vimânas in the sky.

the bundle. Before helping Râma, Sugrîva himself is to be helped first, for he too has been deprived of his wife and is in exile like Râma under the following circumstances. His elder brother Vâlî was the king of the Vânaras with his queen named Târâ and his town called Kishkimdhâ. A demon named Dundubhi came as a buffalo and challenged Vâlî to a single combat. Vâlî fought with him, killed him, and swung his body in the sky. It fell near the hermitage of *Rishi Matamga*, who cursed Vâlî to die if he should set his foot any more within the precincts of his forest. Then Dundubhi's son Mâyâvin came in the dead of night and challenged Vâlî, who readily went out to meet him. Seeing Vâlî going alone, his affectionate brother Sugrîva followed him. Seeing these two, Mâyâvin ran into a cave. Placing Sugrîva outside, Vâlî went in and did not return for a year, at the end of which blood came splashing to the mouth of the cave. Thinking that Vâlî was killed, Sugrîva blocked the mouth of the cave with a huge rock to prevent the demon from coming out and killing him also. He installed himself as king in the place of Vâlî. But the blood was of the demon killed by Vâlî, who with some difficulty burst open the mouth of the cave and came out, and although Sugrîva explained his act, Vâlî believed that Sugrîva shut him up in order to bring about his death and usurp the throne himself. So he beat his brother and turned him out, depriving him of his wife named Rumâ. Thus turned out, he has been living in exile in *Matamga's* forest, which, in consequence of the *Rishi's* curse, Vâlî dreaded to enter.

Râma and Sugrîva become allies on condition of Râma's helping the latter in killing his powerful brother Vâlî and getting back his wife Rumâ and the kingdom of the Vânaras, and then of Sugrîva's placing himself and his army at the service of Râma for regaining Sîtâ. But to make sure of Râma's ability to kill Vâlî, Sugrîva asks Râma to swing the body of Dundubhi which is still lying there. He swings it with such force that it falls at a great

distance. But as the body had dried up and become lighter, Râma undergoes another test, that of shattering seven big Sâla trees grown in a line by discharging a single arrow at them. There may be some esoteric significance in these seven trees. Then Sugrîva challenges Vâlî to a single combat, but is worsted in each encounter. At last, as the two brothers are exactly alike, Sugrîva is made to wear a garland and sent again to the fight, and when he is being overpowered by Vâlî, Râma discharges an arrow from a place where he is not visible to Vâlî, who, mortally wounded, blames Râma for hitting him without giving him an opportunity to fight with him. On the death of Vâlî, Râma sends Lakshmana into the town of Kishkimdhâ to instal Sugrîva as king of the Vânaras and Vâlî's son Ângada as their Yuvarâja. But restored to the luxuries of royalty, Sugrîva gives himself up to pleasure in the embraces of Rumâ and Târâ, and sleeps over Râma's business until Lakshmana threatens to punish him. Thus roused, he sends troops of Vânaras in different directions to find out where Sîtâ is.

Sugrîva, an incongruous name to a real monkey, means 'one who has a good face,' and Vâlî 'one who has the tail.' I would take these brothers to represent Agni and Soma respectively. In the Vedic literature Agni is called the mukham, * face, mouthpiece, of the gods, the first of them all, carrying oblations to them. He is well known as Rakshohan, the killer of the Rakshas, demons (Rv. X. 87), and Anîkavân, having an army. He is therefore a fit being to be utilized for helping Râma in killing the Râkshasas of Lañkā. His wife, whose name Rumâ seems to be a word coined from the root ru, to cry or sound, may represent the exclamation Svâhâ, well-known as the personified wife of Agni. Soma is daksho rasah, the liquor of strength (Rv. IX. 61, 18), and one of his epithets is Hari (Harir vaneshu sîdati—Rv. IX. 7, 6), tawny in colour,

* Cf. the Mantra : Agnir mukham prathamam Devatânâm, &c., quoted at p. 1 of Dr. Haug's translation of the Ait.-Br.; also Taitt. Br. III. 7, 1, 8 : Agnim Devatânâm prathamam yajet, Agnimukhâh eva Devatâh prînâti.

a word which among many things means the monkey also. With his form as the tail-like Soma creeper, he is as it were Vâlî. Târâ, the wife of Vâlî, means 'star'—a name which reminds us of Brihaspati's wife Târâ, who, as the sweetheart of the Moon and the mother of Budha *alias* Rohineya, is the star Rohinî. The Arani wood used in generating Agni by attrition and the firewood maintaining the fire, and likewise the Soma plant from which the Soma juice is extracted, are the products of Vana, forest, and therefore Agni and Soma may well be fancied to be Vânaras, foresters, and as a riddle, monkeys.

Râma having lost his wife in the forest, what better ally can the poet find for him in the forest than Agni? In politics it is the usual practice of one king having to fight with another to side with any of the claimants to the throne of the intermediate country through which the way lies and secure his help, and so the poet has so well arranged the antecedent feud between Vâlî and Sugrîva as to make the latter a fellow ready for mutual sympathy between himself and Râma. Therefore, siding with Sugrîva, Râma kills Vâlî. It is the fate of King Soma to be beaten and squeezed, and we have seen in several stories how the Moon Soma is metamorphosed as Asura or Daitya and killed by Vishnu. Although the plot conceived in the line of politics necessitated the killing of Vâlî in order to make Sugrîva the ally of Râma, still in Ângada who is installed as Yuvarâja his father seems to be reproduced. Ângada means 'one who gives up his body'—a name which may well be given to the Soma plant as well as its alter ego the Moon Soma, who gives up his body to be eaten as the sacred Soma food by the gods in the dark fortnight. He is Ângada devoting his body to the service of the Sun Râma.

Accordingly, Prince Ângada is placed by Sugrîva at the head of the troop of Vânaras sent to the South in search of the whereabouts of Sîtâ. But as it would detract from his position as a prince and from his command of men and resources to say that he himself went to Lañkâ as Râma's

messenger to Sîtâ, a subordinate Vânarâ is selected for that work, and he is Hanûmân. But Hanûmân's exploits as the messenger jumping across the sea to Laikâ, comforting Sîtâ in her distress there, and doing many wonderful works, made him so great a favourite Vânarâ with the masses hearing the Râmâyana that they began to worship his image throughout the length and breadth of India, so that he has surpassed in popular fame even his King Sugrîva and Prince Ângada.

In his wonderful exploits Hanûmân seems to be another metamorphosis of the Moon. His parents are the monkey Kesarin (lion, probably a metamorphosis of the Sun) and Añjanâ (collyrium black, probably a personification of night), and he is born as the Amsa son of Vâyû, the god of wind, because he has to jump over the sea through the sky like wind. To account for the name of Hanûmân, 'having (protruding) jaws,' it is said that as soon as he was born, he took the Sun for a fruit and jumped up like another Râhu, the eclipse, to catch him, that on Râhu's complaining to Indra that his own function of catching the Sun was being usurped by this monkey, Indra with his Vajra weapon dealt a blow on his jaw so as to disfigure it and hurl him down lifeless, that seeing his son killed, Vâyû got angry and withdrew breath from all, that Brahmâ pacified Vâyû and resuscitated Hanûmân, and that the Sun god gave a hundredth part of his tejas, light, to him together with knowledge of all the Sâstras.* What more do we want to indicate that Hanûmân is the Moon?

While Hanûmân and the other monkeys are searching in the jungles of the Vindhya mountains, they get fatigued and thirsty, and enter a den called *Rikshabila* (bear's den) from which aquatic birds are coming out. Groping in the dark for a while, they find in the cave a beautiful forest in which everything is golden, and a pond of clear water, in which they quench their thirst. Maya, the architect of the Dânavas, had built this den and lived in it with the Apsaras

* This story is stated briefly in Râm. IV. 66, and in detail in the Uttarakânda, sargas 35 and 36, as counted in the Madras copies.

nymph Hemâ. But Indra killed him, and then the place becomes the abode of a beautiful, brilliant Tapasvinî damsel, named Svayamprabhâ, self-shining. Hanûmân and others not finding the way out, see Svayamprabhâ, without whose help no one entering the den could go out alive. She tells them to close their eyes, and by the time they open them and see, they are outside the den. As *Riksha* means not only the bear, but also star, we may take *Rikshabila* to be the Day in which the *Rikshas*, stars, hide, as if it is their den, and Svayamprabhâ to be the brilliant Lady of daylight. The Moon Hanûmân enters the day-den on the new moon day, closes his eyes, and by the time he opens them and sees us on the evening of the second day of the bright fortnight he has come out from the day-den.

Finding Sîtâ nowhere in the Vindhya jungles, the Vânaras are talking of how the eagle Jatâyû was wounded and died in the service of Râma, and how they too should fast and die rather than go back to Sugrîva without finding where Sîtâ is. Hearing this, an old wingless eagle named Sampâtî crawls forth to them, much agitated by sorrow, for he is the elder brother of Jatâyû, and had not till then heard of the latter's death. The previous history of these eagles is this. In the olden time, on the killing of *Vritra* (by Indra in the Deva-Dânava battle), these two birds flew up, each vying with the other, to reach the Sun first. They went up so high that the Sun looked as big as the Earth, and Jatâyû, the younger of them, was unable to bear the burning heat of the Sun. Out of brotherly affection Sampâtî sheltered him under his wings, with the result that the wings were burnt up, and he fell down on the Vindhya mountain. He lay senseless for six nights, and then crawled down to the hermitage of his well-wisher *Rishi Nisâkara*, who foretold him that he would see Râvana carry away Sîtâ, and that by giving that news to the Vânaras that would come in search of her he would regain his wings. In course of time the *Rishi* died and departed to heaven. Sampâtî crawled up to the summit of the Vindhya mountain, and, as foretold, he saw one day Râvana carrying away the crying

Sîtâ in the sky. With his eagle eye he could see far, and in his flying excursions he had often seen Râvana and his place Laṅkā. Having conveyed this information, Sampâti advises the Vânaras to go to Laṅkā and find Sîtâ there. He asks them to take him to the riverside, where he bathes and offers funeral water to his departed brother, and regains his wings. Then the Vânaras go to the shore of the southern sea, and elect Hanûmân to jump across the sea to Laṅkā.

Seeing that the eagles are described as having flown so near to the Sun, and that one of them falls down to the hermitage of *Rishi Nisâkara*, which is clearly a name of the Moon, it is most likely that, like the Sun and Moon, they too are some heavenly bodies. As already stated (p. 418 *ante*), these birds, Sampâti and Jatâyû, are either the planets Sukra and Budha, or Sukra and Brihaspati.

As regards the first of these two alternatives, I would explain the story thus. Budha (Mercury) is the planet nearest to the Sun. He is for the most part merged in the Sun's Jatâ hair, consisting of the dawn, day, and evening lights. From this fact Jatâyû, 'the creature of the jatâ', may have been coined as a fit paroksha or suggestive name for Budha. As he is thus always flying about the Sun, the fancy is as though his object was to reach the Sun. The next near planet to the Sun is Sukra, bigger in appearance than Budha, and therefore fancied to be his elder brother. He too is seen flying about the Sun, and in conjunction with Budha oftener than Mars, Jupiter and Saturn, and so the fancy is that he is Sampâti, 'flying together,' with Budha, as though he vied with him to reach the Sun. But in course of time he is detached from Budha and seen as the Evening Star in the lap of night, even after the disappearance of the twilight and the setting of Budha below the western horizon. This phenomenon is read as though, unable to bear the fire of the Sun's light, he fell down from the company of his brother into the lap of night, the home or hermitage of the lunar *Rishi Nisâkara*.

As regards the second alternative, it is necessary to take notice of what appears to be another view of the story. When repeating the story to Jâmbavân, to whose presence he is brought by the other monkeys, Sampâti says, in Sarga 62, that it was his son Supârsva, who was his support during his wingless state, that saw Râvana carry away Sîtâ, and that on hearing that news from Supârsva he chided him for not fighting with Râvana and rescuing Sîtâ from him. This contradicts the version given in Sargas 58 and 59, which makes Sampâti himself witness the event without any mention of his son. Sarga 62 seems to be a later addition, but whoever was its author, there must be some meaning in his introducing Supârsva. I think that he must have viewed Sampâti and Jatâyû to be the planets Brihaspati and Sukra, and metamorphosed the planet Budha as Supârsva, the son of the former. The two bright planets Brihaspati and Sukra are brothers, vying, as it were, with each other for solar conjunction, but in course of time the former, whose orbit is larger, falls completely into the lap of night, while the latter remains either as the Morning or Evening Star near to the Sun, and is never seen at midnight.

The original story seems to have arisen by viewing Sukra and Budha as brotherly birds, while in the subsequent story those birds are changed into Brihaspati and Sukra, making Brihaspati and Budha father and son. In doing so, the author of the subsequent story was probably under the influence of another story which had become popular, and according to which Budha is the son—the Kshetraja son—of Brihaspati.*

* I have tried to explain that story in Vol. I., p. 210. Brihaspati of that story seems to be the Sun with Budha (Mercury) as his Kshetraja son born to the Moon, because Budha, as the planet nearest to the Sun, is for the most part in the Sun's light, and because getting solar conjunction oftener than the other planets he resembles in that respect the Moon who gets solar conjunction every new-moon day. The fancy, therefore, is that Budha was born to the Moon, and allotted to the Sun as his Kshetraja son. And the planet Jupiter was named Brihaspati evidently because it was poetically fancied to be the Sun in miniature, while the other bright planet

Apte's dictionary says that Jatâyû, the friend of Dasaratha, "once saved his life while he was thrown down along with his car by Saturn, against whom he had proceeded when a drought, said to be caused by the planet, well-nigh devastated the earth." It is not stated in what Purâna this story occurs. It must be much later than the Râmâyana. But the author of it must have known Jatâyû to be a beneficent planet, either Sukra or Budha, and therefore it is said that he counteracted the malevolent planet Saturn. This may be compared with the verse ending with "rakshaty enam tu Budha-yogah" in the first act of the Mudrârâkshasa drama.

Having emerged from *Rikshabila*, the star-hiding cavern of Day, and learnt from the Evening Star Sampâti the whereabouts of Sîtâ, Jâmbavân and others elect Hanûmân to jump across the sea to Lankâ in order to find Sîtâ there. Jâmbavân is *Riksharâja*, the Bear King, of the bears forming part of the Vânara army. He says that when he was young he was able to jump across the sea, but that he has now become old, and that of all the Vânaras the monkey Hanûmân, who is a *Brahmakârin*, bachelor, in the prime of life, and who is moreover the *Amsa* son of Vâyû, the god of wind, is most competent to jump across the sea.

It appears to me that Jâmbavân is another personification of the Moon as the lord of *Rikshas*, bears, in the outward sense, but of stars in the real sense (*vide* p. 386 *ante*). It may be that the concept of the Moon as the lord of bears had belonged to an older strata of mythology, and that the Râmâyana utilized him in its riddle of bringing the bears also within the etymological meaning of Vânara, 'belonging to the forest,' as already explained (p. 422 *ante*). But in respect of the feat of jumping, the personification of the same Moon as the Hari or monkey Hanûmân should have preference over the bear, because another name for monkey is *Plavaga* or *Plavaṅga*, 'moving by leaps or jumps.' To

Sukra, the priest of the Asuras, was viewed as the Moon in miniature—*vide* Vol. I., p. 296.

suit the marvel of his jumping across the sea, it is said that he is the son of the god of wind himself.

THE SUNDARA-KÂNDĀ.

Accordingly, Hanûmân jumps across the sea. The solution of the marvel of a monkey jumping even across the sea must be found in our Hanûmân being a metamorphosis of the Moon, jumping across the blue sky-sea, and the feats performed by him look like varied descriptions of the Moon.

First of all, the winged mountain Mainâka which had escaped from Indra and taken shelter in the depth of the sea comes out and flies up to the sky for Hanûmân's resting awhile on its back. But having no time to tarry, he simply honours the mountain with his touch and passes on.

We have seen elsewhere (pp. 205—206 *ante*) that the winged mountains hurled down by Indra are the clouds, and that the solitary mountain Mainâka which escapes from him into the depth of the sea is probably Soma's asterism *Mrigasiras* placed in the depth of the sky-sea. Hanûmân as the Moon touches it with his conjunctural rays.

Then *Su-rasâ*, the mother of *Nâgas*, the snakes [of *Rasâ*, the nether-world], springs up from the depth in order to swallow Hanûmân as he is jumping through the sky. They both vie with each other in swelling themselves, but at last he becomes as small as the thumb and passes through her mouth and ear unhurt, and is applauded by her.

As the fabulous snakes are the powers of darkness, their mother may be the Night beginning to swell at the advent of autumn. The Moon in his monthly career enters the Night at the beginning of the bright fortnight, goes on waxing and then waning, and quits the Night at the end of the dark fortnight.

Then a *Râkshasî* named *Sihmikâ*, who is *Khâyâgrâhî*, catching flying objects by their shadow, rises up from the sea, catches Hanûmân by his shadow, and puts him into her mouth; but he manages to come out squeezing her vital parts and killing her.

Sihmikâ is well known in the Purânic mythology as the mother of Râhu, the eclipse. Here she herself seems to play the part of the lunar eclipse. The *Khâyâ* caught by her is the Moon's light, for *Khâyâ* means both shadow and lustre.

In this manner, conquering the impediments on his way, Hanûmân jumps to the other shore, and enters Lañkâ at nightfall, putting down the terrible Genius of that town as she came to obstruct him at the gate.

Lañkâ, described as situated on Mount Trikûta, may be a metamorphosis of Orion, which in the older story of Tripuradahana is the skyey town of the three Asuras burnt down by Rudra. The Moon's illumining this starry town with his light may be the meaning of Hanûmân's burning Lañkâ as stated further on.

In the cover of the moonlit night Hanûmân searches every nook and corner of Lañkâ, and at last sees Sîtâ seated in great grief under a *Simsupâ* tree in the Asoka park of Lañkâ, guarded by hideous Râkshasî women. He can have no doubt whatever of her steadfast *pâtivratiya*, chastity, for, concealed among the branches of a tree, he sees her spurn the addresses of Râvana, who happens to come there at that time to persuade her to submit to his wish. Râvana leaves her, giving her two months' time within which to make up her mind to love him. She is in the most distressed state of mind, when Hanûmân presents himself before her, and with great difficulty he convinces her of his being truly Râma's messenger and gives her Râma's ring. In return she gives her head ornament to be delivered to Râma, and is assured that her husband will lose no time in killing Râvana and freeing her from sorrow, now that her whereabouts are known.

In all this there are two pictures of the same Moon, the one as the enemy Râvana, who, having brought Sîtâ away from her husband the Sun, is making love to her, and the other as the friendly messenger who has come from her husband to find and console her and take back her news to him.

The guards of the park make out Hanûmân to be a spy and try to catch him. He demolishes many trees, kills Râvana's eldest son Aksha and the Pañkasenâ-nâyakas or five army-generals and others that are sent against him by Râvana. At last, when Râvana's powerful son Indrajit comes, Hanûmân allows himself to be caught by him in order to see Râvana and warn him of the danger in store for him. As a punishment for this impudence, his tail, covered with cloths soaked in oil, is set on flame. But it serves him as a torch to apply to the houses of Lankâ and burn the town. Sîtâ, however, is not touched by the flame, and, by her blessing, the fire does no harm to Hanûmân. He then jumps back across the sea.

Aksha, among other things, means indriya, sense. Therefore, Aksha and the five allied generals seem to be some internal demons connected with Râvana, the personification of Kâma, Desire.

Hanûmân's success makes the Vânaras so much elated that on their way back to Sugrîva they commit great depredation in Sugrîva's Madhuvana, Honey-forest, drink away all the honey in spite of the remonstrance of Dadhimukha, the monkey in charge of the forest, and get exhilarated.

About this we may remark that just as the Vânaras in the sense of the jungly people might get intoxicated in a grove of Palm or Toddy trees, our Vânaras as the wonderful monkeys and bears find their joy in honey, the sweetest forest produce. Dadhimukha, as a name for the keeper of the Honey-forest, seems to have been coined after the name of *Rishi Dadhîki* of the Vedic legends, famed as the holder of Madhu-vidyâ, the Knowledge of the Honey.

Dadhimukha carries his complaint to Sugrîva, but the latter does not take any notice of the offending Vânaras, for he soon hears the glad news of Hanûmân having succeeded in discovering the whereabouts of Sîtâ.

Hanûmân narrates everything to Râma, and delivers Sîtâ's head ornament, and, as a convincing proof of his having

really seen Sîtâ, he mentions to Râma a secret incidence known only to Sîtâ and Râma, and confided by her to Hanûmân. It is this: Once upon a time, when Râma was resting with his head on the lap of Sîtâ in their forest life, Jayanta, the son of Indra, came as a crow and pecked her breast, and the blood which dropped from the wound aroused Râma, who, seeing the offending crow, took up a blade of darbha grass and discharged it as Brahmâstra against the crow. Pursued by the grass as the arrow, the crow went to all the gods for protection, but getting it nowhere in the three worlds, it came back and sought the protection of Râma himself, and was spared at the cost of one of its eyes.

This also looks like another solar and lunar myth. When the Sun Râma is in conjunction with the golden star Sîtâ, he is resting on her lap. On the new-moon day which comes during that conjunction, the Moon, metamorphosed as the black bird, is fancied to touch Sîtâ, and the red morning light with which she is then enveloped is her blood. Then the Sun Râma rises, and the grassy arrow discharged by him is the solar light itself that goes to the lunar globe. With it pouring upon him, the renewed Moon springs up, goes through all the asterisms as if seeking the protection of the deities that are the regents of them, and at the end of the lunar month comes back to the Sun himself. If we make him whirl round and round like this twelve times, he completes the year and comes back to the same Orion-blended Sun. The myth of his losing an eye may mean the Moon's being enlightened to our view on only one hemisphere of him.

THE YUDDHA-KÂNDÂ.

Râma, Lakshmana, and Sugrîva lose no time in going to the southern seashore together with the whole of the Vânara army. There, Vibhîshana, the third and last brother of Râvana, comes and seeks the protection of Râma. He had been derided and called a traitor by Râvana for having counselled him to restore Sîtâ to Râma. In a

council held, Râma overrules the others and admits Vibhîshana, who becomes useful by furnishing information about the strength, &c., of the enemy in the Laikâ war.

Like Râma's alliance with Sugrîva, his alliance with Vibhîshana is another act of policy.

Then Râma causes a bridge to be built across the sea to the island of Laikâ. Before doing so, he wishes the sea to give way for the Vânara army to walk over to the island. But as the sea does not heed him, he prepares himself to shoot it and dry up its water by the fire of his arrow. Terrified at this, the sea appears in a kingly form, attended by the nymph forms of all the rivers,* propitiates Râma, and tells him to build a bridge across the sea by the agency of the Vânara named Nala who is the Amsa son of the divine architect Visvakarman. As an arrow once set to the bow must be shot somewhere, King Sea tells Râma to discharge it at that part of the sea near Drumakulya in the west where its water was being polluted by the tribes of Dasyus (marauders), Âbhîras and others infesting that region. Accordingly, Râma shoots the arrow into the sea there, which, dried up by the fire of the arrow, became the sandy desert called Maru-kântâra, while the place where the arrow actually pierced into the ground came to be known as Vrana, the wound (of the earth), which, drawing water from the bowels of the earth, always contains it like that of the sea itself.† Withdrawing the arrow from the Vrana, Râma blessed the Maru region to be free from sickness and be very congenial to cows (in its oases).

Probably from this Vrana the name of the Runn of Cutch has arisen. This myth about the formation of the Indian desert, which is far from the scene of Râma's bridge in the south, may not have belonged to the Râmâyana in its original form. This myth should be compared with what is fabled of the prior Râma of the

* In our mythology the sea is a bejewelled wealthy king with all the rivers as his wives.

† Cf. the story about the sacred well in Kâsi formed by Rudra's trident piercing into the ground (p. 388 *ante*).

battle-axe to the effect that when Kasyapa expelled Râma from the land gifted to him by Râma, the sea in the region of Sûrpâraka (modern Surat) receded and bared new land for Râma (p. 358 *ante*). I have heard it said (for which there must be some Purânîc basis) that this prior Râma had the new land bared by discharging an arrow at the sea. The Vrana and the desert are contiguous to the region of Sûrpâraka, and it is likely that the story of the subsequent Râma's forming the Maru land by shooting his arrow at the sea arose from a desire to make him imitate and excel the feat of the prior Râma. I have tried to show that both the Râmas are the Sun personified. Our ancients must have thought that the region of the sandy desert was covered by the sea in some remote age, and the myth that Râma dried up the sea there by the fire of his arrow simply amounts to the idea that the action of the solar arrow or rays must have in course of time dried up the region in question. The idea that even the sea was bridged is a marvellously bold one. This idea seems to have given rise to the query—How did the furious King Sea allow himself to be bridled and ridden over by Râma? As a reply to this, the myth in question seems to have been invented to show that Râma was so mighty as to humble the sea, that it was he who dried up the sea at the Maru land in the north-west, and that he would have dried it up in the south also if King Sea had not become submissive to him.

The bridge constructed by Nala is ten Yojanas wide and a hundred Yojanas long.*

Nala, the builder of this wonderful bridge, is appropriately fancied as the son of the divine architect Visvakarman. The bridge consists of huge trees, hills and rocks uprooted and put into the sea. The Râmopâkhyâna of M. Bh. Aran-

* A Yojana is said to be equal to nine miles. This bridge of ten Yojanas wide and a hundred long is a fanciful one, magnifying the width of the sea between the peninsula of India and the island of Lankâ into the round number of 100 Yojanas,

yaparvan says that the bridge was built because if ships had been impressed for the transport of the large army the maritime trade of the country would have suffered. But the original poet of the story who uprooted forests and hills for the bridge could have evolved the required number of ships by a stroke of fancy if he had a mind to transport the army in ships. The idea that trees were used gives the impression that the bridge was conceived as a floating one. Indeed, this is indicated in what King Sea says to Râma in the Râmopâkhyâna: 'Let Nala of your army, the son of Visvakarman, build the bridge, to be renowned for ever as Nala-setu; whatever trees and stones he puts in me, I shall carry them.' Thus Nala-setu may, in other words, be called Nala-plava, his float-bridge.

Nala means the reed. In the Taitt.-Âranyaka VI. 7, which contains the funeral Mantras, there is a verse addressed to the spirit of the departed to this effect:

Go thou to Vaivasvata: shine on in the kingdom of Yama. Ascend this nala, reed, (as) plava, raft; go by the reed path. Having nala-plava, the reed-raft, transport thyself well, transport thyself very well, transport thyself across (to the shore of Yama's kingdom).*

We have seen (p. 121 *ante*) that in the Vedic literature sacrifice is figuratively the ship for transporting the good soul to the gods. It is likely that the reed raft for the departed symbolizes the ship of sacrifice and other good works performed during his life here. The reed growing by the water side is procurable by the poorest son in order to be made the symbol of the ship or raft of sacrifice to be set afloat for his departed father. The South came to be looked upon as the terrible region of Yama, the god of death; and as Râvana was located in the South as if he was a duplicate of the terrible Yama himself on earth, it appears to me that the simple Nala-plava of the Mantra

* The original of the last sentence is this:

Sa tvam nala-plavo bhûtvâ
samtara, prataro ' ttara.

as the means of transport to Yama's kingdom was utilized by the poet and magnified into the marvellous Nala-setu, changing nala, the reed, into the architect Nala.

The Râmâyana (VI. 22, 74) likens Nala's bridge across the sea to the Svâtîpatha in the sky.* The commentator takes Svâtî-patha (the path of Svâtî) to mean Khâyâpatha, which, according to the Vâkaspatya and Apte's dictionary, means the heavenly Galaxy, the Milky Way. The simile itself is very grand, but as Svâtî, the thirteenth asterism counted from Krittikâ, and identified in that dictionary with the star Arcturus, is far from the Milky Way, it is not clear why the latter was called Svâtî-patha.†

The next event after the construction of the bridge is

* Sa Nalena kritah setuh sâgare makarâlaye
susubhe subhagah srîmân Svâtîpatha ivâmbare.

† Did the name originate by fancying the Milky Way to be the starry or celestial path of Vâyu, the god of wind, who is the regent deity of Svâtî? Or did it arise in another manner? There is a fantastic idea expressed by the classical poets, Kâlidâsa and others, that the drops of the Svâtî rain, that is the rain that comes when the Sun is in conjunction with the Svâtî star, become pearls. The pearl shells at the bottom of the sea are fancied to float up to the surface in order to receive the pearl-forming Svâtî drops into them. This idea about the formation of pearls by the Svâtî drops may be the result of misunderstanding what may have been a riddle-like saying about the pearl-like stars. As the rains disappear and autumn sets in when the Sun is in Visâkhâ, the asterism next to Svâtî, in the month of Kârttika, let us suppose the old poets to have fancied the last rain clouds of the time when the Sun is in Svâtî to disappear from the sky and reveal the stars, in all their autumnal glory as if they are the pearl drops showered by them in the sky-sea. The riddle consists in the metamorphoses of the sky and its stars as the sea and its pearls; and the myth of the Svâtî clouds, the last of the summer cows, giving birth to the star-pearls at the advent of the year's Night in autumn is like that of the last hour of night giving birth to the Sun, and of the last hour of day to the stars. When thus the stars were fancied to be the pearly rain drops of Svâtî, the name of Svâtîpatha for the Milky Way may have arisen as indicating the Starry Path unveiled from the retiring summer clouds of Svâtî. The Milky Way as seen in the clear sky of autumn is much admired by our poets, *vide* the Raghuvamsa, 'Khâyâpathenaiva sarat prasannam', quoted in the Vâkaspatya under the word Khâyâpatha.

the battle of Lankâ. The details of it are very tedious and fantastic. Râvana's generals are killed one after another,* but Râma meets with several serious reverses, without which the victory won would have looked very light.

No real progress is made towards final victory until Indrajit, the son of Râvana and Mandodarî, is killed by Lakshmana. He is an adept in the black art of magic, subterfuge and deception. He twice binds Râma and Lakshmana with Nâgapâsa, the coil of serpents, from which on the first occasion the heavenly bird Suparna (the enemy of serpents) liberates them. On the second occasion Hanûmân brings the hill itself which contains the life-restoring herb.

Probably Indrajit represents Râvana's mastership in Aindra-jâla, the mâyâ or magic of the senses.

The next great Râkshasa that is killed is Kumbhakarna, the second brother of Râvana. He is a giant in form. He would sleep continuously for six months. He had to be thumped, poked, and trampled upon before Râvana could arouse and send him to the battle. He is killed by Râma himself.

While Indrajit represents the mischievous activity of cunning, deceit, subterfuge, &c., Kumbhakarna seems to represent sluggishness.

At last, having lost all his fighters, Râvana himself fights with Râma. Indra sends his own chariot and charioteer Mâtali to Râma. Although Râma lops off Ravana's heads,

* Their names seem fictitious: Prajânga (Longshanks), Mitraghna (killer of friends), Tapana (scorcher), Pratapana (the greater scorcher), Praghosa (voracious eater), Virûpâksha (having hideous eyes), Vidyumali (garlanded by lightning), Vidyujjihva (lightning-tongued), Vajramushti (having adamant fist), Asaniprabha (lightning-like), Agniketu (fire-bannered), Rasmiketu (ray-bannered), Suptaghna (killer of the sleeping creatures), Yajñakopa (enemy of sacrifices), Vajradamshtra (having adamant tusks), Akampâna (the unshakeable), Prahasta (having long arms), Narântaka (death to men), Devântaka (death to the Devas), Mahodara (having big belly), Mahâpârsva (having big side), Yuddhonmatta (mad in war), Atikâya (having a huge body), Trisiras (the three-headed), one of the sons of Râvana, and Kumbha and Nikumbha, sons of Kumbhakarna.

new heads spring up again and again. In this manner one hundred heads of Râvana were cut off, and yet he is alive with renewed heads, and Râma does not know what to do. The charioteer Mâtali reminds him of Brahmâstra, the arrow of the god Brahmâ *alias* Pitâmaha. It has Vâyu, the god of wind, in its feather, the Sun and Agni in the point, and the sky as its body. The god Indra had obtained it from Brahmâ and used it in conquering the three worlds. Rishi Agastya had obtained and given it to Râma. Reminded of it, Râma sets it to his bow, muttering the sacred Mantras over it in the manner taught in the Vedas, and then discharges it. It splits the heart of Râvana and kills him.

Râma's arrow, made up of Vâyu, Sun, Agni and the sky, may be compared with Rudra's arrow made up of Agni, Soma and Vishnu, and used in killing the Asuras of the aëreal towns of the Vedic story. In Rig-veda VI. 75, which is a hymn in praise of the war chariot, horses, weapons, &c., verse 16 addresses the arrow thus :

“Loosed from the bowstring fly away, thou arrow, sharpened by our prayer.

Go to the foemen, strike them home, and let not one be left alive !”——*Griffith.*

The original of ‘sharpened by our prayer’ is brahma-samsita. This shows that the practice of muttering brahman, prayer, over the arrow in order to make it efficacious in its work existed even in the days of the Rig-veda. Originally the idea of the most efficacious Brahmâstra may have arisen from this practice of muttering brahman over the arrow. But in the subsequent time when the Upanishads had promulgated the Supreme Self as Brahman, the mysterious Brahmâstra spoken of in the epics and Purânas seems to signify esoterically Brahman Itself as the Arrow. We have seen in the Essay on Vâmana-Trivikrama that Agni, Vâyu and the Sun are the deities pervading earth, air and sky. The Arrow having these deities and the whole sky as its body must, it appears to me, mean the Infinite Self of Knowledge realized by the

Knower as his true Self and as pervading everywhere. In the Upanishadic lists of the Teachers of Brahma-jñâna, the god Brahmâ *alias* Prajâpati holds a position next to Brahman, so that he is the highest link in the chain of the Teachers of Brahman. Therefore the Supreme Brahman realized by Prajâpati in the beginning is the Arrow which every Knower should get in order to achieve victory over the great internal enemy Kâma. In the case of Râma who conquers the great Râkshasa of the South, his immediate Teacher is appropriately found in *Rishi* Agastya, the bright Southern star Canopus. Only the Infinite Brahman free from selfish desire, used as the Arrow Brahmâstra, can put an end to the repeated sprouting of Desire.

If, as I think, Râvana represents Kâma, Râma's killing him may be compared with Rudra's burning Kâma and making him Anaṅga, bodiless. Even if, according to the verse quoted by Vedântâkârya (*vide* note on p. 414 *ante*), Râvana be taken to represent mind, what is meant thereby is no doubt the mind *beset with desire*, for with mind in its pure state the Knower can have no quarrel.

In his Vedântic drama, called Sankalpasûryodaya,* Vedântâkârya utilizes the Râmâyana to give him the following simile. He likens the soul pent up in the body to Sîtâ imprisoned in Lankâ, ruled by Râvana, the mind having the ten senses in their proud, unbridled state, and surrounded by the sea of Samsâra, and Hanûmân to the Âkârya or Teacher carrying the Supreme Self Râma's news to it (and comforting it with the assurance that the Supreme Self will free it from the bondage and make it happy by the Sâvujya communion with Him).†

I am given to understand that among the Advaitins there is a work called Vibhâgasârîra written by Ârya Sivarâma,

* Tradition says that he wrote this drama in rivalry to the Advaita drama called Prabodhakandrodaya.

† The verse in which this is said is this :

Darpoḍagradasendriyânanamanonaktamkarâdhishthite
dehesmin bhavasindhunâ parivrite dînâm dasâm âsthitah |
adyatve Hanumatsamena gurunâ prakhyâpitârthah pumân
lankâruddhavidharâjatanayânyâyena lâlapyate ||

in which there is a metaphorical verse to the effect that *Sîtâ* is *Vidyâ* or Knowledge, and *Lakshmana* *Ketas* or Wisdom, and that losing *Vidyâ* in the wilderness of *Samsâra*, man undergoes sorrow, cultivates the friendship of *Sugrîva* who is *Sâstra*, Scripture, kills *Vâli* who is *Dainya*, Dejection, builds the bridge of *Dhairya*, Fortitude, across the sea of *Madana*, Desire, kills *Râvana* who is *Abodha*, Nescience, and getting back *Sîtâ* who is *Kit* or Knowledge, is *Svâtmarâma*, one who delights in his own Self.*

Likewise, verse 50 of the work called *Âtmabodha*, attributed to the great *Saṅkarâkârya*, metaphorically sees the hero of the *Râmâyana* in the Knower. It says that having crossed the sea of delusion and killed the *Râkshasa* demons of desire, hatred, &c., and being united to (the spiritual lady) *Sânti*, Peace of Mind, the Knower reigns as *Âtmârâma*, one who delights in himself. †

These expounders of the *Vedânta*, whatever the similes which they have derived from the *Râmâyana* in order to embellish *Vedântic* truths, should not be understood as having ever questioned the popular belief in the historical nature of the different characters of the epic. But superhuman personages like a monster having ten heads and twenty shoulders being entirely incredible historically, the probability is that the whole work is allegorical. As *Sîtâ* is *Vedavatî*, there can be no doubt of her being *Vidyâ*. I have viewed *Râvana* as representing *Kâma*, Desire; but as Desire does not exist or act independently of the soul, it is likely that *Râvana* was intended to represent the soul *Jîvâtman* and *Râma* the Supreme Self. The *Jîvâtman*'s *Samsâric* state is due to his desire for selfish objects, and so he is *Kâmin*, the being of desire—a demon

* The verse in which all this is said is this :

Vidyâsîtâviyogakshubhitanijasukhaḥ sokamohâbhipannah
ketasau mitro bhavagahanagataḥ sâstrasugrîvasakhyah |
hatvâste dainyavâlim madanajalanidhau dhairya setum vibadhya
vidhvastâbodharakshahpatir adhigatakijjânakiḥ svâtmarâmah ||

† The verse is this :

Tîrtvâ mohârnavam, hatvâ râgadveshâdirâkshasân |
yogî sântisamâyukta âtmârâmo virâjate ||

of ten heads, for, so long as man is in the company of the bad inclinations, &c., he is virtually a demon. But if it is conceded that Sîtâ is Vidyâ, it must follow that as soon as Râvana makes her the object of his desire in preference to all other objects he possesses, he has become a Mumukshu, intent upon being freed from Samsâra by means of her. The outward picture of his wishing for another's wife and carrying her away by force is simply a paradoxical riddle, like Arjuna Kârtavîrya's carrying away the calf of Râma Jâmadagnya. The Supreme Self is Para Brahman, and Brahma-vidyâ is poetically His Spiritual Wife, because she knows no other than Him as the object of her knowledge and love. She is ever devoted to Him, teaching Him only as the Great Truth. She is Parâ Vidyâ, the Great Knowledge, as contrasted with the lower knowledge Aparâ Vidyâ (*Mund-Up.*, I. 1, 5). Only work done with Vidyâ is efficacious (*Khând-Up.*, I., 1, 10). She is thus the Great Wife of the Great Being, but taking Para and Parâ outwardly in the sense of 'the other', He is 'The Other' and she 'The Other's Wife'. Man, led by the selfish desire of his Samsâric Râkshasa or demoniacal state, feels disposed to rob para, another, of his good things. But when this Râkshasa turns his attention to the Great Other and covets for and carries away His Most Beautiful Spiritual Wife, even as a bride is carried away in the Râkshasa form of marriage, his Râkshasa state must come to an end. It is only when his Vishayamrigatrishnâ is killed in the form of Mârîka that Râvana becomes the ascetic receiving Spiritual Bhikshâ or alms from Sîtâ, and carries her away. Brahman is always her only aim, and therefore when Râvana makes her his aim he must be held as aiming at Brahman through her. That his asceticism in obtaining her is not a feint, but real in the inward sense of the riddle, is clear from the fact that he firmly rejects the council of others to give up Sîtâ, and that he sacrifices all his kith and kin and his own body for her sake. His kith and kin and his army are the personifications of the powers of the accumulated sin of his Samsâric state. The last verse of the Îsâvâsya

Upanishad prays to the Supreme Self to conquer our sin and lead us in good path, and, according to the Kenopanishad, Brahman is the One Victor by whose victory the Devas are great. Therefore, the Supreme Self, realized as the Self of the Jîvâtman's self—as his True Life and Strength—is alone competent to conquer the internal enemies and put an end to the embodied state of man whose Mukta state consists in his being freed from body.* As the result of bringing Sîtâ Vaidehî, Râvana becomes Videha, freed from the embodied state.

The solar and lunar poetry illustrating this paradoxical riddle of the Vedânta is simply this. Solar light is the Sun's wife, and the Moon who shines with that light reflected on him is as it were her robber, but when the new moon day comes, the Sun kills him. The inner meaning of this is that by taking the light as his knowledge the Moon becomes fully enlightened, and at the end of his monthly career sacrifices his body and becomes one with the Sun, the emblem of the Supreme Self. In the yearly phenomenon the golden star, whether we take it to be Ârdrâ or Rohinî, represents the Sun's summer light as his wife. The moon is the so-called robber carrying her away to the acronycal point when the winter begins, but on the new moon day that comes at the end of winter the Sun kills him and regains his wife, the golden star. The inner meaning of this is that in order to burst the winter of Samsâra the Moon takes the star of knowledge and gets the powers of winter and his embodied state killed by the Sun as soon as summer begins.

To proceed with the story. Vibhîshana weeps over the body of Râvana, saying : 'O great hero, this is the result of thy being Kâmamohaparîta, overwhelmed by the infatuation of Desire, and not relishing my word. (By thy loss) the bridge of the good is gone, the figure of Dharma is gone, the essence of sattva, valour, is gone, the object of praise is gone; the sun has (in thy fall) fallen down to the earth, the moon sunk in darkness, the fire bereft of its flame.

* Cf. 'Dhâtva sarîram akritam'—*Khând.-Up.*, VIII, 12 and 13.

O Râma, this my brother is a great Tapasvin and Agni-hotrin, foremost in performing the Vedic rites, and by thy permission I wish to perform his funerals.' Râma says in reply : 'Enmity ends at death ; our object has been served ; let his funerals be performed ; as he is to thee so is he to me.*' Then follows the weeping of Râvana's wife Mandodari and other women, and Râma tells Vibhîshana to console them and do the funeral rites to Râvana, but now, in order to ascertain Râma's real inclination and follow it, Vibhîshana refuses to do the rites, on the ground that Râvana was a sinner having brought away another's wife. Râma repeats the verse, 'enmity ends at death', &c., and says that as a brave warrior that kept the battle ground to the last, Râvana is deserving of the rites, and that by performing them, Vibhîshana would acquire merit and fame. Vibhîshana then cremates Râvana's body according to the rituals observed in the funerals of a great sacrificer.

Then Vibhîshana is installed as the king of Lañkâ, and Sîtâ demonstrates the purity of her chastity by the test of the fire ordeal, Agni himself, the god of fire, handing her over to Râma. The fire ordeal may mean the star's passing through the conjunctional solar fire when joining the Sun Râma.

As the last moment of the term of Râma's exile comes without any sign of his return, his brother Bharata kindles a big fire to throw himself into it, but Râma, Sîtâ, and Lakshmana, together with the allies Sugrîva and Vibhîshana and their Vânara and Râkshasa hosts, come instantaneously in Râvana's skyey Vimâna Pushpaka, to the great joy of Bharata and of the whole town of Ayodhyâ, and then Râma is installed. He reigns for ten thousand and ten hundred years.

THE UTTARA-KÂNDÂ.

A great part of the Uttara-kânda is devoted to the legends about the origin of the Râkshasas, Râvana's previous history, his victory over Indra and the other

* Maranântâni vairâni nivrittam nah prayojanam |
kriyatâm asya samskâro mamâpy esha yathâ tava ||

Devas, and other particulars. Some of those legends are not quite foreign to the three previous Kândas, for they are alluded to in them briefly here and there, making room for the details in the Uttara-kânda. Some miscellaneous stories of that Kânda are marked in the printed Madras copy as *Adhikapâtha* or addition, and granting more may be eliminated as such, there still remain facts which cannot be eliminated without destroying the sequel of the Râmâyana, for the finale is not simply the coronation of Râma, but a consideration of (1) what progeny he had and in what manner, and (2) how he quitted this world. Passing over other matters, I shall confine myself to these two points.

On the first point, the thrilling story is to this effect :

After the coronation Râma spends many—the marvellous number is ten thousand—happy years with Sîtâ, governing his country well. She becomes pregnant, and (as it is customary for the loving husband to ascertain and grant whatever innocent pleasures his pregnant wife may wish to enjoy) he asks her what pleasure she wishes to have, and she says that she would be very happy if she was allowed to spend again a few days in the lovely forests in the company of the *Rîshi* women who sympathised with her during the exile, and whom she now wishes to honour by presenting valuable cloths and jewels to them. He assures her that he would soon arrange for the trip. But then he comes to know that, however belauded he is by his people for his victory over Râvana, and for his good government, he has fallen into ill-fame in one respect, viz., his living with a wife who had been carried away by Râvana to a distant place and kept there for some months: the king's wife should be above suspicion, and as the common people are prone to imitate the doings of the king, Râma's example would, it was feared, tend to a general moral degeneracy of the standard of the purity of wedlock. It is true that Sîtâ proved her purity by the fire ordeal, but that was in another land. So, taking advantage of Sîtâ's wish to visit the forests again, Râma gets his brother Lakshmana to take her to the other shore of the Gaṅgâ river at its junction with the river Tamasâ, and abandon her there near the hermitage of *Rîshi* Vâlmîki. She comes to know of her fate only when abandoned there. Hearing her cries, *Rîshi* Vâlmîki comes and comforts her, and places her in the company of the pious *Rîshi* women. In due time she gives birth to twin sons, Kusa and Lava, so named because, it is said, Vâlmîki performed the rite of *Rakshâ* (protection from evil spirits) with the Kusa grass to the one and the Lava grass to the other. Vâlmîki brings up and

educates these boys, and composing the Râmâyana, trains them to sing it with the accompaniment of musical instruments. He takes them with Sîtâ to where Râma is performing the Horse-sacrifice with a golden image of his wife (for there can be no sacrifice without Patnî, wife), on the bank of the Gomatî river in the Naimisa forest. Staying himself in the vicinity of that place, he sends the boys to the large concourse of learned men come from all parts of the realm to witness the sacrifice, and there the whole assembly is charmed beyond measure by the song of the lovely boys and the literary beauty of the epic. Râma comes to know that the boys are his own sons, and that the author of the epic about himself is Rishi Valmîki, the Bhârgava (descendant of the Gotra of Bhṛigu). He sends word to Vâlmîki to the effect that, if Sîtâ has no objection and is permitted by him, she may appear in the assembly and give proof (pratyaya) of her purity. Clad in brown-red dress (of asceticism), facing downward and choked with (suppressed) tears, Sîtâ follows Vâlmîki into the assembly as if she is (the goddess) Sruti (Vedic Knowledge) following (the god) Brahmâ, and utters these words of sapatha or oath :

As I have not even thought of in mind any other than Râma, so may the goddess Mâdhavî (the Earth) give me an opening!

As I have not worshipped by mind, word, and deed any other than Râma, so may the goddess Mâdhavî give me an opening!

As this is my truth, I knowing none other than Râma, so may the goddess Mâdhavî give me an opening!

Then instantaneously a throne borne by the wonderful Nâgas* bursts forth from the ground, and the goddess of Earth herself (in her nymph form) welcomes Sîtâ, and placing her on the throne, disappears with her into Rasâtala, the interior of the earth, amid the shower of flowers from the sky, where the celestials applaud Sîtâ's sîla, character, and the whole assembly is amazed. Thus Sîtâ who was found in the Earth when Janaka ploughed and prepared his sacrificial ground disappears into the same Earth. The god Brahmâ himself comes and consoles Râma, saying that he is Vishnu himself, that he will rejoin his pure noble wife Sîtâ on his quitting this world, that his story composed by Vâlmîki is the best of the Kâvyas, and that no one but himself is worthy of the yasas, fame (of being the subject) of such works. Râma performs many more sacrifices with the golden image of Sîtâ before quitting this world.

Vishnu, whose Amsa incarnation Râma is represented to be, is known in the Satapatha Brâhmana for his fame—(Muir's *Texts*, IV. p. 124). The Taitt. Brâhmana says :

*[The mythical inhabitants of Rasâtala.

‘Vishnu desired: May I hear punya sloka, holy verse or praise (of me); may no pâpî kîrti, ill-fame, reach me’—(*Ibid*, p. 129). In the concluding part of the *Khândogya* Upanishad, the knower departing to Heaven says: ‘I become yasas, fame, among Brâhmans, among Kshatriyas, among the common people.’ The knower should so conduct himself as to become famous and leave to posterity his fame itself as his glorious offspring. Who else can give birth to this fame except the spiritual lady Vidyâ loved by him! I would therefore view Sîtâ as becoming pregnant with Râma’s fame, and giving birth to it as his twin sons Kusa and Lava, his own glorious hear-worthy fame itself personified as the melodious Kusîlavas, singers. In the fourth of the introductory Sargas of the *Bâlakânda*, these two princes, who exactly resemble Râma in appearance, and who, having got the whole of the *Râmâyana* by heart, sing it to Râma who is not yet made aware of their being his own sons, are throughout called Kusîlavau (in the dual), the two singers. But if it was the poet’s intention to personify Râma’s fame itself as his offspring singing and glorifying him everywhere, it may be asked why there is not only one son as Kusîlava, but two sons. The reason I can suggest is that an only son is not in much favour in our Sâstras, and that in music the effect is the greater if more than one join in singing together with the accompaniment of the different kinds of instruments. It is distinctly said that the song sung to Râma was accompanied by tantrî and laya (tantrîlayasamanvitam). Therefore two singers were invented to represent Râma’s singing fame, and it is easy to detect that their names Kusa and Lava are simply the result of a play upon the word Kusîlava, by breaking it into the two words, and that while inwardly this is the real origin of the two names it is said outwardly that they arose from the use of the Kusa and Lava grasses.

One becomes Punyasloka, well-famed, if his fame is worthy of being born in the shape of a poetical work in the mind’s house of a great poet, and there nourished and

brought up. This seems to me to be the reason why the twin sons representing, as I fancy, the Râmâyana itself are made to be born in the hermitage of the poet *Rishi Vâlmîki*, brought up by him, and finally presented by him to Râma in the learned assembly.

When thus the poet conceived the idea of making Râma's fame to be born as his two Kusîlava or singing sons in the house of the poet, involving as it does Queen Sîtâ's accouchement in the humble hut of a Brâhman poet, it became necessary to assign a reason for this strange circumstance, and I suspect that the reason invented for putting away Sîtâ at the poet's hermitage by fastening the popular suspicion of ku-sîla or impure conduct upon the would-be mother of Râma's Kusîlava sons, is the result of another play upon the word Kusîlava by fancying it to be a sort of matronymic derived from one who was (suspected of being) ku-sîlâ, a woman of impure conduct. The Vâkaspatya derives Kusîlava from ku-sîla, impure conduct. If this was the correct origin of the name, it shows that the professional Kusîlava, singer or actor, though much admired for his proficiency in music, was considered to be of impure conduct by reason evidently of his association with professional prostitutes, or of his origin from them. Brahnavidyâ who knows none other than her Husband, the Supreme Self, has nevertheless to be loved spiritually by all the knowers. Because the knower Râvana carries her away, there comes the paradox of the suspicion of her having been seduced by him, and that is made the reason for putting her away. But she is really purity all over. On the contrary the manner in which Râma is made to put away an innocent wife in her helpless state of pregnancy, deceiving her into the belief that she is being sent on a pleasure trip, taints him with ku-sîla so far as the outward aspect of the riddle goes. But we are to get over all this by hitting at the real inward aim of the riddle, which is to make him the father of his glorious singing fame conceived in the womb of the spotless lady, and born in the sacred place of a worthy poet.

Sîtâ's career is completed when she bears to her husband his fame, while her own steadfast *pâtivratya* or devotion to her husband both when she is carried away by Râvana and when she is put away by her own husband, and her oath and ordeal bearing testimony to the purity of her character, make her one of the noblest heroines that ever was pictured by the poetical genius of ancient India. She as *Brahmavidyâ* knows none other than her Husband, the One Self of the universe. Her disappearance means, I think, her spiritually merging in Him.

Phenomenally, the golden star at its solar conjunction disappears from our view into the 'go', light, of the Sun, and 'go' means also the earth.

Sîtâ may be compared with the *Rig-vedic* *Saranyû*, the daughter of *Tvashtri*, the wife of the Sun *Vivasvân*, and the mother of the twin *Asvins* (*vide* the Essay on the *Asvins* in Vol. I). The whole world assembles in order to witness the wedding of *Tvashtri*'s daughter, who being made *Savarnâ*, of the same colour (as that of her husband), and hidden from the gaze of the mortals, is given to *Vivasvân*, but she disappears, giving birth to and leaving behind the twin *Asvins*. She who was made *Savarnâ* appears to me to be *Saranyû* herself, whom I have identified with the star *Rohinî*, whose colour being golden, the fancy is as if she was given that colour and thereby beautified in order to be fit to be the wife of the Sun at the conjunction. The same idea of giving a beautiful colour to the bride seems to me to be utilized in the *Taitt.-Brâhmana* in respect of *Sîtâ Sâvitri* who, we have seen, is beautified by the application of the *Sthâgara* colour to induce the Moon to marry her. But in the post Vedic time of the *Brihaddevatâ*, the legend of the *Rig-veda* about *Saranyû* was so transformed as to make the woman that was made *Savarnâ* to be *Saranyû*'s substitute, of the same form and colour as herself, left by her with her husband at the time of her disappearance from him. Here in the *Râmâyana* the whole world, consisting of the celestials above and the large concourse of people at the sacrifice

performed by our hero of the solar line, comes together to witness Sîtâ's ordeal and her joining her husband ; but proving her purity, she disappears leaving behind the twin Kusîlavas, while her substitute consisting of the Suvarna or golden image of her may be compared with Saranyû's substitute Savarnâ of the story of the Brihaddevatâ. This idea of the golden substitute of Sîtâ is older than the Karmapradîpa, a work attributed to Kâtyâyana, and regarded as a Parisishta of the Sâmaveda. In III. 1, 10 of it, as pointed out by Professor A. Weber, there is a verse about Râma's performing many sacrifices with the golden image of Sîtâ as Patnî.*

I shall now take up the second point, viz., how Râma quitted this world. The story may be summarised thus :

Râma's mother and stepmothers having died, and their funeral ceremonies and Srâddhas having been performed together with the distribution of charity on a large scale, Kâla, the god of Time, assuming the form of a Tâpasa, arrives as a messenger from the god Pitâmaha (the four-faced Brahmâ), and obtains a private interview with Râma on condition that if any person should intrude upon them during the interview, that person should be put to death. Râma informs Lakshmana of this and places him at the door. Kâla then delivers the message, which is to the effect that it is time for Râma to think of returning to Heaven.

In the meantime Atri's son Rishi Durvâsas arrives, and although Lakshmana tells him to wait a little, he threatens to pronounce a curse upon Râma and his whole kith and kin and country if he is not at once announced. Preferring to forfeit his own life in order to save them all, Lakshmana goes in when Kâla is still with Râma, and announces Durvâsas. Then on the departure of Kâla, Durvâsas who is respectfully received by Râma says to him : ' My Tapas for a thousand years has been completed to-day, and I want to eat of thee whatever food is ready.' Râma offers the food most gladly, on eating which Durvâsas exclaims, ' Sâdhu (well done), Râma !' and goes away.

Then seeing that Râma is downcast and speechless with sorrow, Lakshmana urges him to conquer him (i.e., put him to death) and

* The verse is this :

Râmo 'pi kṛtvâ sauvarṇīm Sîtām patnīm yasasvinīm
 iṣe yajñair bahuvidhaiḥ saha bhṛātibhir akyutah.

thereby be true to the word given to Kâla. Saying that in the case of one who is so good renouncement (*tyâga*) is equal to putting to death, Râma renounces Lakshmana, who, without going to his house, goes directly to the river Sarayû, bathes there, and, with palms joined and raised to the head (in the act of Yogic devotion), suppresses all his senses and breath, and in that state he is bodily taken up to Heaven by Indra amid the showers of flowers poured down by the celestials.

Not only Râma's remaining brothers Bharata and Satrugna, but the whole of the inhabitants of Ayodhyâ, make up their mind to quit this world along with Râma. Like Râma his three brothers also have two sons each, and these eight sons are installed as kings of the following countries : Râma's sons Kusa and Lava of the south and north Kosalas respectively, the capital of Kusa being Kusâvatî near the Vindhya mountains, and that of Lava Srâvasti; Bharata's sons Taksha and Pushkala of Takshasilâ and Pushkalâvata of the Gândhâra country; Lakshmana's sons Ângada and Kandraketu of the Kârupatha and Malla countries; and Satrugna's sons Subâhu and Satrughatin of Madhurâ and Vaidisa.

Hearing that Râma intends quitting this world, the monkey king Sugrîva installs his nephew Ângada as king of Kishkindhâ and joins Râma with many Vânaras, but of them Râma tells Hanûmân to live in this world as long as the Râmâyana is current in it. The Râkshasa king Vibhîshana also arrives, but Râma blesses him to be king of Lañkâ as long as the sun and moon endure.

Then at daybreak the procession starts with Râma's sacrificial fire in the van, and the goddesses Srî and Hrî attending upon him. Going to the river Sarayû, he crosses it by foot, and then, praised and welcomed by the god Pitâmaha, he bodily enters Vaishnavam Tejas, the Light of Vishnu, together with his brothers, and becomes Vishnumaya, Vishnu Himself. Sugrîva enters (his father) the Sun, while the other Vânaras enter their own divine fathers. And then at the word of Vishnu the god Pitâmaha establishes the vast crowd of the followers of Râma in the Heaven called Sântânika or Santâna situated above Brahmaloaka (the world of the four-faced Brahmâ), and not a soul is left in Ayodhyâ. At the end of many years the vacant city will become inhabited again when it gets one named Rishabha as its king. With this prophesy the Râmâyana ends.

Kâla is the personification of Time. *Rishi* Durvâsas, meaning probably 'ill-clad,' seems to represent asceticism or renunciation, the hunger or desire of which is satisfied when it makes Râma practice renunciation on the eve of

his quitting this world. When Râma renounces even Lakshmana, the best of his kith and kin and one that followed him in his exile, he must be held as having renounced the whole world. As Râma is the representation of Vishnu as *man*, the mode of his *utkrânti* or exit seems to be the same as that prescribed for the enlightened man; and therefore the river Sarayû crossed by Râma may signify the river supposed to exist as the boundary between this world and Heaven; his going up *bodily* may simply mean his springing up in his own true svarûpa or state of Self, the same which in the case of the enlightened man is mentioned at the conclusion of the *Khândogya* Upanishad as: 'esha samprasâdo 'smâk~~k~~harîrât samutthâya Param Jyotir upasampadya svena rūpenâbhinishpadyate'. The Light into which he enters may signify the same Great Light which is spoken of as Param Jyotis in the sentence just quoted. As already stated (p. 400 *ante*), the town of Ayodhyâ seems to represent the body which, the same Upanishad says, is shaken off or abandoned by the man who has attained the Self ('dhûtvâ sarîram akritam kritâtma'); and it is significant that at Râma's exit Ayodhyâ is wholly abandoned. If thus Ayodhyâ represents the body, its inhabitants that quit it along with Râma may be taken to represent the Prânas, senses or vital spirits.* The sons left by Râma's brothers at the rate of exactly two by each seem to be in imitation of Râma's twin sons, and to represent their fame. Although in the inward sense Ayodhyâ represents the body, still outwardly it is the town of that name, the capital of the kings of the solar line, and therefore in order to account for its being inhabited, it was said that Rishabha, meaning the Best, would re-people it. But the subsequent poet Kâlidâsa, not liking the idea of Ayodhyâ being in ruins for many generations, makes the abandoned town appear as a female apparition to Râma's

* About the Prânas of the enlightened soul, see *Brîh.-âr.-up.* IV. 4, 6: 'na tasya prânâh utkrânti', or, as the *Mâdhyaṃdina* text says, 'na tasmât prânâh utkrânti', and the *Brahma-sûtras*, IV. 2, 7—12.

son Kusa himself, who, invited by her, moves thither and occupies it with all the inhabitants of his new town.

Although we have finished our survey of the *Râmâyana* by taking notice of the principal incidents of its seven *Kândas*, still it is necessary now to go to the preamble of it at the commencement of the *Bâlakânda*, where there is a remarkable story about how *Vâlmîki*, the reputed author of the *Râmâyana*, composed it. It is to this effect :

Once upon a time *Rishi Vâlmîki*, ever devoted to Vedic study and tapas or austerity, questions the divine *Rishi Nârada* as to who is the best of men living in the world at that time, and *Nârada* tells him the name of *Râma* with an epitome of his wonderful history, and vanishes in the sky to the world of the gods. Then *Vâlmîki*, accompanied by his disciple *Bharadvâja*, goes to bathe in the clear water of the river *Tamasâ* not far from the *Ganges*. On the way he sees a *Nishâda*, hunter, kill the loving male of a couple of *krauñka* birds, and filled with soka, sorrow, by the cries of the bereaved female bird, he addresses the hunter thus :

Mâ nishâda pratisthâm tvam agamah sâsvatîh samâh
yat krauñkamithunâd ekam avadhîh kâmamohitam.

Hunter, mayest thou not obtain resting-place for eternal years, inasmuch as thou hast killed, out of the *krauñka* couple, that (male) one which was infatuated by (Cupid) desire.

But he is surprised to find that what he uttered in soka, sorrow, took the form of a well-constructed sonorous sloka, verse. Bathing in the river, he returns to his hermitage and is brooding over the verse that sprang from sorrow, when the four-faced god *Brahmâ* appears before him and says: 'Do not be concerned; thou hast really constructed a sloka; it was inspired by me; do thou compose the story of *Râma* and *Sîtâ*; (by my favour) every detail of it will shine to thee.' Accordingly he composes the *Râmâyana* and trains the two *Kuśilavas* to get it by heart and sing it.

I have tried to show that the *Râmâyana* is an esoteric work illustrating Vedântic truths. A work on the *Vedânta* or *Brahmakânda* would be worthy of acceptance if it is shown to teach or illustrate no new thing invented by the author, but only the old truth obtained through a

competent Teacher. The god Brahmâ *alias* Prajâpati is, according to the Vamsas in the Brih-âr.-upanishad, at the top of the line of the Teachers of Brahman. So, it is said that our Vedântic epic was inspired by him, while Nârada is utilized as the immediate Teacher of it. This Nârada is famed in the Khând.-Upanishad, Prapâthaka VII, as learning the Bhûman or Infinite Self from Sanat-Kumâra, the Eternal Boy, the god Skanda himself.

There Nârada asks :

Sa bhagavañ kasmin pratishthitaḥ ?

"Sir, in what does He (the Bhûman) rest ?"

Sanat-Kumâra replies :

"In His own greatness—or not even in greatness. In the world they call cows and horses, elephants and gold, slaves, wives, fields and houses, greatness. I do not mean this, for in that case one being (the possessor) rests in something else, (but the Infinite cannot rest in something different from itself.)"

That is to say that as He is Infinite, nothing can circumscribe Him and make Him like a finite being enveloped by and resting in a house, for He Himself is the Infinite Home of all, existing everywhere by his own greatness, which does not depend upon any objects of enjoyment different from Himself. In this sense, and not in any sense opposed to His all-interpenetrativeness by which He has made Himself the All-Loving Self and as such Himself His own greatness and joy, He is not *pratishthita*—not resting in anything—or, in other words, He has no *pratishthâ*, resting-place. Now this very word *pratishthâ* is used in the so-called sorrowful verse in which the hunter is outwardly cursed not to have *pratishthâ* for eternal years. It must strike anybody as a paradoxical riddle that this curse should be adopted as the benedictory stanza at the beginning of the Râmâyana, and that the god Brahmâ is made to bless it with the real nature of a sloka. Now, sloka, although ordinarily meaning a verse, means praise, and it is most likely that the verse in question, containing a curse outwardly, was intended to be really a praise or

benediction. Rudra, the Vedic Son God, is not only the hunter, but also, according to old Purânic legends, the destroyer of Kâma. Likening Vishnu's *Amsa* Râma to the famous Son God Rudra, he is by his forest life a hunter as it were, killing at last Râvana, the demon of Kâma. Thus, if we take the hunter of the verse in question to signify Râma and the two *krauñka* birds Râvana and Mandodarî, of whom the former is killed by Râma, the verse would be really in praise of the hunter, blessing him to have for ever no *pratissthâ* or dependence upon anything else, for one who has killed selfish desire loves all the creatures as himself, thereby making himself the whole universe, independent and infinite. Viewed in this light, this riddling verse is a key to the Râmâyana, and therefore placed at the head of it.

Vâlmîki means 'belonging to valmîka, the anthill.' In one place in the *Uttarakânda* he is called Bhârgava, descendant of the line of Varuna's son Bhrigu (Sarga 94, verse 26), while in another place (Sarga 96, verse 19) he is said to have been the son of Praketas himself. Praketas is another name of Varuna. Kyavana, son of Bhrigu, was in the anthill (p. 330 *ante*). The object of calling Vâlmîki Bhârgava may be to liken him to the planet Sukra, who is called Bhârgava and Kavi, poet. Praketas, from whom Vâlmîki's patronymic *Prâketasa* is derived, means very wise, intelligent. It appears to me that whoever was the real poet of the Râmâyana, he did not want to proclaim his individuality, but that in order to give religious importance to the work, it has been attributed to a divine *Rishi*, probably a personification of Agni as the son of the very intelligent god Varuna himself.

The disciple Bharadvâja who attends upon Vâlmîki when composing the work may, in this connection, be taken to signify Mind. The *Satapatha Brâhmana*, quoted in the *Vâkaspadya* under the word Bharadvâja, gives that significance to Bharadvâja, saying: '*Mano vai Bharadvâja Rishih.*'

There are scholars who consider that Râma's victory over Râvana, followed by his coronation and by the saying at the end of the *Yuddhakânda* that he reigned happily for thousands of years, and that whoever heard his story would be happy here and at the end go to Heaven, was originally the finale of the *Râmâyana*, and that the whole of the *Uttara-kânda* including the birth of Râma's twin sons, and the preamble of the *Bâla-kânda*, are later additions. Be it so, and it may even be granted that those additions were made subsequent to the time of the other great epic, the *Mahâbhârata*. In the later age when the epic had become widespread and popular, the absence of any progeny to its hero Râma seems to have been felt as a drawback, and so his fame itself was metamorphosed as his singing sons Kusîlavas born in the hermitage of the poet, and he was given a marvellous *utkrânti* or final exit. It may be mentioned here that the *Mahâbhârata* gives marvellous exits to *Krishna* and the *Pândavas*. It is also curious that as the *Mahâbhârata* begins with *Dhritarâshtra*'s sorrowful stanzas serving as the key or index to the principal events of that epic, so is the *Râmâyana* also prefaced by the so-called sorrowful stanza, which, I have tried to show, is the key to the principal event of Râma's story. The preamble of the *Bâla-kânda* says that the two Kusîlavas went on singing the *Râmâyana* in the assemblies of *Rishis*, and that Râma found them singing in the streets, took them to his house (*vesman*), and heard them. This, taken by itself, gives the impression that the narration took place in Râma's capital. The *Uttara-kânda*'s locating the narration at the session of the horse-sacrifice performed in the *Naimisa* forest may be compared with what is said in the *Mahâbhârata* and many of the *Purânas* that their narration to *Rishis* took place at sacrificial sessions in the same *Naimisa* forest. The *Râmâyana* having finally been divided into seven books, the nomenclature of *Kânda* given to them may have been in imitation of the *Taittirîya Samhitâ* of the *Yajur Veda* which is divided into seven *Kândas*.

There is a *Kannada* proverb about a dull man who heard the *Râmâyana* all the day long, and at the end asked : 'What is *Sîtâ* to *Râma*?' But even a learned *Pandit* may well ask that question, for, in days subsequent to the age of the *Râmâyana*, strange stories have arisen, one set of them to the effect that *Sîtâ* was the sister of *Râma*, who, in marrying her, married his own sister, and the other that *Râma*'s wife *Sîtâ* was the daughter of *Râvana*, who, in abducting her, abducted his own daughter. About twenty years ago I heard from *Honnâli Gururâyâkârya*, an old pensioned *Paurânîk* of the court of the late *Mahârâja Krishnarâja Vadayar* of *Mysore*, the following three stories, to which I add one more which is current in this part of the country, viz., the *Mysore State* :

(1) *Sîtâ*, the incarnation of the goddess *Lakshmî*, was the daughter of *Dasaratha* and sister of *Râma*. King *Janaka* obtained her as a gift from *Dasaratha*, who warned him that she would disappear if allowed to touch the ground. Therefore, *Janaka* always kept this his adopted daughter on a *pîtha*, a raised seat of wood. But one day *Rishi Jâjali* came, and as there was no one else to receive him, she came down to the ground to salute him, with the result that she disappeared into the earth. Seven years afterwards she was found in it when *Janaka* ploughed the ground to perform his sacrifice. She was not then recognized as the daughter of *Dasaratha*, and *Râma* married her.

This story, the *Paurânîk* said, is in the *Uttara-Vâsistha-Purâna*, and also in the *Skândottara-Purâna*.

(2) *Râvana*, having conquered all the gods, appointed the god *Brahmâ* as his astrologer to tell him the stars daily, and *Brahmâ* had blessed *Râvana* to live for six *Kotî* years. Once upon a time *Brahmâ* had to wait long at the door of *Râvana*'s palace without finding admittance. *Rishi Nârada* somehow managed to go in and told *Râvana* that for the fault of keeping *Brahmâ* waiting outside he (*Râvana*) had lost three-fourths of his age, and that the remaining one-fourth too would go away if he abducted a damsel that had married her own brother. Nobody was aware that *Sîtâ*, who was found in the ground by *Janaka* and who married *Râma*, was *Râma*'s sister (as in the first story). By abducting her *Râvana* brought on his own ruin.

The *Paurânîk* said that this story was to be found in the *Bhârgava-Purâna*.

(3) Once upon a time the heavenly songsters Nārada and Tumburu went to Svetadvīpa in order to show their proficiency in the court of Nārāyana. Tumburu found a ready admittance, while Nārada was left coldly outside. Just then Lakshmī, the spouse of Nārāyana, entered the hall in state, and her attendants pushed Nārada aside to clear the way for her. He cursed her to be born as the daughter of an Asura. She was accordingly born as the daughter of Rāvana and Mandodarī. Nārada went and predicted to Rāvana that the child would bring about his ruin. So, Rāvana cast her away into the sea. She was washed into a river named Srutamālā in Janaka's country, and the Sun god placed her in a lotus in that river and worshipped her for nine months. Janaka prayed to the Sun for a child and received her in gift. He brought her up and married her to Rāma. So, when Rāvana abducted her, he abducted his own daughter, not knowing what had become of the cast-away child.

The Paurāṇik said that this story was in the Maudgalya-Rāmāyana.

(4) Being vanquished and always slighted by Rāvana, the Devas began a sacrifice intending to offer a pot of amṛita, nectar, as an oblation into the fire for the birth from it of an immortal being able to kill Rāvana. Nārada told this to Rāvana, but lest Rāvana should become immortal by drinking the nectar, he told him that the pot intended to be sacrificed was full of poison, because, he said, the object of the Devas was to get a venomous being to kill him. Rāvana went and, driving out the Devas, brought the pot and left it in charge of his queen Mandodarī, telling her that it was poison and that she should preserve it most carefully from slipping away into the hands of the Devas. So she did; but unfortunately a domestic quarrel ensued between her and her husband, and wishing to put an end to her life, she drank the so-called poison with the strange result that she gave birth to a most beautiful girl; who, however, as in story No. 3, was cast away into the sea.

This story is current in folklore in this part of the country, and must have had some Purāṇic basis for it.

The Rāmāyana says simply that Janaka found Sītā in the ground. Whose daughter she was and how she got into the ground before Janaka found her, these stories try to explain by inventing facts each in its own way.

The idea that Sītā was the sister of her own husband Rāma must have been worked out from the identity of the Sītā of the Taitt.-Brāhmaṇa with the Sītā of the Rāmāyana. It will be seen from the former (p. 394 *ante*) that

Prajâpati *alias* Savitri, the father of Sîtâ, creates King Moon, who loves Sraddhâ, Faith, and who at last marries Sîtâ. Thus her husband is the creature of her own father, and therefore her own brother as it were; and although in the Râmâyana he is changed into the solar hero Râma, still the riddle-like idea of sister-marriage, worked out from the Taitt.-Brâhmana, is utilized in our story in respect of Sîtâ's changed husband Râma also.

We have seen that while the Taitt.-Brâhmana makes Sîtâ the wife of the Moon, another Vedic text (quoted at p. 397 *ante*) makes her the wife of Indra, who is a solar god. This Indra, who, according to the Vedic Subrahmanya formula, is the Jâra or lover of Ahalyâ, is called Svasur Jâra, lover of his own sister, in another version of the same formula.* In *Rig-veda* VI., 55, 4 and 5, the solar god Pûshan is riddlingly called Svasur Jâra and Mâtur Didhishu, sister's lover and mother's suitor. Ambikâ who, according to the Purânas, is the spouse of Rudra, is called Rudra's sister in the Taitt.-Sam. I. 8, 6, 1; and there is the Vedic riddle of the Creator's loving his own daughter. These riddles seem to have arisen by combining the varied poetical relationships of the Dawn, the goddess of Light, to the Sun, as his daughter, sister, wife, or mother; and the same riddles are transferred both to the golden star, either Rohinî or Ârdrâ, and to Vâk, the goddess of intellect, knowledge, &c., because the golden star as connected with the Sun's summer light represents the goddess of Light in the celestial region, and because the Dawn who awakens man from his sleeping state to his knowing state, and who as the golden star brings forth the brightness of summer in conjunction with the Sun, is made to represent the goddess of knowledge. The two luminaries—the Sun, and the Moon who shines with solar light reflected—are as it were lovers of light, knowledge, which is poetically their wife or sister or daughter. Viewing the Sun's Light as

* *Vide* Prof. Weber's paper on Ahalyâ, the purport of which is given in the *Indian Antiquary* for October, 1888, Vol. xvii., p. 302.

both the Sun's sister and wife, there is the riddle of sister-marriage. Viewing the Moon's Light as the wife of the Sun brought away by the Moon to the night, there is the riddle of his abducting another's wife. Viewing the same Moonlight as being also the daughter of the Moon, there is the riddle of his abducting his own daughter. These riddles apply also to the golden star representing Light—the star with whose conjunction the Sun gets his summer glory, and the *full* Moon his autumnal glory. The outward offensive look of these riddles—for it is the nature of a riddle to be paradoxical or offensive in its outward look—vanishes when the inward nature of our Lady as representing spiritual knowledge is known. It is also probable that these riddles arose by playing with words and attaching esoteric meanings to them. The riddle of daughter's husband or lover may have arisen by taking Prajâpati, the lord of creatures, to mean esoterically one who is the pati, husband, of (his own) prajā, daughter. His innate knowledge is his daughter, as it were, and his love of her is spiritual. Similarly, the riddle of sister's lover may have arisen by regarding her as the Knower's *svasri*, sister in the usual outward sense, but esoterically *sva-sri*, one's own (moral and spiritual) walk or conduct always beloved and practised by him. The riddle of mother's suitor may have also some simple truth underlying it.

The idea of the Râmâyana that Râma was the incarnation of Vishnu led naturally to the idea that Râma's wife Sîtâ was the incarnation of Vishnu's spouse, the goddess Lakshmî herself. In the Purânic literature older than the stories in question, Lakshmî is well known as Samudra-tanayâ, daughter of the sea, and as Padmâlayâ, one whose home is the lotus. Therefore it is that the story No. 3 makes Sîtâ the daughter of the sea by saying that she was put into the sea. Likewise it makes her Padmâlayâ by placing her in the lotus. It also makes her Sâvitri by making the Sun adopt her and bring her up in the lotus. She is made Sâvitri because, according to the Taitt.-Brâhmâna, Sîtâ is Sâvitri, daughter of Savitri, the Sun. Now

Sâvitri is also a name of the sacred Gâyatri verse : 'Tat Savitur varenyam,' &c., because the Deity of it is Savitri, the Sun, and so great is the religious importance attached to this verse, by the fact of its being the prayer taught to the initiate when he becomes a Brâhmana in the Upanayana ceremony, and by its being used in several rites connected with sacrifices, that it is called Veda-mâtâ, mother of the Vedas—of knowledge. This verse is repeated many times in the daily Sandhyâ worships, and many people use the Japa-mâlâ or rosary when repeating it. It strikes me that our story identifies Sîtâ with this Sâvitri Gâyatri,* the Mother of knowledge, and that the river Sruta-mâlâ, meaning the garland of Sruta or Vedic knowledge, signifies the rosary, which, by the fact of its being in continuous motion at the time of the Japa, is poetically a sarit, river, literally that which flows or moves.

The Râmâyana having depicted Râvana as the son of the Rishi Visravas, the grandson of the god Brahmâ who is identical with the Vedic Prajâpati, and as a great kâmuka or amorous person, the aim of the story No. 3 in making the object of his love, Sîtâ, his own daughter seems to be to liken him to his ancestor Brahmâ, who in the Vedic stories figures as a kâmuka loving his own daughter who is distinctly identified in the Aitareya Brâhmana with Ushas, the Dawn, with Divam, the bright heaven, and with the star Rohinî. The spiritual goddess Vâk is all these metaphorically; they are her emblems. The extremely innocent meaning of the riddle of the Creator's loving his own daughter can be made out from what is said about him in the Brihadâraṇyaka Upanishad I. 4, 1—5, the purport of which is this :

In the beginning this was the second-less Self alone as Purusha, so called because before (pûrva) all this, he burnt down (ush) all evils.

* The reputed Rishi or author of the Gâyatri verse is Visvâmitra. I have tried to show in Vol. i., pp. 82—85, that Visvâmitra's daughter Sakuntalâ is the Gâyatri verse, and that the river Mâlinî where she is found by her adoptive father Kanva signifies probably the Japa-mâlâ or rosary.

He feared, like any one who is lonely might fear. But by knowing that fear arises from a second only, and that there was nothing but himself, his fear passed away. But he felt no delight in being lonely. He made his Self into two as husband and wife. He embraced her, and men were born. She thought: 'How can he embrace me, after having produced me from himself? I shall hide myself.' She became a cow, a mare, a female ass, a she-goat, a ewe, in succession, but he became a bull, a stallion, a male ass, a he-goat, a ram, and embraced her, and hence were born cows, one-hoofed animals, goats and sheep. "And thus he created everything that exists in pairs, down to the ants. He knew, 'I indeed am this creation, for I created all this.' Hence he became the creation, and he who knows this lives in this his creation."

Purusha means man or the male sex, and the manner of creation here attributed to the Self is sexual, nay, even beastly, and also sinful by reason of the incest with daughter. But this is only the outward look of this paradoxical riddle. That it is a riddle is evident from the fact that the author of it plays with the word Purusha, and imports into it the meaning of 'one who has burnt down all evils.' The Self that has burnt down all evils cannot do any incestuous, beastly act. The object of the riddle seems to be to show that the Self is second-less both before and after the creation, and that the inward meaning of the Self's *srishti*, creation, is the spiritual evolution of himself as the Self that has *entered* into one and all of the creatures, loving them all as *himself*, for, as defined in II. 5, 18 of the same Upanishad, Purusha is one who has *entered* into all bodies or creatures (*purah purusha âvisat*), they being *purah*, towns, for him to be in in his *Antaryâmî* aspect. The Self's *second-less* state before the creation is free from fear: he is lonely with none to molest him. In that state there is no obstruction to his happiness, that is all; but there is no positive happiness in it. But in his state after his spiritual creation of himself he is *the most happy second-less* Self, not by hating and putting an end to any of the creatures in the universe as a second, as an alien, to him, but by regarding and loving them all as himself. In this manner he makes his

own Self all the creatures, not in the bodily or animal sense, but mentally and spiritually for the sake of his loving all as himself. Creation in the animal sense requires the couple, the male and the female, and they are bodily distinct. As husband and wife should be of one mind, the saying that they both are one, or that the wife is but the half of the husband, is true only ethically, and not physically. In this riddle of the second-less Self, his second-less-ness would have been destroyed if he had wedded a second or another than himself. Therefore it is said that he himself became his wife. This can never happen in the animal sense. But in the spiritual sense the Self as pure Mind has in his very nature the inborn faculty of Vâk, who, by reason of the feminine gender of that word, is poetically a female, and the hymn X. 125 of the *Rig-veda* (*vide* p. 274 *ante*) shows that this Lady Vâk represents not simply Speech, but Wisdom, Knowledge, Devotion, Righteousness, in fact all that is morally and spiritually high. This his inborn spirituality is riddingly himself his daughter, and his wife also, for it is by loving her that he has evolved himself as all the creatures in the sense that he loves them all as himself. What incest or sin can there be in the Self's loving his own spirituality, and how can he have become the One Secondless Self of universal love if there was any selfishness in him? It is therefore said that he has burnt down all evils. He who knows the Self's spiritual genesis of Himself as the whole world will be happy in it, for he too will be free from selfishness, and love all as himself. But he who does not know this spiritual genesis will not soar higher than the animal genesis, which is all that he would see in this riddle if he does not lay stress on the Self's becoming himself his wife and all the creation. Such a man, as the *Bhagavadgîtâ* XVI. 8 says, is an ungodly Âsura or demoniac person whose silly idea is that "the universe is devoid of truth, devoid of fixed principle, and devoid of a ruler, produced by union (of male and female) caused by lust, and nothing else."

Spirituality in whomsoever born is the same Lady

everywhere, whether as the daughter of the Creator, or as the daughter of the enlightened man. Therefore, the riddle that, in abducting Sîtâ, Râvana abducted his own daughter, simply means that he loved his own inborn spirituality, and had his embodied Samsâric state killed. In connection with this riddle about Râvana, the following story, said to be found in a work called Bhâvârtha-Râmâyana, was mentioned * to me in March, 1888.

In the battle of Laṅkā, Râvana lost all his relatives and sons, and at last he set out himself to fight. Before proceeding, he went to the mansion of his Queen Mandodarî to bid her good-bye. The meeting was of a very pathetic kind. The grief of the poor Queen knew no bounds; she had lost all her sons, and her husband too was going to die on the battle-field. She begged him to grant her one last wish. On his promising to do so, she said: 'I wish to see Sîtâ and Râma brought to our house, and there made to sit together in the seat of honour, attired in the most valuable dress, and decorated with the most valuable jewels, presented by me to them, for I desire to honour them exactly as if they are our daughter and son-in-law placed on the marital seat.' Accordingly, Râvana arranged for a truce, sent for Râma to his palace, where he and his Queen placed him and Sîtâ together on the marital seat and paid all honours to them, by which act Râvana's mind became as pure as that of a Yogin, and dying immediately in the natural way, he went to Heaven.

This means that the enlightened soul weds its inborn devotion Sîtâ to the Supreme Self Râma, and gives up the embodied Samsâric state. Thus all these stories have boldly taken the liberty of differing from the Râmâyana outwardly, in order to agree with it in one manner or another in what was thought to be its inward Vedântic sense.

These stories form but a small fraction of the many strange amplifications of, and additions to, the Râmâyana that have grown in the later Purânas, Upapurânas, and dramas such as the Uttara-râmakarita, and in the different vernaculars of India. To collect all of them would make a volume. We may notice here only one more instance.

* By Mr. N. Nârâyanasvâmi Aiyangâr, Solicitor, who said he heard the story recited at a performance of Râma-kathâ in Madras by a Mahârâshtra Brâhman.

The *Vâsishtâ-Râmâyana*, *Uttara-kânda* (*adhyâyas* 11, 12 and 13) says to this effect :

On killing the *Dasakantha* or ten-headed *Râvana* of *Lankâ*, *Râma* was reigning as King of *Ayodhyâ*. But in course of time another *Râvana* surnamed *Satakantha*, because he was a hundred-headed monster, turned up. He lived in a town called *Mâyâpura* in the island called *Sâka-dvîpa* in *Dadhi-sâgara*, the sea of curds, beyond the *Lavana*, *Ikshu*, *Surâ* and *Sarpi* seas. To kill him *Râma* set out with *Sîtâ*, as she wanted to see the battle. They travelled in the ethereal *Vimâna Pushpaka*. *Râma* fought with *Satakantha*, but each time the latter was wounded and his blood dropped to the ground, there sprang forth as many *Satakanthas* as the drops of blood. In this manner *Râma* fought for six months without being able to put an end to the enemy's repeated multiplication. At last *Sîtâ* obtained permission to fight. She fought as *Sakti* *alias* *Bhadrakâlî* and killed *Satakantha* with the *Brahmâstra*.

Mâyâpura, the name of the so-called town, is a sufficient clue to the esotery of the story. It is all the same whether the Knower or his most valorous wife *Vidyâ*, Knowledge, kills the demon. In this story the victory is won by means of her. The *Khândogya Upanishad* says that whatever is done by means of *Vidyâ*, *Upanishad*, and *Sraddhâ* is most valorous (*vîryavattaram*).

A Vaidik Brâhman of *Sringeri*, the seat of *Srî Sankarâ-kârya's Matha* in the State of *Mysore*, when repeating verse 3 of *Rig-veda* X., 3, as a blessing on the occasion of his visit to me in 1874 or 1875, mentioned a *Nirukta* thereon, which interprets the verse to mean the whole story of the *Râmâyana* in brief. I took it down, as it was a strange one ; and I was struck with surprise when a few years afterwards a Vaidik Brâhman from the far-off *Telugu* country pronounced blessing by repeating the same verse and the same *Nirukta* or *Nirvakana*. These are given in the note below,* enclosing within brackets the

* The verse is this :

Bhadro bhadrayâ sakamâna âgât

vasâram jâro abhyeti paskâ :

Supraketair dyubhir Agnir vitushthan

risadbhir varnair abhi râmam asthât (*Rv.* x. 3, 3).

words which the Telugu Brâhman omitted in his *pâtha* of the *Nirvakana*. The words in the second and third brackets do not seem to fit in well. The verse is in a hymn the deity of which is Agni. It is rendered by Mr. Griffith thus :

“Attendant on the blessed dame the blessed hath
come: the lover followeth his sister.

Agni, far spreading with conspicuous lustre, hath
compassed night with whitely-shining garments.”

The original for ‘night’ is *râma*, for in the Vedas the word *râma* when used otherwise than as a proper name is taken by scholars to mean ‘dark-coloured,’ ‘black.’ This interpretation of *râma* in the verse in question is in accordance with *Sâyana*, who explains the word thus: ‘*râmam* = *krishnam* = *sârvaram tamah*’, that is to say, *râma* means black and signifies here the nightly darkness. He explains the verse to this effect:—

The blessed is Agni while the blessed dame is (his own) light or the Dawn, attended by whom he comes from the *Gârhapatya* to the *Âhavanîya* rite. Then the same Agni, who is *Jâra* in the sense of *satrûnâm jarayitâ*, the destroyer of his enemies, approaches the same dame who is *svasrî* either in the sense of one who moves by herself or of sister to him. Likewise he stands and shines with his bright light encompassing or overpowering the darkness of night at the time of the evening *Homa* rite.

As the *Gârhapatya* and *Âhavanîya* are respectively the western and eastern fires, what *Sâyana* means seems to be

The so-called *Nirukta* thereon is this :

“*Bhadro Râmabhadro bhadrayâ mangala-rûpayâ Sîtayâ sakamânah sampadyamânah [Bharadvâjâsramam gatvâ] âsamantâd âgâd aranyam agât pitri-niyoga-vasât. Jârah paradârahartâ Râvanah svasâram mât rivat-pûjyâm jaganmâtaram Sîtâm paskâd abhyety, aranya-gamanânantaram [Vasishtha-Visvâmitra-] samîpe âgatavân. Anantaram setu-bandhana-dvârâ Râvane hate Sîtâyâm kâ 'gnau pravishtâyâm visvâsârtham Agnis tām grihîtvâ Râmam Raghunâtham paskâd abhimukhenâstâm (?) suddhety abhiniveditavân [Vibhîshanena sâmrâjyam saumitrim kritvâ]. Tatah supraketair sakalârtihâribhir dyubhih kântibhî risadbhir varnair âkâra-viseshais kaivam ati-âkâra] viseshena sthitavân. Tasyaishâ parâ bhavati.*”

The Telugu Brâhman, however, added to “*Tasyaishâ parâ bhavati*” these words: “*tasyottarâ bhûyase nirvakanâya.*”

this: Agni present in the Gârhapatya fire at the time of the evening worship is fancied to go round to the Âhavanîya fire to receive the morning worship when he is attended by the Dawn or when he is fancied to have approached her, and then he goes back to receive the evening worship shining brightly in the Gârhapatya fire as if battling with and conquering the darkness of night. But his interpretation of Jâra as destroyer cannot be accepted. Jâra means the lover, and it is probable that the Sun himself is praised as Agni, and that the three sentences of the verse present three pictures of the morning Sun. One picture is that he has risen attended by the Dawn; another is that as the lover of his own sister, the Dawn, he has approached or overtaken her from behind (*paskât*), for first rises the Dawn and then the Sun; the third is that (having thus risen) he has overpowered the dark being, the nightly darkness, with the brilliant colours of his light.

The only other place where the word Râma occurs in the *Rig-veda* is X, 93, 14, where it is certainly used as a proper name, to wit, of a famous Asura or heroic being praised along with *Duhsîma*, *Prithavâna*, and *Vena*. Who he is is not known. It appears to me that the so-called *Nirukta* or *Nirvakana* on Rv. X. 3, 3—which is against *Sâyana's* interpretation, but which must have arisen some centuries ago to be current in such widely distant places as *Sringeri* on the Western Ghats and the Telugu country in the east of the Peninsula—was composed by taking the Râma of it to mean the Râma of the *Râmâyana*, and by reading the epic into it thus:

The blessed is Râma and the blessed dame is Sîtâ. Attended by her he goes (to the forest by order of his father). Then (*paskât*) the Jâra (who is Râvana) approaches the sister (who is Sîtâ, and who is called sister because he ought to have looked upon Râma's wife as such—as the mother of the whole world). Then (the bridge having been built, Râvana killed, and Sîtâ fallen into the fire in her fire-ordeal) Agni (took her up, and said that she was pure, and) stood about (*abhi*) Râma, shining with his brilliant colours.

Rejecting the Nirukta as spurious, the verse itself is worthy of note as containing the riddle of the Deity praised in it loving his own sister.

There are four Buddhist stories, all of which present some resemblance to the Râmâyana, in three of which princes wed their own sisters, while the last, called the Dasaratha-Jâtaka, is a Buddhist version of the story of Râma who is stated in it to have wedded his own sister Sîtâ.

(1) In his work on the Râmâyana, pp. 4 and 5, Professor Weber quotes a story from Buddhaghosha's commentary on the Dhammapada. It is to this effect :

Brahmadatta, king of Bâranâsi, exiled his sons Mahîmsâsaka and Kanda to protect them from the machinations of their stepmother, to whom he had granted permission to choose anything she might wish. But her son Sûriya refused the kingdom which she chose for him, and joined the two brothers in their exile. While wandering in the Himâlayan forests a Rakkhasa under the god Vessavana dragged down into a pond Kanda and Sûriya who did not know Buddha's law; but the eldest brother Mahîmsâsaka who knew the law procured their release by answering all the questions put by the Rakkhasa. On the death of the king, the three brothers returned home, and the eldest succeeded to the throne, while Kanda became *Uparâja*, sub-king, and Sûriya the commander-in-chief.

(2) In the same work, pp. 5 and 6, Professor Weber gives the substance of a story said to be found in Buddhaghosha's commentary on the Suttanipâta thus :

"The Ikshvâku king, Ambattharâjan, to please a young wife, exiles all his elder children, four sons and five daughters. The young princes, when they have reached the forest, intermarry with their sisters, with the view of providing a mutual safeguard against the degeneracy of their race through *mésalliance*; and they install their eldest sister Piyâ in the place of mother. When, after a time, the latter is stricken with leprosy, they remove her to another part of the forest; and there she is found by a king Râma, who has also been driven by leprosy into the forest but has recovered; and by him she is cured and wedded."

(3) A legend about the origin of the Sâkyas, said to be quoted in the Hon'ble G. Turnour's Introduction to the

Mahāvamsa, and reproduced in Mr. E. Pococke's work *India in Greece* at pp. 192—196, is to the following effect :

King Okkāku had five consorts named Hatthā, Kittā, Jantu, Pālīni, and Visākhā. By Hatthā he had four sons named Okkākamukho, Karakando, Hatthināko, and Nipuro, and five daughters, Piyā, Supiyā, Ānandā, Sanandā and Viyitasenā. On the death of Hatthā the king married a lovely and youthful princess and had by her a son named Jantu, who on the fifth day of his nativity was presented to the king, who was so very delighted as to tell the youthful queen, the child's mother, that he would grant any boon she might choose. She chose the crown for her own son. The king fretted and frowned, but was obliged to grant the wish in honour of his word. He exiled the four sons of his first wife with a large army and eight officers of the State, telling his sons to come back on his demise and succeed to the throne. Their five sisters accompanied them voluntarily, followed by great crowds of sympathizing people. On the first day this multitude marched one Yojana only, on the second day two, on the third three. The princes considered that it would be unworthy of them to inflict pain on others, subdue some minor Rājā and take his territory, and that they should build a city in the midst of wilderness. Accordingly, they marched to the frontier of Himavanto and built a city named Kapilavastu because it was built on a site fixed by Kapila near his hermitage—a site on treading which even weak animals such as deer pursued by beasts of prey such as tiger or lion got power to set them at naught.* Kapila was no other than the Bodhisatṭo (Buddha) himself in a former birth in a Brāhman family. He had left that family and assumed the sacerdotal character in the Isi sect. As advised by the officers of State, in order to avoid unequal matrimonial alliances with the common people, the princes treated the eldest sister as their mother and in due seniority wedded the other four sisters. On their father being informed of the founding of the city by his sons, he broke forth (addressing himself to his courtiers) into this exultation: 'My friends, most assuredly they are Sākya (self-potential).' Buddha is called Sākya because he was born in the line of these four princes.

(4) The Buddhist Dasaratha-jātaka, given in detail in Professor Weber's work, pp. 113—123, is to the following effect :

* This kind of legend is widely prevalent in Southern India, and the same may be the case in Upper India also, in respect of the sites of many old cities built by kings.

Dasaratha, king of Bâranâsî, had two sons, Râma-pandit and Lakkhana, and a daughter Sîtâ-devî. Their mother having died, the king married a second wife, by whom he got a son named Bharata. At her instigation the elder princes were exiled for twelve years, and Sîtâ-devî went with them to the Himâlayas of her own accord. Lakkhana and Sîtâ-devî treated Râmapandit as their father and brought him fruits and herbs. The astrologers had told Dasaratha that he would die precisely in twelve years, but he died in the ninth year. Bharata refused to be installed and went to the forest to bring Râma-pandit back. On hearing of their father's death, Lakkhana and Sîtâ-devî wept bitterly; but not a drop of tears fell from the eyes of Râma-pandit: he was quite unmoved. On Bharata asking the reason, Râma-pandit delivered a long sermon about the uselessness of grieving for the departed. He refused to return until the remaining three years were over, and sent back Bharata with Lakkhana and Sîtâ, and with a pair of his shoes made of grass, which the ministers placed on the throne. "Whenever they committed an act of injustice the shoes struck each other. From that warning (sign) they reheard the case. But whenever they adjudicated justly, the shoes remained silent."* At the end of the three years the Pandit returned to Bâranâsî and was installed with Sîtâ-devî as queen consort, reigned for 16,000 years and went to heaven. Buddha himself relates this Jâtaka tale to a husbandman who, having lost his father, was grieving too much; and at the end Buddha says that in his former birth he was the same Râma.

In all these Buddhist stories the reason for the exile is the intrigue of the stepmother as in the Râmâyana. It is not likely that this stereotyped reason repeated itself historically in respect of four different kings, viz., Brahmadata, Ambattharâja, Okkâku and Dasaratha. One original story seems to have assumed different shapes. As Sîtâ is a Vedic goddess connected with sacrifice and the three Vedas, who is it that is likely to have been the author of the original story, whether a Brâhman who considered his Vedas and sacrifices as the very soul of his religion, and wanted to utilize the goddess in an epic concealing Vedântic truths in it, or a Buddhist who had nothing to do with them? The Dasaratha-jâtaka virtually confesses the great antiquity of the story of Râma by

* This is an improvement upon the Râmâyana which does not say anything about the shoes striking each other.

saying that he was a by-gone incarnation of Buddha. The Mahâbhârata has an old tale, referred to even in the Râmâyana, about king Sibi's self-sacrifice when tested by Indra and Agni. The Buddhist Sibi-jâtaka amplifies that story and says that Sibi was a previous incarnation of Buddha (*vide* Essay on Sibi in Vol. I.). Rishi Kapila is a name which in the ancient literature of the Brâhmans came to be hallowed and associated with great sageship and knowledge, and our story No. 3 says that Kapila too was a previous incarnation of Buddha. Similarly, the esoteric truths concealed in the Râmâyana having, in course of time, been forgotten by the common people, and Râma understood only according to his outward picture, viz., as a great, good, heroic man, an incarnation of Vishnu himself, the Buddhists appropriated him also as a previous incarnation of Buddha. The object is to ennoble Buddha by identifying him with the old hallowed names of the popular stories of the Brâhmans, and the Brâhmans have returned the compliment by saying in some of the later Purânas that Buddha was the latest incarnation of Vishnu.

The reason why in the Dasaratha-jâtaka there is no abduction of Sîtâ and no war of Lankâ is, as was suggested by a European scholar (Professor Lassen, if I remember right), that, as the object is to identify Râma with Buddha in his previous birth, the popular story of Râma is changed so as to suit the mild character of Buddha, who, though a Kshatriya, never waged war, but gave up the world and became a pious sage. The Râma of the Jâtaka is a vegetarian living on roots and herbs, and is such a rigid sage as not to grieve for the death of his own father. But the Râma of the Râmâyana has the greatest affection for his father, weeps like a child on hearing his death, and performs Srâddha to him, according to the ancient Aryan custom, with the flesh of *ena*, a kind of black antelope; and he is described as subsisting not only upon roots and herbs in his exile, but also upon the flesh of game killed in the jungle. The extremely mild character of Buddhism

is clearly shadowed forth in story No. 3, in which it is said that a new city was built in the wilderness to prevent the infliction of pain involved in subduing other kings and appropriating their territory. Such an ideal can never view war with favour. The Lañkâ war in the South having thus had to be avoided, the exiled Râma is stated to have gone to the Himâlayan jungles in the North, to which the exiled Pândavas of the other great epic, the Mahâbhârata, go.

Mr. J. D. Mayne, in his *Hindu Law and Usage*, 5th Ed., p. 92, refers to the custom in ancient times of the incestuous marriages of Sâkya princes with their sisters. Buddha himself is called Sâkya-sihma, and it is probable that Buddhism absorbed a large number of the Sâkyas who founded their own dynasty, and that in these Buddhist legends about princes marrying their own sisters the custom of the Sâkya princes is reflected. These legends must have arisen long after the rise of Buddhism. Our ancient Dharma-sûtras, some of which are adjudged by competent scholars to be much anterior to Buddhism, and the marriage and other customs recorded in which must have come down from more ancient time, are unanimous in placing the bride entirely beyond the bridegroom's blood relations. The *Rig-veda* itself, our most ancient record, clearly condemns sister-marriage when it says in X. 10, 12 'pâpam âhur yah svasâram nigakkhât,' "they have called it sin that a brother should marry his sister;" and we have seen that what is said in the *Rig-veda* about the Sun Pûshan's or Agni's loving his own sister is a riddle.

Mahîmsâsaka of story No. 1 means 'the ruler of the earth', and Kanda and Sûriya are the Pâlî or Prâkrit words for Kandra and Sûrya, the Moon and the Sun. That story extols the merit of the knower of the dharma or law of Buddha. The pond mentioned evidently signifies the fancied abyss into which the Sun and Moon sink and disappear when setting; but when they rise from it in the east, it is said by the devout Buddhist that they do so only

by the merit of the knower of the law who alone deserves to be 'the ruler of the earth.' This may be compared with the Taitt.-Âranyaka II. 1, 2, which says that if one duly performs the Sandhyâ worship and throws up the water taken in his palms by repeating the Gâyatrî verse, the water thus thrown up becomes the Vajra weapon and cuts off the Râkshasas that molest the Sun. Likewise the Râkshasa-prasna or questioning by the Râkshasa may be compared with the Yaksha-prasna incidence at the concluding part of the Aranyaparvan of the Mahâbhârata.*

The idea of the Buddhist story, No. 2, that Râma was a leper is very peculiar. According to Dr. Macdonell's dictionary, the word Râma means "dark-coloured, black; pleasing, delightful, charming, lovely." It seems to be derived from ram, to rejoice at, delight in, enjoy, love, &c. Râmâ, in the feminine, means a charming young woman. The *delightful* nature of the Soma drink being much praised in the *Rig-veda*, it is curious that the Vedic Râma Mârgaveya is the inventor of the Kshatriya's Soma drink, while Râma Jâmadagnya is, as we have seen in another essay, a strange metamorphosis of Râma Mârgaveya. Râma Halabhrî, the elder brother of Krishna, is known as *delighting* in hâlâ, liquor. Our Vedic Sîtâ figures as *loving* King Soma so that she is a Kâminî. There is therefore

* There the god Yama *alias* Dharma hovers about a pond as a Yaksha, and the younger brothers of Dharmarâja drink the water without heeding the Yaksha who says to them not to drink without answering his questions. The result is that they die. But Dharmarâja answers the questions, the last question: 'Who really is man?' receiving this answer: 'He really is man the fame of whose good works fills earth and heaven—who looks upon happiness and misery alike [working for work's sake undeterred by reverses, and without any selfish desire for its fruit].' Pleased with the answers, the Yaksha tells Dharmarâja to choose the resuscitation of any one of his brothers. Leaving his own uterine and heroic brothers, Bhîma and Arjuna, upon whom the victory of the future war of Kurukshetra so much depends, Dharmarâja chooses the coming back to life of his step-brother Nakula out of compassion for that poor orphan whose mother Mâdrî, when dying, had left him and his twin brother Sahadeva to his care. Pleased with this disinterested compassion, Yama restores all the brothers to life.

verbal appropriateness in her husband being called Râma, *the lover*, in the Râmâyana, while in the Vedântic sense Râma is one who is Âtmarâma or Âtmârâma, finding all his delight or love in himself. Now, according to Apte's dictionary, râma among other things means not only black, but white, and also *kushtham*, leprosy, which is of two kinds, black and white. It is, I think, by catching hold of this leprosy sense of the word that the Buddhist story in question has made Râma a leper. Evidently that story leaves it to be understood that this leper Râma came to know the Buddhist Law, cured himself by its merit, and became Râma in the sense of one who is charming, beautiful, and also the lover, wedding Priyâ, the 'dear' lady. Thus the lesson taught by this story is that by knowing the Law even a leper cures himself and others of leprosy—moral leprosy.

KRISHNA.

The Mahâbhârata and the Purânas are unanimous in saying that the god *Krishna* was an incarnation of the god *Vishnu*, born as the son of *Vasudeva* and *Devakî*, and therefore having the aliases of *Vâsudeva*, a patronymic meaning 'son of *Vasudeva*', and *Devakîputra*, 'son of the lady *Devakî*.' His story is made up of marvellous legends. From them scholars have tried to eliminate his godhood and all that is extravagant and physically impossible, and reduce him to a human being who, born as the son of one *Vasudeva*, made his name as a great Kshatriya hero, but who subsequently was deified for the purpose of hero-worship. But in the case of *Krishna*, instead of man being deified, the contrary seems to me to be the case, viz., that god *Vishnu* is anthropomorphized and made man—god-man—as *Krishna Vâsudeva*. Simply because in our ancient Sanskrit literature a being has a patronymic or a matronymic, and is stated to have been born, it does not follow that he must have been a human being. *Varuna* and other gods have the matronymic of '*Âditya*', son of *Aditi*. The god *Indra* is said to be the son of the sage *Kasyapa* and *Aditi*. The god *Rudra* is described in the *Brâhmanas* as born as the son of *Prajâpati*. Even the god *Visvakarman*, the Creator of the universe, has been given the strange patronymic of '*Bhauvana*' (p. 302 *ante*). The *Purânas* and the epics say that *Vishnu* was born on this earth as the dwarf *Vâmana*, son of *Kasyapa* and *Aditi*; but nobody who will read the legends about him and the *Rig-veda* together will have any doubt whatever about the *Purânic Vâmana* being identical with the Vedic god *Vishnu* *Trivikrama*. Likewise *Krishna Vâsudeva* or *Devakîputra* is, as I shall presently try to show, identical with *Vishnu*, the God of Sacrifice, the Primeval *Yajña-Purusha*, Sacrifice-Man, God Himself as Sacrifice, who, sacrificed

in the beginning according to the Purusha-sûkta, has become the whole universe, immanent in all things and creatures.

Pânini, the great grammarian, whose age is placed by Professor Max Müller in the fifth century B.C., and by others in the third or fourth century B.C., mentions Vâsudeva, who, as explained by Patañjali, whose age is placed by many scholars in about the middle of the second century B.C., is not an ordinary man, but God under that name. The Buddhist work called Lalita-Vistara, which is stated to have been translated into Chinese in about 76 A.D., and which is considered to have been handed down by tradition and committed to writing not later than the first century B.C.,* mentions Krishna along with Vaisravana, Kuvera, Indra, Kandra, Sûrya, Kâma, and Rudra, and as these others are undoubtedly gods, there can hardly be any doubt that he too is intended in the said work as a god.† Savants, like Drs. G. Bühler and R. G. Bhândârkar, are of opinion that the worship of Krishna Vâsudeva *alias* Nârâyana as a god has been prevailing in India from long before the rise of Buddhism.‡ We should therefore not be surprised if we meet with his name in the Vedic literature.

The Yâjñika or Nârâyana section of the Taitt.-upanishad, Anuvâka I., has, in the Drâvida-pâtha of it, five Gâyatrî verses (22—26), the first of which is about Rudra, and the last about Vishnu under the three names of Nârâyana, Vâsudeva, and Vishnu.§ The middle ones are about Danti, Garuda, and Durgâ. In addition to these the Ândhra-pâtha has Gâyatrîs about Nandi, Hiranyagarbha,

* Max Müller's *Chips*, Vol. I. (of 1867), pp. 205 and 208.

† Max Müller in the *Academy*, Aug. 28, 1880, reprinted in *Ind. Ant.*, IX., p. 289.

‡ *Ind. Ant.* for June 1889, Vol. XVIII., pp. 184—192.

§ The verse is this :

Nârâyanâya vidmahe,

Vâsudevâya dhîmahî,

Tanno Vishnuh prakodayât.

Nârasihma, Bhâskara, and Agni Vaisvânara. As the Vishnu-Nârâyana-Vâsudeva verse occurs in both the Pâthas, it is probable that it existed in the Upanishad from the beginning. Further on, both the Pâthas of the Upanishad in question have an Anuvâka entirely devoted to Nârâyana as the Highest Brahman and Âtman pervading the whole universe, and, at the same time, located in the heart of man. The Anuvâka commences by saying that He is Sahasrasîrsha, Visvâksha, Purusha, names which remind us of the first verse of the Purusha-sûkta (Rv. X. 90), 'Sahasrasîrshâ Purushah sahasrâkshah,' &c. Its 'Visvam evedam Purushah' may be compared with 'Purusha evedam sarvam' of verse 2 of the Purusha-sûkta. Thus it is clear that its Nârâyana is the Deity of the Purusha-sûkta. It is in perfect accord with the other Upanishads in placing the Deity in the heart, but it is remarkable in that it indicates that it is God in the emblem of Agni that is placed in the heart. It says that Agni (the god of fire) is established as a blazing flame in the middle of the heart from where his warmth pervades the whole body, and that in that flame is established Nârâyana, the Highest Self, Who Himself is Brahmâ, Siva, Indra, Akshara, (decayless), Parama (the Highest), and Svarâj or Self-Sovereign. Intellect, consciousness, may depart earlier, but life remains as long as the heart, the centre of heat, acts. Therefore the Highest Self, the Life of all lives, is said to be placed in the heart's warmth, which again is pictured as a blazing, that is *living* fire. Nârâyana, as we shall see, is the Supreme God as *the Deity of Sacrifice*, and therefore, when the heart is made His place, it is appropriately pictured as having the blazing Agni.

Going higher up, we have the Satapatha-Brâhmana, XIII., 6, 1, 1,* which says to the effect that, by being the Seer and performer of the Purusha-medha sacrifice, Purusha Nârâyana became all this (the whole universe) and surpassed all beings—('atyatishthat sarvâni bhûtâni idam

* Muir's Texts, Vol. IV., p. 29.

sarvam abhavat'). There can be no doubt that this Purushamedha sacrifice is identical with the sacrifice spoken of in the Purusha-sûkta, in which the Deity Purusha Himself, surnamed Yajña (the personification of Sacrifice), is offered up as the Victim and, thus sacrificed, becomes the whole universe, and that Purusha Nârâyana who 'atyatisht^{that},' i.e., *surpassed* all beings is identical with the Purusha who is described in the Purusha-sûkta as 'atyatisht^{that} dasâṅgulam.' I have had to speak of this identity often, pointing out that the epithet 'Nârâyana' is used in the said Brâhmana as a patronymic denoting Purusha as 'Son of Nara, Man,' and that Nârâyana who is put down as the Rishi or Seer of the Purusha-sûkta is the Deity Purusha Himself.*

The question why the epithet Nârâyana, 'Son of Man,' was coined for the Deity Purusha depends upon the interpretation of the words 'Tasmâd Virâḍ ajâyata Virâjo adhi Purushah' of verse 5 of the Purusha-sûkta, the literal meaning of which is 'From Him (i.e., from the Purusha described in verses 1—4) was born Virâj, and from Virâj Purusha.' Although the scholiasts, following certain Purânic texts, take Virâj and Purusha to be the different manifestations of the Purusha of verses 1—4, they take Purusha, Virâj, and the Virâj-born Purusha to be all males forming a genealogy of three generations, so that the Virâj-born Purusha would be the grandson of Purusha. Virâj is used both in the masculine and in the feminine.† Virâj in the feminine is also one of the Vedic metres mentioned by name even in the *Rig-veda*.‡ Now the Satapatha Brâhmana is a greater authority than either the scholiasts or the Purânas, and it (XIII. 6, 1, 2) clearly takes the Virâj of verse 5 of the Purusha-sûkta, which it quotes, to mean the metre Virâj, a feminine word. It says: "The Virâj has forty syllables. Hence he (Purusha)

* *Vide* Vol. I., pp. 427—437; and pp. 247—249 *ante*.

† For instance, mas. in Rv. X. 166, 1; fem. in Rv. X. 159, 3 (atho me duhitâ virât.)

‡ For instance, X. 130, 5.

obtains the Virâj, according to the text, 'From him sprang Virâj, and from Virâj Purusha.' This is that Virâj. From this Virâj, therefore, it is that he begets Purusha the Sacrifice." * As thus Purusha begets the Yajña Purusha, Sacrifice Man, the latter came to be regarded as Purusha's Son born in the lady Virâj and named Nârâyana, Son of Nara, Man, using Nara as a synonym of Purusha. Thus, the name Nârâyana was evolved from the Purusha Hymn, is as old as, or it may be, older than, the Satap.-Brâhmana, and means the Deity Yajña-Purusha.

If thus Purusha has Virâj born as his daughter, and then gets his son, the Sacrifice Purusha, from her, we have in this the Vedic riddle, often dwelt upon before,† of the Creator loving his own daughter and generating the universe—the riddle of Himself appearing as Father, Mother, and Son. The first four verses of the Purusha Hymn describes Purusha's pervasion everywhere: He Himself is all this universe. This being His manifestation, we have to put to ourselves, before going to verse 5, the question, How did He bring this about? Verse 5 explains that He (the Father Purusha) begat Virâj and, through her, (the Son) Purusha, who, as soon as born, extended Himself everywhere—('sa jâto atyarikyata,' &c.). This simply means that His manifestation of Himself as the all-pervading Son Purusha was brought about by means of Virâj. The Taitt.-Samhitâ III. 3, 5, 2 also says that the Creator Prajâpati created everything by means of the female Virâj. We must follow the Vedas themselves about what Virâj means in connection with creation, and they say that Virâj is the goddess Vâk.‡ Virâj means well-shining, the queen. A metre is a well-put, measured speech, and of all the metres, that one which is Virâj was selected to lend its queenly name to Vâk, the Goddess of Speech. The simple idea, therefore, is that by

* Muir's *Texts*, Vol. V., p. 369.

† *Vide* pp. 268–277; and pp. 462–464 *ante*.

‡ *Vide* Athrava-veda IX. 2, 5; Vâj.-Sam. 17, 3; and Satap.-Br. IX., 1, 2, 19, referred to in Muir's *Texts*, Vol. V., p. 370.

means of His own in-born Power of Speech. He has manifested Himself as (the Life of) the whole universe, as the Son Purusha; and if we pay due attention to the nature of the Son's mother as the Power of Speech, we will find in Him the Logos or Word, the Son or Revelation of Mind. This we may fairly take the Purusha Hymn to imply. But its main object is to bring out the idea of God as Sacrifice. The concept that He is all this, the Life of life in one and all, is tantamount to the concept that He is diffused and distributed everywhere, and therefore it is said that the Son Purusha was sacrificed as the victim and, thus sacrificed, became the whole universe. Thus the One Word or Name sacrificed becomes all the names and forms.

The Purusha Hymn sums up this sacrifice by saying: 'Yajñena Yajñam ayajanta Devâh', in its last verse, which is *verbatim* the same as Rv. I. 164, 50, which the Aitareya-Brâhmana (I. 15 and 16) explains to mean the offering of the churned out Agni, who thus generated is well known in the *Rig-veda* as the Son, into the Âhavanîya fire of the sacrifice, for it is said that the churned out Agni is the *pasu* or victim of the Devas. By quoting this ritual the Purusha Hymn may well be taken to mean that the churned out Agni signifies the Son or Manifestation of the Unseen God, and that, sacrificed as the victim, the Son is distributed everywhere, as the source of Life throughout the universe, just as all the lights seen everywhere in the shining objects of the sky may be taken to be the diffusion of one light, of one Agni.

I would view the Purusha Hymn to be another picture of Vâkaspati Visvakarman's all-offering sacrifice (Rv. X. 81) in which He offers up Himself for the purpose of *growing* (*vridhânah*); and it appears to me that it is in imitation of Visvakarman that Purusha Nârâyana is described in the Satap.-Brâhmana as having seen and performed the sacrifice by which He becomes all this and surpasses all.

About Yajña or Sacrifice the *Rig-veda* has another

Hymn, X. 130. Yajña is stretched everywhere with his threads by the Fathers; nay, Pumân himself has spun him even to the vault of heaven. As Pumân is another word for Purusha, Man, I would take him to be identical with the Deity Purusha. Yajña who is stretched everywhere seems to be the sacrificed aspect of God, who Himself as Pumân performing the sacrifice has stretched or woven Him; in other words, He has made Himself immanent everywhere in the universe. This stretching seems to mean the same thing as Vishnu's measuring the whole universe by his three strides.

As Nârâyana means, as we have seen, the Son of Sacrifice Purusha, with the churned out sacrificial Agni as his emblem, likewise his other patronymic Vâsudeva would mean the same Son of Sacrifice, if we follow the Sukla-Yajur-veda, I. 2* in taking Vasu as one of the epithets of Sacrifice. Moreover, there are the triads of gods as Vasus, Rudras, and Âdityas, belonging respectively to the regions of Earth, Air, and Sky, and so the sacrificial Agni located and worshipped on the Earth, may have been called Vâsudeva, the Son of the Vasus. Agni's alter ego is the Sun, who too may well have been called Vâsudeva when, as the Sun beginning the Uttarâyana of the olden time, he rose in conjunction with the Dhanishthâ asterism which has the Vasus as its regents.

Now about the name of Krishna. Krishna, meaning the black, is a name particularly of the black antelope. In the Yajur-veda and Brâhmanas we often hear of Yajña, the Deity of Sacrifice, and also of Agni, as running away from the Devas, becoming Krishna, the black antelope (*krishno bhâtva*). In the Vedic literature Vishnu is well known as Sacrifice (*Yajño vai Vishnuh*). According to Yâska's Veda-Nighantu, not only Vishnu, but also the name Prajâpati is applied to Sacrifice along with many other names including Megha, the rain-cloud. In the Vedic story about

* It says: 'Vasoh pavitram asi.' The commentator takes Vasu to mean Yajña, Sacrifice, quoting the Sruti: 'Yajño vai Vasuh, Yajñasya pavitram asi.'

Prajâpati becoming the stag shot by Rudra, Prajâpati is clearly identified with Sacrifice. We will see in the end that our Krishna Vâsudeva also is shot by a hunter who takes him to be a *mriga*, antelope. Parjanya, the rain-cloud, is likened to the Krishna antelope (*Parjanyaḥ krishna iva khalu vai bhûtvâ varshati*—Taitt.-sam. II., 4, 9, 4). The Boar is another Vedic name for the rain-cloud; and we have seen in the Essay on Varâha that the Boar shot by Indra is Sacrifice-Vishnu in the metaphor of the rain-cloud, because Sacrifice gives Indra the Soma beverage as copiously as the shower of rain.

In the *Rig-veda* VIII., 96, 13—15, there is a description of a mythical Krishna, also called Drapsa, the drop or the dripping one. He is at the river Amsumatî with ten thousand (troops). Indra finds him out, and leads his own heroes (the Maruts) to the battle. Drapsa then assumes a shining form. Indra, with Brihaspati to aid him, conquers the godless tribes that came against him. Such is the purport of the description. Following a legend which has grown from it, Sâyana takes this Krishna to be an Asura or demon whom, along with his godless troops, Indra conquered on the banks of Amsumatî, taking it to mean the Yamunâ river. Mr. Griffith construes the verses to mean that Indra conquers the godless tribes, the demons of darkness, and protects Krishna, the darkened Moon, from them, near Amsumatî, a mystical river of the air. In support of this it may be said that the Moon Soma is the heavenly prototype of the sacred Soma drop. In the dark fortnight he is troubled by the demons of darkness, but at last at the solar and lunar conjunction of the new-moon day the Sun Indra takes him under his shelter. But if we take Krishna to be the chief of the enemies killed, the fancy is that the Moon of the dark fortnight is the mythical enemy taking his nightly hosts with him to fight with the Sun, but is killed by the latter on the new-moon day. The riddle of Indra's killing the Moon simply means his winning the Soma beverage. As the Aitareya-Brâhmana distinctly identifies

Sacrifice Prajâpati's Stag form with Orion, we may well take *Krishna* to be not simply the Moon, but the Moon's constellation, the Orion-Deer, representing the Soma-sacrifice dripping with the Soma for Indra. In winter this *Krishna* falls to the sky of night, but when the Sun comes in conjunction with him at the beginning of summer, he kills the demon of the wintry darkness, and wins *Krishna* as the Soma-sacrifice, either as the friend rescued from the demons of winter, or, riddlingly, as the so-called Deer-demon killed in the fray. Amsu means the Soma-plant or juice, also ray. The so-called river Amsumatî may be the place in the sacrificial ground where the Soma-plant is pressed on the Soma day. In the sky it may be the Milky Way near Orion.

Krishna, not as a demon, but as the invoker and praiser of the gods, is mentioned in another part of the *Rig-veda*, viz., VIII. 85. The *Anukramani* attributes the authorship of that Hymn to *Krishna* of the line of *Ângiras*. Indeed, *Krishna* is mentioned in the body of the Hymn itself. It is a Hymn invoking the *Asvins* to come to the Soma-drink. In verse 1 the poet says: 'O ye *Asvins*, come to my invocation'. But in verses 3 and 4 the invoker is mentioned in the third person thus: 'O ye *Asvins*, this *Krishna* invokes you'. 'O ye heroes, hear the invocation of the singer *Krishna*'. If we take *Krishna*, the black antelope, to have been one of the metaphorical names of *Yajña* or *Agni*, either the poet himself had that name, according to the custom of men being named after this or that god, or the poet means that not merely he, but the personified *Yajña Purusha Krishna* himself of the sacrifice that is going on invokes the *Asvins* to the Soma-drink.

Thus, like the names *Nârâyana* and *Vâsudeva*, the name *Krishna* also for *Vishnu* proves him to be the Deity of Sacrifice. The two former names being patronymics, it is easy to conceive how a legend arose that *Vishnu* was born as the Son of Man on the earth, as the son of the Man *Vasudeva*, while *Krishna* served as the proper name

for him, for one ought to have his own name, and not merely a patronymic or matronymic. When once Krishna was conceived as the Son of Man, it became necessary to say who was his Mother, and it was said that she was Devakî, meaning 'Goddess.'

Like his patronymic Nârâyana or Vâsudeva, Krishna's matronymic also as Devakîputra enables us to identify him with the Son Purusha born from our Lady Virâj of the Purusha-sûkta. We have seen that Virâj is the name of a Vedic *Khandas*, metre, and that she represents the goddess Vâk. Now, the Taitt.-Samhitâ III. 4, 9 says the metres are Devikâs, goddesses ('*khandâmsi vai devikâh*'), and pictures the full-moon day Anumati as the metre Gâyatrî, the bright fortnight Râkâ as the metre Trishtuk, the new-moon day Sinîvâlî as the metre Jagatî, the dark fortnight Kuhûh as the metre Anushtup, while the Moon Kandramas, called Dhâtri (as the Lord of all these goddesses of the lunar month), is pictured as the word Vashat-kâra. We are not so much concerned with this picture here as with the fact that the metres are called Devikâs. As Virâj is one of the metres, the queenly one, and therefore entitled to be called Devikâ *par excellence*, it appears to me that it is Virâj Devikâ herself that has been made Krishna's mother Devakî. This can only have taken place in an age when the character of the Virâj of the Purusha-sûkta as the mother of the Son Purusha was well remembered, and not in the later age when Virâj was mistaken for a male being.

Accordingly, we meet with Krishna as Devakîputra even so early as in the *Khândogya-upanishad*, and as we have seen that he is the Deity of Sacrifice, the Son of Sacrifice-Man, it is noteworthy that the said Upanishad mentions him in connection with the knowledge of 'Man as Sacrifice' (III. *Khandas* 16 and 17). After describing this knowledge, it concludes by saying that Ghora Ângirasa taught it to Krishna Devakîputra, who thereby became *apipâsah*, free from thirst. The view* of 'Man as Sacrifice', as described

* Man is said to be Sacrifice in this manner: Dividing his lifetime into three periods, the first is treated as the morning-libation to the Vasus, the

in that Upanishad, is from the spiritual point of view on the analogies of the ritualistic sacrifice. In order to give to this Upanishadic view of sacrifice the character of time-hallowed orthodoxy, it is said that Krishna Devakîputra himself—simply another name coined for Purusha Nârâyana—was the learner and performer of it. This saying is similar to what, as we have already seen, is stated in the Satap.-Brâhmana about Purusha Nârâyana as the seer and performer of the Purusha sacrifice. One may say that this is an anthropomorphic view of Nârâyana, but still his godhood is revealed by the saying that he became all this universe and surpassed all. Similarly, although Krishna is stated to have been a student of Ghora Ângirasa, his divinity is revealed by the epithet of apipâsa, free from thirst. Apipâsa is one of the eight attributes of the Deity of the Heart as described in the last Prapâthaka of the

second as the midday-libation to the Rudras, and the last as the third libation to the Âdityas. The Prânas themselves are to be looked upon as the Vasus, Rudras, and Âdityas. Whatever food and pleasures man abstains from, that is his Dîkshâ; whatever food and pleasures he enjoys, that is his Upasads. Penance, liberality, righteousness, kindness, truthfulness, these are his Dakshinâs, largess; and “when they say, ‘There will be a birth’, and ‘there has been a birth’ (words used at the Soma-sacrifice, and really meaning, ‘He will pour out the Soma-juice’, and ‘he has poured out the Soma-juice’), that is his new birth. His death is the Avabhrittha ceremony (when the sacrificial vessels are carried away to be cleansed).”

This is a spiritual view of sacrifice, indicating that life devoted to the worship of one's own Prânas, senses or vital airs, by abstaining from all that is prohibited, and enjoying whatever may be lawfully enjoyed—such is probably what is meant by abstinence and enjoyment—and by the distribution of one's self as the largess of righteousness, kindness, &c., is spiritually as good as a sacrifice performed with all its ritualistic ceremonies and symbolism. I do not think that the birth spoken of means the procreation of children. As the pressing and pouring of the Soma-juice is believed to make the sacrificer born anew spiritually for an immortal life in the company of the gods, the meaning intended seems to be that, by leading a righteous life, spiritual birth, called the new birth, is obtained. The senses should be worshipped as the gods themselves by a right mode of satisfying them, and not dishonored and insulted by offering vicious things to them. When the senses are rightly worshipped and nourished, the re-birth, that is, the manifestation of the Self, takes place in all its purity. In this manner should man be a life-long sacrifice.

same *Khând.-upanishad* (VIII. 7, 1). To learn was not considered as detracting from godhood when the Deity was conceived as the Son. The same Upanishad has a long chapter about the god Indra serving his student-ship under Prajâpati and learning the Self. Rudra is the Vedic Son God, and it is said in the *Purânas* that he was a student under Brihaspati's father Ângiras.* In the *Rig-veda* the Ângirases, the first kindlers of the sacrificial fire (I. 83, 4), the sons of the sky (III. 53, 7), the heroes who fight in aid of Indra and find out the stolen cows of the gods, are very mythical personages, hardly to be distinguished from the Maruts. In *Rv.* X. 108, 10 Saramâ characterizes them as *ghora*, fearful. This adjective of the Ângirases is used as the proper name of our *Ghoro* of the Ângirases. When the Deity *Krishna* had to be pictured as the learner of the knowledge of sacrifice, a teacher was found appropriately in the line of the wonderful original kindlers of the sacrificial fire.

Before proceeding further we may take notice of a few more names of *Vishnu*, which also, though for the first time met with in the epics and *Purânas*, point him out to be the *Yajña-Purusha* and also the Son aspect of Him as the Deity in *Agni* and in *Agni's* alter ego the Sun.

Padmanâbha. This name of *Vishnu* means that he has the lotus flower in his navel. The *Purânic* idea is that from that navel-lotus of *Vishnu* the god *Brahmâ* sprang. This idea seems to be derived from 'Ajasya nâbhâv adhy Ekam arpitam' of the *Hiranyagarbha* Hymn, *Rv.* X. 82, 6. As *Yajña* is considered to be the *nâbhi* or navel of the universe (*Rv.* I. 164, 35), I take *Aja*, the Unborn, to mean God as *Yajña-Purusha*, in whose navel, which is the fire-pit of the altar, *Agni*, the Son aspect of Sacrifice, is placed. I consider that the One placed in the navel of the Unborn is *Agni*, and that it is *Agni* himself that is called *Hiranyagarbha*, the Golden Child, the same who came to

* *Harivamsa* 25, verse 33; *Vishnu-purâna* IV. 6, 13; *Bhâg-purâna* IX. 14, 6.

be described in the *Purânas* as the god *Brahmâ* born from and placed on the lotus of *Vishnu*'s navel. This idea of lotus in *Vishnu*'s navel seems to have been derived from the ritual according to which a bed of lotus flowers is made in the pit of the altar before *Agni* is established in it (*Taitt.-Âr.* I. 22, 9 and 25, 1). *Padmanâbha*, therefore, denotes *Vishnu* as *Yajña-Purusha*. The same Hymn describes *Hiranyagarbha* as also the *Garbha*, Embryo or Child, borne by the Waters. This picture seems to be of *Agni* both as the fire of lightning borne by the water-charged rain-cloud which is one of the emblems of Sacrifice, and as the Sun in the blue sky which is likened to the sea, and which is called *Vishnu-pada*.

Dâmodara. This name of *Vishnu* means that he has a cord or cords round his belly. This name is likely to have arisen from some ritual performed with thread in connection with Sacrifice, which is called *Saptatantu*, having seven threads. *Agni* is called *Saptârki*, having seven kinds of light, while the Sun is said to have seven kinds of rays. Surrounded by the rays as *rasmis*, ropes, the solar emblem of sacrifice may well have been called *Dâmodara*. *Yajña* is known for his threads by which he is stretched everywhere. The *Vâkaspatya* explains *Yajña*'s name *Saptatantu* to mean one who is stretched by means of the seven *Vyâhritis* consisting of the words *Bhûh*, *Bhuvah*, *Svah*, *Mahah*, *Janah*, *Tapah*, and *Satyam*. These are names of the seven worlds or stations one above another. The threads of Sacrifice pass through all these. Under the word *Dâmodara* in the *Vishnu-sahasranâma*, *Saṅkarâkârya* quotes a text of *Vyâsa* to the effect that *dâmans* signify the *lokas*, worlds, and that as *Vishnu* contains them all in his belly (he being infinite), he is *Dâmodara*. This interpretation of *dâman* as *loka* or *dhâman* seems to be an attempt to get at the worlds of the seven *Vyâhritis* by a forced etymology.

Adhokshaja. This means 'born under an axle'. *Saṅkarâkârya* takes the word to mean the *Virâj Man*, born

between Sky and Earth, taking *aksha* to mean the former and *adhah*, below, the latter. According to the *Vâkaspatya*, *adhoksha* is a word used in respect of passing by a way under the axle of *Havirdhâna*, the car for conveying the Soma-plants to be pressed. Therefore, *Adhokshaja*, as a name of *Vishnu*, must have arisen in connection with some ceremony with the Soma-car.

Purushottama. As *Yajña* is *Purusha*, he seems to have been called the Best *Purusha* to distinguish him from others. Moreover, the Upanishadic Self is described as *Uttamah Purushah* (*Khând.-up.* VIII. 12, 3).

Srîvatsa-lâñkhana. This name seems to me to have arisen by viewing the Brilliant Son, *Agni*, as borne on the altar of the *Yajña-Purusha* (*vide p.* 135 *ante*).

Kesava. This name must have arisen from the solar aspect of *Vishnu*, the *Purusha* in the Sun being described as having golden hairs (*Khând.-up.* I. 6, 6).

Hrishîkesa. This means 'one who has erect hairs'. This name may have arisen from *Vishnu*'s aspect as *Agni*, whose flame, called *sikhâ*, tuft of hair, is upward.

Pundarîkâksha. This means 'one who has lotus-like eyes.' This also must have arisen from the solar aspect of *Vishnu*, the *Purusha* in the Sun being so described (*Khând.-up.* I. 6, 7).

Hari. This also, meaning 'Lion,' must have been one of *Vishnu*'s solar names.

Govinda. This means the finder or obtainer of the cow or cows. In the *Rig-veda* *Indra* is called *Govid*, the finder or winner of cows. As in that *Veda* *Vishnu* is closely associated with *Indra*'s feats, and opens the cowfold (*Rv.* I. 156, 4), and as in *Vishnu*'s *Paramam Padam*, Highest Place, long-horned and nimble oxen are stated to reside (*Rv.* I. 154, 6), this must have been the reason of *Vishnu*'s Purânic name *Govinda*. It is evident that the same Highest Place of *Vishnu* came to be called *Goloka*, the world of cows, a world which the *Purânas* place even above

the heavens of Indra and Brahmâ,* and which the Vaishnavism of the Vallabha sect takes to be the Heaven of Vishnu in which the liberated souls enjoy eternal bliss. Celestial cows must have celestial cowherds. Accordingly among the Gandharvas, Apsarases and other celestial beings brought down by the will of Bharadvâja to serve Bharata and his army are 'gopapravarâh sūryavar^hkaśa^h,' cowherds as bright as the sun (Râm. II. 91, verse 46). As 'go' means also the Earth, the Mahâbhârata says that Vishnu is called Govinda because he found and brought the submerged Earth in his form as the Boar.† The Soma-juice held in the vessel (and offered to the gods) is described in Rv. IX. 96, 19 as Govindu, the cow-winning, Sakuna, bird, wearing weapons, going in the sea (the sky-sea), in the waves of the waters, and proclaiming his fourth dhâman, region. The weapons mentioned seem to be the weapons of Sacrifice consisting of all the sacrificial implements.‡ The idea seems to be this. Identifying the Soma-juice offered in the sacrifice with the Moon Soma in the fourth or highest region of the sky (as the Moon is fancied to be placed in the lap of the stars), it is fancied to have gone up thither as the bird wearing all the weapons of Sacrifice, and winning heavenly cows there for the sacrificer. The cows signify rays, and therefore Govid or Govindu seems to mean the same as Svarvid, winner of Light, which seems to be a metaphor for the bright happiness of Heaven. Vishnu as the Sacrifice performed by the sacrificer is Govinda, winner of Heaven, for him.

Garuda-dhvaja. This name means that Vishnu has the bird Garuda *alias* Suparna and Garutmân as his banner. The Purânic idea is that this bird is the embodiment of the Vedas, and that he is the vehicle of Vishnu. This bird seems to be identical with the Bird of Sacrifice described in the Taitt.-Sam. IV. 1, 10, 5, as having the different

* Harivamsa II. 19, verse 30; also the Purânas quoted in the Vâkaspatya.

† Sântiparvan 343, 41, quoted by Saṅkarâkârya under verse 33 of V.S.

‡ Ten kinds of sacrificial implements are enumerated as being Yajña's weapons in the Taitt.-Sam. I. 6, 8, 2 and 3.

sections of the Vedas connected with sacrifice as his limbs, and as being the well-winged bird that flies up to Heaven. Thus sacrifice itself is the high-soaring vehicle of Vishnu, the Deity of Sacrifice. In the stories about Krishna, he is often described as riding on the wings of this bird.

Mādhūsūdana. This means the killer of the demon named Madhu. As in the *Rig-veda* the Soma-juice is often described as being madhu, sweet,* and as the pressing of the Soma plant is the so-called killing of Soma whose celestial form, the Moon, is fancied to be killed on the new-moon day by Vishnu as the Sun, the demon Madhu that is killed seems to be Soma, a significance which can be inferred from the riddle of Madhu's becoming the son of his own killer: this simply means that the Soma-presser makes Soma suta, pressed, and as suta means also the son, the pressed Soma is the son.†

Mādhava. This name is derived from Madhu and, as in the myth of Madhusūdana, Madhu means the Soma, Mādhava, 'pertaining to Madhu,' may have originally meant Sacrifice Vishnu as the Soma Sacrifice. But there is another meaning of Mādhava as relating to the spring season. The oshadhi-vanaspatis, herbs and plants, are described in the *Brāhmanas* as springing in the spring season after the cold season is over, and as the Soma plant is an oshadhi, it may be that the Soma Sacrifice was generally performed in the spring months when the Soma-plant was well obtainable, and that therefore Vishnu as the personification of the Soma-Sacrifice was named Mādhava, vernal.‡ Of course Mādhava can also be read as a patronymic, meaning 'son of Madhu,' and the legendary explanation is that Madhu was one of the ancestors of the tribe in whose line Krishna, it is said, was

* For instance, *vide* Rv. IX. 2, 9; 5, 10; 7, 8; 17, 8.

† *Vide* the story of Madhu and Kaitabha explained at pp. 137—142 *ante*.

‡ Speaking of the great sacrifices, other than the Sattras which lasted for one year, Dr. Haug says: "The great sacrifices take place generally in spring in the months of Kaitra and Vaisākha (April and May)"—(Intro. to Ait.-Br. p. 46).

born. There is still another interpretation of Mâdhava. Dividing the name as Mâ-dhava, it is said that it means the husband of Mâ, one of the aliases of the goddess Lakshmî. The idea of Vishnu as the husband of Lakshmî is as old as the Uttara-Nârâyana portion of the Purusha-sûkta which says: 'Hrîs ka te Lakshmîs ka patnyau.' In the aspect of the Sun, Vishnu has his own Srî, Light, as his Wife. In the Taitt.-Sam. IV. 4, 12, 5, Vishnu's wife is mentioned as the Lady ruling over the world ('asyesânâ jagato Vishnupatnî'). This high concept of her would be appropriate if she is taken to mean Vâk Vidyâ, Knowledge, for whom Light is a metaphor. The Earth also is considered to be the wife of Vishnu*—an idea which must have arisen by viewing the Altar Vedî as representing the whole Earth Bhûmi, and as being the wife of the Deity of Sacrifice. In the Vaishnava literature of Southern India, Vishnu is associated with three wives, Srî, Bhûmi, and Nîlâ. Nîlâ, the Blue, must be the Sky, Dyo, which in the later Sanskrit is feminine. Of the all-embracing, infinite Vishnu, the Sun is a glorious symbol embracing by his rays Earth and Heaven.

Upendra. As in the *Rig-veda* Vishnu is associated with Indra in his battles, his name Upendra may have arisen as 'one who is upa, by, or near, Indra,' in order to help him. Upendra can also mean one who is a junior Indra, and so there is the story about how Vishnu as Vâmana was born from Indra's parents Kasyapa and Aditi as his younger brother, one who, though younger, is able to regain the kingdom of the Devas for Indra.

Janârdana. This means 'the harasser of (the bad) creatures,' who are the Daityas, Dânavas, Asuras, &c., killed by Vishnu in the Deva-Dânavas battles forming the theme of the older strata of the Purânic legends.

Akhyuta. This means 'one who is imperishable.'

* The Râmâyana calls the Earth Mâdhavî, *vide* the sapatha of Sîtâ, p. 447 *ante*.

The use of these names of Vishnu (excepting Upendra rarely used) as the aliases of Krishna Vâsudeva is widespread in the Mahâbhârata. An attempt may perhaps be made to eliminate from it the parts or verses in which Krishna is praised or described as the Highest God; but if these wide-spread aliases also be eliminated, one will, I fear, have to write out a new Mahâbhârata omitting Krishna altogether. In my opinion the stories about Krishna have had their origin with a full knowledge of his identity with Vishnu. We do not possess the saga of Krishna in its original form. It had been growing for a few centuries before assuming the shape it has in the Mahâbhârata, Harivamsa or any other Purânas extant, these being for the most part amalgamations of old legends.

He who tells the great birth of this great Vishnu will excel his compeers in fame, so said the *Rig-veda* I. 156, 2. This was an inducement for the poets of the subsequent age to build up stories about the birth or incarnation of Vishnu. Accordingly, taking as its theme the most marked trait of the *Rig-vedic* Vishnu, viz., his measuring the whole universe by his three strides, the story arose as to how he was born as the son of Kasyapa and Aditi, and how as a dwarf he begged of king Bali for three paces of ground, and became a giant measuring the whole universe by his three paces. That story depicted Vishnu as a marvellous Brâhman boy, and the same picture as a Brâhman *Rishi* may be detected in the Satap.-Brâhmana's Purusha Nârâyana, the seer and performer of the Purusha-Sacrifice, and in the *Khând.-Upanishad's* Krishna Devakî-putra, the student learning 'Man as Sacrifice' from Ghora Ângirasa. But in the same *Rig-vedic* Vishnu there are traits which seem to have contributed to the making of another picture of him as the mightiest Kshatriya warrior.

Allied with the warrior god Indra who is a great sâra, hero (*Rv.* I. 155, 1), Vishnu kills in battle the powerful Dâsas (*Rv.* VII. 99, 4 and 5). Vishnu is adâbhya, indestructible or inviolable (by any body on the battle-field), and

Gopâh, protector (Rv. I. 22, 18). As it is the Kshatriya who is the warrior and the protector of the people of his realm, it was conceived that our Vishnu was born as a Kshatriya, selecting for his birth the line of the lunar dynasty, evidently because the Moon Soma is of all the gods the most marked as the King, and because in Rv. IX. 96, 5, which is in praise of the sacrificial Soma, that deity is extolled as being the genitor of wisdom, of heaven and earth, of Agni, of Sûrya (the sun), of Indra, of even Vishnu. In Rv. I. 154, 3, Vishnu is called *Vrishan* (*Vrishne*, in the dative), mighty. This name is shared by many gods, by Indra more markedly. But being applied to Vishnu also, it is a name which, when Vishnu was to be depicted as born in the royal line of Soma, is most likely to have determined the selection of the *Vrishni* tribe of the Yâdavas of that line for his birth. The *Sûrasenas*, the *Dasârhas*, the *Sâtvatats* and others seem to have been the sub-divisions of the *Vrishni* tribe spread from Madhurâ (Muttra) to Dvâarakâ, and so, when Vishnu's birth as *Krishna Vâsudeva* was placed in their line, tribal patronymics were coined for him as *Vârshneya*, *Sauri*, *Dâsârha*, *Sâttvatâm-pati*. These tribes, in addition to the honour of connecting the line of their ancestry with King Moon of the sky, must have been very proud of the great distinction conferred upon them by the placing of the birth of Vishnu as *Vâsudeva* in their line, and it is easy to conceive that, having thus obtained Vishnu *Vâsudeva* as their heroic tribal god, the kings of these tribes encouraged *Krishna Vâsudeva's* worship.

Krishna, named after these tribes as *Vârshneya*, *Sauri*, *Dâsârha*, *Sâtvata*, may be compared with Agni, who in the Veda is named *Bhârata* after his worshippers the *Bharatas*, and with Indra who is named *Kausika* after his worshippers the *Kusikas*.

Sâtvata-vidhi is the name applied to the mode of *Krishna Vâsudeva's* worship. No satisfactory explanation is given by the scholiasts as to the origin and meaning of *Sâtvata*. I

propose one here to be taken for what it is worth. In describing the god Indra's inauguration in all the four directions—by the Vasus in the East; by the Rudras in the South, by the Âdityas in the West, and so on, the Aitareya-Brâhmana VIII. 14 says that the inhabitants of the South are Satvats, and that the kings of the Satvats (Satvatâm râjânah) have the title of Bhoja. Dr. Haug takes Satvats to mean “living creatures (chiefly beasts),” and Mr. R. C. Dutt speaks of the South of the olden days as consisting of “South Behar, Malwa, and a portion of the Deccan and the regions near Guzarat and to the South of the Rajaputana District, as yet not Hinduised, but becoming gradually known to the Hindus, and therefore occasionally mentioned in latest works of the Brâhmana literature as regions peopled by Satvas, *i.e.*, living creatures, hardly human beings.”* This may have been the idea in the remote past, and it is likely that keeping in mind the old designation of the Southern people, the jungly peoples of the South were riddlingly pictured in the Râmâyana as monkeys and bears, though the author knew them to be human beings gifted with speech. Seeing that the Ait.-Brâhmana confers upon the Satvats such a worthy title as Bhoja, meaning the Liberal or the Enjoyer (of happiness), the author of it had probably no doubt about their humanity, though at the same time using their old designation that had been in currency from time immemorial. The Kaushîtaki-Brâhmana mentions the Satva-Matsyas together, along with the Kurn-Pânkâlas, and others, so that in those days the Satvas or Satvats seem to have been the neighbours of the Matsyas. In the Mahâbhârata the Bhojas are mentioned along with the other tribes of the Yâdavas. As Sâtvatâ is derived from Satvat, it appears to me that the Satvats themselves were in course of time called the Sâtvatâs, including several Yâdava or Vrishni tribes among them, and that they became noted for their worship of Krishna Vâsudeva *alias* Devakîputra. They did not

*, *Ancient India*, pp. 220—222.

consider it necessary to discard their old name; on the contrary it is easy to conceive how they would be proud to retain it in the sense of Sat or Satva as powerful, good.

Our Krishna Vâsudeva is stated to have been born not alone, but with an elder brother named Râma *alias* Baladeva. Strictly speaking, Râma also as the son of Vasudeva should have been called Vâsudeva; but he is never called so, although he is the elder son, and throughout the Mahâbhârata and the Purânas Vâsudeva is the *alias* of Krishna only. As we have seen that the idea of Vishnu *alias* Krishna as Vâsudeva is as old as the latter part of the Vedic period, and as we have no trace of Baladeva in the Vedic literature, I think that by long usage Vâsudeva became the exclusive name of Krishna Devakîputra, that the idea of Râma as his elder brother is of later origin, and that therefore, it not being convenient to designate Râma as Vâsudeva, he was given another *alias*, viz., Baladeva, which, like Vâsudeva, has the affix of deva. I do not mean to say that any name with the affix of deva denoted its wearer to be a god; but our Vâsudeva and Baladeva are gods. The former's godhood has already been dwelt upon. He is the Deity of Sacrifice, whose Son aspect is symbolized by the sacrificial Agni here and the Sun in the sky. Who then is Râma, and why was he introduced as Krishna's elder brother? The reply I can suggest is this: As in his fighting character Vishnu is associated with Indra in the *Rig-veda*, and as in the Purânic stories he as Upendra is the younger brother of Indra, so, in imitation, I think, of this older idea, an elder brother like the Soma-drinking Indra was provided for Vâsudeva, and it is noteworthy that our Baladeva is fond of drink and is often called kshîba, intoxicated, in the Mahâbhârata. He is Tâlânka, having the palm tree as the emblem of his banner. If, as already stated, Agni with his *alter ego* the Sun is Krishna, it is easy to conceive that his elder brother Râma is the sacrificial Soma with his *alter ego* the Moon Soma. As the Soma beverage is extolled in the *Rig-veda* as the giver of strength, Baladeva, the god of strength, is a fit name

for Soma. Thus our two heroes Vâsudeva and Baladeva are simply new forms of the old dual gods Agnîshomau, Sûryâkandramasau, Agni and Soma, Sun and Moon; and it is also appropriate that in respect of birth in a lunar line Soma Râma is the elder, and Agni Krishna the younger brother. These two are Sons of Sacrifice Vasu, whose metamorphosis I take Vasudeva to be. Man also becomes the father of Agni and Soma when he generates the one by attrition and extracts the other in the form of the Soma-juice.

Râma is white in colour, and Nîlâmbara, wearing a blue dress, as well may the white Moon in the blue sky be described to be, while Krishna, as his name signifies, is black in colour, and is Pîtâmbara, wearing a dress of yellow or golden colour. The body of the burning wood is black, while the flame encircling it is golden. The rising Sun wears golden light. We must also bear in mind the rain-cloud metaphor of Sacrifice-Vishnu. Krishna is often described in the Purânas as Nîlameghasyâma or megha-krishna, black or blue like the rain-cloud. Therefore in his aspect as the rain-cloud, Krishna's golden dress would be the lightning flashing all over the rain-cloud.

The idea of Baladeva as the elder brother and associate of Krishna Vâsudeva being, as already said, of later growth, Baladeva's names, Râma and Samkarshana, appear to me to have arisen as a match to that of Krishna. Like Krishna, Râma means 'black,' but also 'delightful, charming, lovely.' So this name was selected as being fit for the lunar brother. Although the name, Krishna, means black, it admits of another meaning. Derived from krish to draw, drag, or plough, it would mean the drawer, the plougher. Accordingly, it is said that Krishna is so named not only because he is black in colour, but also because he ploughs the Earth, becoming a big piece of the black metal (the ploughshare).* Therefore, as a match or rival to this sense of Krishna, Râma was called

* M. Bh. Sântiparvan 343, vv. 49—50.

Samkarshana, 'he who ploughs very well.' Very well, evidently because while the Sun takes one year to plough or drag through the circle of the twenty-seven asterisms, the Moon takes only one month to do so, ploughing the circle twelve times in a year. Therefore, out of the two brothers, Râma has in this respect won a prize in having the plough as his insignia—a strange thing for a Kshatriya hero, but it is said that he used the plough itself as his mighty weapon. Another weapon of his, fit to be in the company of the plough, is the musala, pestle. As Soma is one of the emblems of Sacrifice, I think our Râma's pestle is borrowed from Sacrifice whose ten principal paraphernalia are called his âyudhâni, weapons, including ulûkhala and musala, mortar and pestle.* These two seem to be used in extracting the Soma-juice, for the chorus of verses 1—4 of *Rig-veda* I. 28 beseeches Indra to gulp down (the Soma) that is pressed in the mortar (ulûkhala-suta).

About the white and black colours of Râma and Krishna, the Mahâbhârata† says that in order to relieve Earth of her burden of wicked creatures Vishnu pulled out two kesas, hairs, from his head, one white and the other black, and that they were born respectively as Baladeva and Krishna in Rohinî and Devakî (the two wives of Vasudeva). The hairs signify Vishnu's Amsas, and this funny myth arose probably from Vishnu's name Kesava which must have been in currency from long before. In another place, while saying that Vâsudeva is the Amsa of Nârâyana, the eternal god of gods, Baladeva is put down as the Amsa of the serpent Sesha (the bed-serpent of Vishnu).‡ This I take to be an attempt to account for the name of Baladeva, as the Sesha serpent is considered to be very strong and powerful.

The Harivamsa (II. 2, verse 31) says that Baladeva is the Amsa of Soma, the Moon. Indeed, this may well be made out from Baladeva's matronymic Rohineya, the son

* Taitt.-Sam. I. 6, 8, 2—3.

† M. Bh. I. 197, vv. 30—34.

‡ M. Bh. I. 67, vv. 152—153.

of Rohinî who is well known to be the Moon's foughest wife (the star Aldebaran). In the *Harivamsa* (I. 55) the parents Vasudeva and Devakî are taken to be the re-incarnations of Kasyapa and Aditi who, in the older story, were the parents of Vishnu as Vâmana. Vasudeva's other wife Rohinî also is projected back, for it is stated that she had, in her former life, been another wife of Kasyapa under the name of Surabhi, and a reason is stated as to why Kasyapa was born again. He carried away Varuna's sacrificial milch cows, and therefore the god Brahmâ caused him and the two wives Aditi and Surabhi to be born as Vasudeva and his two wives, and to live among cowherds. The name Rohinî of the red star Aldebaran means also a red cow, and Surabhi is another name of the heavenly cow Kâmadhenu. Surabhi, the former self of our Rohinî, seems to me to be the cow Kâmadhenu herself of the older legends changed into the lady Surabhi.*

If, as above shown, Râma's mother Rohinî is the star Rohinî, from the phenomenal point of view, it is likely that similarly Vasudeva is placed in the asterism *Mrigasiras* or Orion which is the starry form of the Moon, and which represents Sacrifice as the Creator *Prajâpati*; and that the other wife Devakî, who is identified with Aditi representing the Altar, is either Orion's altar-like quadrangle or the star *Ârdra* attached to it. Thus Sacrifice Vasu located in Orion and having Rohinî and *Ârdra* on either side of him as his two wives is the father of Soma and Agni=Moon and Sun=Baladeva and Vâsudeva. But simply because these stars are fancied in one place to be the parents of Krishna, it does not follow that the same friendly aspect should continue in all other places. The old poets were free to variously metamorphose these and other stars in relation to the Sun and Moon, and likewise if the Moon in one metamorphosis is brother or friend to the Sun, he is in others the enemy or demon killed by him.

* The cow Kâmadhenu whom Visvâmitra attempts to take away from Vasishtha is, I have tried to show, in Vol. I., pp. 71—73, the star Rohinî representing Vâk or Vidyâ, Knowledge.

Krishna is mentioned as the eighth son of Vasudeva. Prominence is given to the eighth number when, of the eleven Rudras, the eighth Rudra is extolled.* Rudra, the Vedic Son God, is well known as Ashtamûrti, having eight forms. In Rv. X. 72 Aditi's sons are mentioned as eight, one of them being Mârtânda, who is explained to be the eighth son, and who is identified with Âditya the Sun. In Rv. X. 114, 9, Agni is alluded to as being the heroic eighth among the *Ritvij* priests. In the Udgîtha-vidyâ of the *Khând.*-upanishad, the sacred syllable Om is praised as being the best of all Rasas, essences, the highest, *the eighth*, and is made to signify Brahman, the intelligent cause of the universe, the Prâna or Life from the Adhyâtma, and the Sun from the Adhidaivata, point of view. The prominence thus given to the eighth number may have induced the Paurânîks to depict Krishna as the *eighth* son.

Srâvana and Bhâdrapada were reckoned in the olden time as the two months forming the rainy season, according to the system of dividing the year into six seasons consisting of two months each. For this reason the two months were called Nabhas and Nabhasya, the Cloud and Cloudy. In the first of these Krishna's birth is placed. In doing so, his aspect as the metaphorical rain-cloud Krishna, *the Black*, seems to have been taken into account. The exact time selected for Krishna's nativity, the anniversary of which is celebrated every year, is the *midnight* of *krishnâshtamî* or the *eighth* day of the *dark* fortnight of the said rainy month of Nabhas.† Thus Krishna is conceived as the very dark rain cloud born in the Cloud month in order to shower on the

* In Râm. VI. 120, in which Râma Dâsarathi is praised by the Devas at Sîtâ's fire ordeal, verse 8 says: 'Rudrânâm ashtamo Rudrah', 'of the Rudras thou art the eighth.'

† *Vide* the texts of the several Purânas quoted in the Vâkaspatya under *Krishnâshtamî* and *Jayantî*, for *Krishnâ's* birthday is called *Jayantî*, Victorious. The Vishnu-purâna (V. 3, 3—17) evidently takes cognizance of this *Jayantî* night in the rainy season, for it says that it was then night and raining. The Bhâg.-purâna also (X. 3, 1—51) says it was then

one hand copious rain and other terrestrial benefits for the good of the country, and on the other the Amritam or nectar of immortality to those who attain Him at the end of life righteously led here, for the Purânic idea is that Vishnu is the giver of immortality, an idea which seems to be derived from 'Amritatvasya Îsânah' of the Purusha-sûkta. While the majority of the texts quoted in the Vâkaspatya place the nativity in the month of Srâvana, some of them place it on the corresponding night of the next month, viz., Bhâdrapada. This, the scholiast quoted in the Vâkaspatya says, is no contradiction, because where the months are calculated as ending on full moon days (instead of new moon days, as is the custom in most parts of India), the Srâvana month ends on its full moon day, and the dark fortnight of it is treated as the first half of Bhâdrapada. But one or two texts say that the Jayantî may be celebrated either in Srâvana or in Bhâdrapada, if the *krishnâshtamî* of whichever of these two months of the rainy season happens to have the star Rohinî. It is an auspicious star, the dearest of the Moon in whose royal line the birth of our hero is placed.

Krishna's life is divided into two periods, his minority as a wonderful cowherd, and his majority as the Kshatriya hero. We have seen that Vishnu's heroism described in the *Rig-veda* and in the old Purânic legends about the Deva-Dânava battles led to Krishna being depicted as born in the Kshatriya caste. Vishnu is the *adâbhya gopa*, invincible protector. Now *gopa* means not only protector,

midnight, and mentions the Rohinî star, as the star of that tithi, by the name of Ajanajanmarksham, meaning the star of Brahmâ, the Ajana-janman, born from the Unborn (Vishnu), and although it says that the sky was clear with the stars shining brightly at the time of birth, it says at the same time that when the Child was taken out immediately afterwards, it was raining. The *Harivamsa* also mentions midnight, and says that the stars shone very brightly (*ativyakâsanta*, Bombay reading, *vyatyakâsanta*, Madras reading), the wind blew pleasantly, the directions were free from dust, the night was Jayantî by name, the star was Abhijit, and the *muhûrta Vijaya* (II. 4, 11—17). The commentator gives no explanation of the star Abhijit, whether it means Rohinî here.

but also cowherd, and since the same *Rig-veda* spoke of Vishnu's place as containing cows this must have suggested to the Paurânîks a theme for delineating Krishna as having tended cattle. A husbandman puts his sons in their boyhood to the work of tending his cattle until they grow strong enough to plough. It is therefore appropriate that Krishna's cowherdship is placed in the period of his minority, and in the Mâdhura country famed for its cows.*

But the two things—his origin as a high-born Kshatriya by caste and his tending cattle as a Gopa boy—will not go together unless facts sufficient to explain them are conceived and brought about. The Kshatriya boy must have, it was conceived, been under some trouble which compelled him to pass his young days as a cowherd. The story of that trouble is, according to the *Harivamsa* in the main, to this effect :

Krishna's father Vasudeva was a subordinate Kshatriya having power over cowherds, and paying tribute to Kamsa, the king of Madhurâ. His wife Devakî was Kamsa's father's sister. It was prophesied to Kamsa that her *eighth* child would kill him. He became so much afraid of any issue from her that he had her well watched and insisted upon *all* her issue being made over to him as soon as born.

First, six male children known as the Shadgarbhas were born, and killed by Kamsa one after another. Kamsa was the Asura demon Kâlanemi himself of olden days reborn as man outwardly but Asura inwardly, having other Asura associates in disguise. The Shadgarbhas were formerly the sons of Kâlanemi; but as they propitiated the god Brahmâ and obtained from him immunity from death at the hands of their inveterate foes, the gods, and also at the hands of all other kinds of beings (omitting to mention their own class), the Asura king Hiranyakasipu took offence at their going to a god for favour without seeking it from himself. Therefore, he cursed the Shadgarbhas, who were *together* (samyuktâh) in the womb of the waters, to be born as Devakî's six sons, who were not killable by

* In describing the presents made to Subhadra at her wedding in Dvârakâ, a myriad of milch cows of the Mâdhura-desa is mentioned (M. Bh. I. adh. 221, verse 46).

any others than an Asura, and in killing whom Asura Kamsa killed his own children.*

Baladeva was the seventh child conceived by Devakî. The god Vishnu had the embryo miraculously transferred to the womb of Vasudeva's other wife Rohinî, who in due time gave birth to Baladeva,† while it was given out that Devakî's seventh pregnancy ended in abortion.

In the *eighth* time, and in the *eighth* month,‡ Krishna was born at midnight in the form of Vishnu himself to the wonder of the parents, who adored him as god, and begged him to conceal this beautiful divine form. He told Vasudeva what pre-arrangement had been made and what was to be done. So saying, he became a new-born child, and was taken by Vasudeva and placed by the side of the cowherd Nandagopa's wife Yasodâ who had on the same night given birth to a female child, which was brought in lieu of Krishna and placed by the side of Devakî. The female child was Nidrâ, the goddess of sleep, so that by her power neither Yasodâ and her attendants nor Kamsa's watchmen knew anything of the exchange. On the birth being apprized to Kamsa, he took hold of the child and dashed her against a rock, but she sprang up to the sky in a fairy form and vanished, crying out to Kamsa that his killer had already been born.

Vasudeva secretly hands over the child Baladeva to the cowherd Nandagopa, and begs him to take him along with Yasodâ and her (substituted) child Krishna to Vraja or Gokula (the camp of cowherds in the forests and pasture lands where kine are kept and tended), and protect and bring him up as his own child along with Krishna. Thus the two brothers grow up among cowherds as the sons of Nandagopa and Yasodâ.

Kamsa, on hearing the fairy's voice in the sky, expresses his sorrow to Devakî at his having needlessly killed her children, and (according to the Vishnu-purâna V. 5, 13) he deposes many Asura demons in disguise to find out and kill whatever infant, possessing extraordinary strength, that existed. This is implied in the Harivamsa also, as the demons that come one after another to kill Krishna

* The Vishnu-purâna (V. 1.) also says that Kamsa was Kâlanemi reborn, but it puts down the Shadgarbhas as the sons of Hiranyakasipu. That Kamsa was Kâlanemi before is mentioned also in M. Bh. I. 67, verse 68.

† It is said that on account of the *samkarshana* or drawing of the embryo from one womb to be put into the other the child was called *Samkarshana*. The Purânas abound in this sort of fanciful derivations of names.

‡ The obvious reason for this earlier time than usual is to evade the extra vigilance which the watchers might have shown at the usual time of birth.

are stated in it to be Kamsa's Asuras. These (according to the Bhâg-purâna X. 4, 31) say that they would kill all children, including even the toothless sucklings.

Who is the extraordinary king Kamsa who is both man and Asura? Some clue is given in his former name Kâlanemi. It means 'one who has the fellies (of the wheel) of time.' If we take the seasons as being the fellies or circumference of the wheel of time, either the Sun or Moon is indicated by the name Kâlanemi, the roller of time; but as it is the Moon, the lord of night, that is often metamorphosed as a demon, as explained in several previous essays, I take Kamsa to be the Moon.

His own name Kamsa means brass or bell-metal, and a goblet or drinking vessel. When the Sun is depicted as gold the Moon may well be silver. But when our hero himself as *Krishna*, the Black, can only be described as *kârshnâyasa*, iron or steel, the lunar enemy intended to be killed by him must be content with being brass or bell-metal or tin.

The *Harivamsa* (II. 28, vv. 57—109) says that Kamsa, the combination of man and Asura, was not the son of his own father Ugrasena, but of a Dânava (Asura) named Drumila, the lord of (the aërial town) Saubha, who had a brilliant chariot going at will in the sky, and who one day saw Ugrasena's beautiful wife in the forest of the Suyâmuna mountain to where she had gone on a pleasure trip, and, smitten by Kâma (Cupid), assumed the form of her husband and seduced her. She found out her mistake afterwards, and cursed him to be killed by one who would be born in the same Kshatriya race to which her husband belonged. Concealing her shame, she gave birth to Kamsa as Ugrasena's son. This ugly myth was probably suggested by the meaning of Kamsa as either brass or bell-metal, the one being an alloy of copper and zinc, the other of copper and trapu, tin. Thus Kamsa is made an alloy of Kshatriya and Dânava bloods. There seems to be some verbal trick in Drumila, such as trapu-mila=drumila. Drumila's town Saubha will be referred to further

on in connection with the death of the lord of Saubha at the hands of Krishna.*

Now about the Shadgarbhas, meaning the six embryos or children, the peculiarity about them is that they not only have one collective name as 'Shadgarbha,' but are samyukta, existing *together*. I would take them to be a metamorphosis of the Shat-Krittikâs, the Pleiades, these stars of the Krittikâ asterism being situated very close to each other forming a beautiful cluster. If they are these, it is easy to conceive that the water in which they are placed signifies the blue sky. The cluster has seven stars, but as one of them is so dim as not to be well visible to the naked eye, only six are generally taken into account as the Shat-Krittikâs. As Krittikâ is derived from *krit*, to cut or tear asunder, this has furnished an etymological reason for metamorphosing this asterism as a Dâna or Dânavas, the cutters and killers, who, in their turn, are fancied to be cut down or killed by the Sun or Moon at the time of his conjunction with them. Krishna's feat over the same asterism metamorphosed as Pûtanâ will be referred to further on.

Like the celestial presence of Rohinî and Devakî in the stars Rohinî and Orion, the foster mother also of their sons is, to my thinking, placed in another star, viz., Sronâ. Her name Yasodâ means the giver of fame. Now, in the description of the asterisms in the Taitt.-Brâhmana III. 1, 2, Sronâ is, of all of them, the only one mentioned in connection with fame. She is Amritasya Gopâ, 'she who protects the Immortal,' and she goes (in the sky) wishing for sravas, fame (for the sacrificer), and making punya sloka, a good praise or fame, for the sacrificer. Such a name may well be paraphrased as Yasodâ. This asterism is dedicated to Vishnu. The next asterism, Sravishthâ, is

* That story is narrated in the Mahâbhârata itself (Aranyaparvan, adh. 14—22). There the lord of Saubha is called Sâlva and never Drumila. The Harivamsa story in question seems to be more recent, utilizing the lord of Saubha of the older story and making him descend from the sky all on a sudden and seduce Kamsa's mother.

dedicated to the eight Vasus, and its stars are solicited to protect Samvatsarîna Yajña, the yearly Sacrifice, in the region beyond the clouds, *i.e.*, in the sky ('te yajñam pântu rajasah parastât'). The Immortal mentioned as protected by Sronâ seems to signify Yajña whom the Vasu asterism protects. It is probable that this Vasu asterism is metamorphosed as Nandagopa with Sronâ, named Yasodâ, as his wife and as being Gopâ in the sense of both the cowherd woman and one who protects, protecting Krishna, the incarnation of Sacrifice Vishnu. As these are the asterisms in whose region the Sun's winter solstice or the renewal of the Uttarâyana of the olden time was taking place, let us take the child Krishna placed with them for protection to be Vishnu's solar aspect. With Krishna is placed the Moon Baladeva also, the maker of the months and seasons.

According to the Vishnu and Bhâgavata-Purânas the new born child Krishna, when being carried by Vasudeva to Yasodâ's house, was sheltered from the rain by the hood of Vishnu's serpent Sesha who came down to render that service on that rainy night; and moreover, as the child had to be carried to the other bank of the Yamunâ river where Nandagopa and Yasodâ were staying, the river, then in flood, gave way and became knee-deep to Vasudeva. The river Yamunâ seems to be between Madhurâ and Gokula. But in the rainy month of Srâvana in which Krishna's birth is placed, there is also the aërial river, the rain, born from the action of the summer Sun. In our mythology the Yamunâ river is stated to be the daughter of the Sun Vivasvân. Taking Krishna to be not only the metaphorical rain-cloud, but also the Sun as the cause of rain, there is the serpent asterism Âsleshâ, below which the Sun of the month of Srâvana passes. It is, I think, this asterism that is metamorphosed as the hooded snake sheltering Krishna, and the river crossed may signify the rainy season which has to be gone through in the Sun's journey to the winter solstice in the region of Vishnu's star Sronâ that is metamorphosed as Yasodâ.

I shall now dwell upon the first four acts of *Krishna's* infancy :

(1) When the Child was growing under the care of *Yasodâ*, a *Dânava* woman named *Pîtânâ*, a wet-nurse in the palace of *Kamsa*, came at midnight in the form of a bird, and (then assuming the form of a female) suckled *Krishna* in order to kill him, for whatever child she suckled had died. But *Krishna* sucked out her life and she lay dead in her terrible form.

(2) At another time when *Yasodâ* had put the Child to sleep under a cart which was standing laden with pots, &c., in front of her hut, he woke, and, crying for mother's milk as he lay on his back, kicked up his foot, which struck the cart with such force that it fell down with its axle broken and the pots smashed.

(3) When the Child began to walk about, he became very troublesome pulling the calves by their tails, and teasing the people of the village. *Yasodâ* tied one end of a rope to his belly and the other end to a (wooden) *ulûkhala*, mortar, to prevent him from straying out. But when she was otherwise engaged, he went on dragging the mortar and passed through the gap between the stems of two *Yamala* or twin *Arjuna* trees, but as the mortar got across the gap and would not pass through, he pulled it with such force that the trees broke and fell down.

Because the rope was tied to *Krishna's* belly, he, it is said, came to be called *Dâmodara*.

The *Bhâg.-purâna* (X. 10) gives further particulars about these twin trees. *Kubera*, the god of wealth, had two *Guhyakas* as his sons named *Nalakûbara* and *Manigrîva*. They were the servants of the god *Rudra* (on Mount *Kailâsa* in the *Himâlayas* where *Kubera's* town *Alakâ* is said to have existed); but they enjoyed drink, music, and the company of nymphs so much that in their intoxicated state they were quite nude even in the presence of *Rishi Nârada* who happened to go there. With a view to their ultimate good, *Nârada* cursed them to become the two *Arjuna* trees, but possessing consciousness of their former selves, and destined to be freed as soon as they should come in contact with *Krishna*. Accordingly, purified by his touch, and becoming *Siddhas* or perfected beings, they sprang up from the broken trees in divine forms and glorified him.

(4) The cowherds viewed all these things as forebodings of evil, and shifted their camp to the place called *Brindâvana*, and the rainy season came. There, a serpent named *Kâliya* had made his home in the depth of the *Yamunâ* river, rendering the water poisonous, and cattle and even birds shunned the forest on both the banks for fear of the serpent. One day the boy *Krishna* jumped into the water,

and diving in, subdued the serpent, and made him leave the river and go to the sea. Thenceforward the pasture land of the forest became fit for the cattle to graze on.

The Harivamsa mentions Pûtanâ after the Cart; but I follow the Vishnu and Bhâg.-purânas in taking Pûtanâ first and the Cart afterwards. I would view these four acts of Krishna as a description of the career of the Uttarâyana Sun through the asterisms of Krittikâ, Rohinî, Mrigasiras or Orion, Punarvasû or Gemini, and Âsleshâ or the Serpent, thus :

(1) The Krittikâ stars are known as the Mothers. They and other Mothers are considered to be very hurtful to children; but in the older story of Kumâra, that Son God converts them into his Mothers, and the cruel Pûtanâ *alias* Sîta-Pûtanâ is one of them, *vide* pp. 51—54 *ante*. I have there taken Pûtanâ to be the malevolent goddess of small-pox, so very hurtful to children. It appears to me that the same Krittikâ asterism, the stars of which figure as the wet-nurses of Kumâra, is here metamorphosed as the cruel wet-nurse Pûtanâ, and is fancied to be killed by the Sun Krishna.

(2) In the Hindu astronomy the Rohinî asterism is likened to a cart, and a planet, such as Saturn and Mars, when passing under this Rohinî-sakata, is said to break it.* I would therefore take Krishna's breaking the cart to mean the Sun's passing through the Rohinî asterism.

(3) The mortar is, as already stated, one of the articles of Sacrifice-Man, used in extracting the Soma beverage. I would fancy the mortar of our story to be the quadrangle of Orion, the place of the celestial Soma. When the Sun passes in the region of this large constellation, he is fancied to be tied to it, and to have tried to drag it through the Arjuna or white starry tree of the Milky Way. As Orion abuts upon one side (the western side) of the Milky Way, the fancy is as though the mortar was too big to pass through it. I would take the two celestials that

* *Vide* the texts quoted in Apte's dictionary.

spring from the tree to be the two Punarvasû stars. In the Vedas they are mentioned in the dual, and being two well-shining stars of equal magnitude situated side by side, they are appropriately fancied to be twins; and as they are on the north-eastern side of the Milky Way, the fancy is as though they sprang from that tree when the Sun sanctified it by his conjunctional contact and forced his way through it. The idea of the Milky Way as the twin trees may have arisen from a fancy like this: Forming as the Milky Way does a huge irregular circle varying in thickness in different places, it is cut by the ecliptic in two places, once near Orion and again at Scorpio and Sagittarius, so that, thus cut, its two halves, one to the north and the other to the south of the ecliptic, are as it were the twin trees, with their root and stems together near that part of the ecliptic which is near Orion, from where they extend in two opposite directions curving round until their topmost branches meet at the other part of the ecliptic, the top sides of the trees being placed there apparently because it is there at Scorpio and Sagittarius that the Milky Way is broader and more majestic than at Orion.

But it may be asked, what is there to indicate that the twins of our story are the twin stars Punarvasû, dedicated to Aditi in the Vedas, and why should they be fathered upon the God of Wealth? It seems to me that the very fact of their being mentioned as the sons of that god indicates them to be the Punarvasû stars. Taking Punarvasû to mean 'the again wealthy' or 'the reproduction of the wealthy', it was thought appropriate to picture the two Punarvasû stars as the sons of the God of Wealth. Moreover, these two stars are to the north of the ecliptic, and Kubera's region is the North. Amara mentions only Nalakûbara as the son of Kubera, who himself is known as Naravâhana, having men to carry him, as the God of Wealth may well have, for in the olden time the wealthy folk went about in palanquins borne by men. Nalakûbara as the son of Kubera must have been a widespread idea long before the time of Amara, whose business, as lexicographer, was not

to invent, but to take notice of names and words that had become well established in the Sanskrit language. Nalakûbara or -kûvara, if taken to mean 'one who has the reed as his cart pole,' would be a poor name for the son of Wealth. According to the Vâkaspatya, kûvara means not only the cart pole, but also a kind of chariot, and the question is whether Nalakûbara was intended to mean 'One who has the lotus (adorned) chariot.' Be this as it may, in the old legends there was Nalakûbara as the son of Kubera, but in this story two sons of Kubera had to be invented and named in order to suit the concept of the twin stars of Punarvasû as the two sons of the God of Wealth. Therefore, retaining Nalakûbara as the name for one of the stars, Manigrîva was, I think, invented as the name for the other, meaning 'one who has (a garland of) gems in his neck,' a very fit name for a son of Wealth.

This is not all. The name Punarvasû seems to have also suggested a spiritual idea. Taking it to mean the punarjanman or re-born state as Vasu, Spiritually Wealthy, the two sons, it is fancied, must have had a re-birth spiritually in order to deserve to become the two stars in the celestial region. The paradox of their drinking may mean their drinking the sacred Soma, delighting in the sacred music of the Vedas; their nude state, their giving up all selfish desires; their becoming the white trees, their becoming pure in body and mind, devoted to tapas in the knower's last forest life, clad in bark like the Arjuna tree itself;* and at last the Universal Self, whose emblem is the brilliant Sun on high, is come in contact with, puts an end to the tree or embodied state, and gives the Punarvasû state of re-birth in the sky on high which is symbolic of Heaven.

(4) The serpent is the Âsleshâ asterism, which figured once before as the Sesha snake that held up his hood as an umbrella over the Child. That was a friendly description.

* According to Âpte's dictionary, Arjuna is a kind of tree with useful rind.

Here an adverse picture is brought in. The Sun plunges into the rainy season which is metamorphosed as the Yamunâ river, and as at that time he comes in conjunction with the Serpent, the fancy is that he subdued him, while the sea to which he is sent is the blue sky itself.

I shall now touch upon other acts of Baladeva and *Krishna* during their life among the cowherds.

Baladeva kills the Asura Dhenuka :

Once upon a time when they and the cowherds were grazing cattle, they came upon a grove of Tâla or palm trees, and wanted to eat their delicious fruits. But the grove was infested by the Asura named Dhenuka, having the form of an ass or mule, with many Asuras of the same form under him. Baladeva killed him, rid the grove of the Asuras, and enabled the cowherds to eat the fruits.

I think that by Tâla, yielding delicious fruits, is meant the Kharjûra tree, and that this myth must have arisen by riddlingly playing with the word Kharjûra as Khara-jûra, khara, ass or mule, rough, and jûra, hurtful, injurious. Hence the myth that the trees, though yielding delicious fruits, were infested by the hurtful ass-demons, the feat of killing them and enabling the cowherds to eat the delicious Tâla fruits being attributed to one who had the epithet of Tâlânka settled upon him. There is further the riddle of the ass-demon being called Dhenuka, milk-yielding. There may here be a covert allusion to the wine or liquid yielded by the palm tree.

There is a widespread Vedic legend about Indra's delivering up Yatis for being devoured by sâlâvrikas, jackals.* In the Kaushîtakî Brâhmana Upanishad these Yatis are qualified by the epithet Arunmukha, declined by Sankarâkârya as a-rut-mukha, and explained by him to mean those degraded ascetics who have no Vedântic words or sound (rut) in their mouths, *i.e.*, who do not study the Upanishadic knowledge. But in the Aitareya Brâhmana the reading is not Arunmukha but Arurmagha, and taking this as the right form of the word, Dr. Haug supposes that

* Vide the texts quoted and dwelt upon in Muir's Texts VI., pp. 491—493.

“the Arurmaghas were no doubt a kind of degraded Aryas, very likely a tribe of the ancient Iranians, in whose language (the Zend) the words *aurvo* and *magha* are frequently to be met with.” Be this as it may, the Taitt.-Samhitâ II. 4, 9, 2 says: ‘The heads of the Yatis who were being devoured (by the jackals) fell off, and they (the Yatis) became Kharjûras, date trees. Their juice went up and became Karîras which are Saumyas, and indeed it is the Saumya oblation that makes rain fall from the sky,’ &c. The commentary of Bhatta Bhâskara takes the Yatis to mean yâtayitârah, ‘hurters’ of men, and therefore a kind of Rakshas demons.* Thus he takes Yati here to mean the same as the demon or fiend Yâtu, derived from yâ, to attack. He takes Kharjûra to mean the mahâ-tâla or the great Tâla tree, and Karîra to be its fruit which is Saumya, delightful, because it is, he says, the transformation of the juice (‘rasaparinâmatvât’). I do not think that the Yatis in question meant yâtayitârah. Yati means the striver, being derived from yat, ‘to strive after, endeavour to, devote oneself to’. Therefore Yati came to mean the ascetic who is striving after spirituality or divine powers. I think the myth of Yatis having become the Kharjûra trees has arisen by likening the tall, straight, branchless Kharjûra tree to man who is a tall, erect being—to that man in particular who is the Yati leading his forest life, allowing his hair to grow into the not combed state, his head in that state bearing resemblance to the Kharjûra tree’s crest overhanging with the long blades of its foliage. The myth of jackals eating the Yatis that become the Kharjûras may be due to the belief that though they are carnivorous they are fond of the Kharjûra fruits.†

I think that this Vedic myth of the Kharjûra Yatis was the model for the Khara or ass-Asuras of the Tâla trees. Baladeva who is very fond of drink is, as already stated, a prototype in that respect of the Soma-quaffing Indra.

* ‘Prâninâm yâtayitâro rakshovisheshâh Yatayah’.

† In this part of India people say that jackals eat date fruits fallen from the trees, and also sugarcane.

Therefore, if Indra gets the Arunmukha Yatis killed, our Baladeva kills the braying ass-Asuras.

Next, Baladeva kills the Asura Pralamba:—

On one occasion when the cowherd boys were at the play in which the defeated were to carry on their backs the winners to the appointed distance, an Asura named Pralamba played with them in the disguise of a cowherd boy and, being defeated, took Baladeva on his back, and assuming a gigantic form so high as to make Baladeva look like the moon on the back of the cloud in the sky, began to run away with him, but was thumped down and killed.

Pralamba means distended, and, according to N. A. Godbole's Samskrit-Mahratti dictionary, is one of the names of the rain-cloud. Indra, the Rainer, is well known in our mythology as beating and hurling down the rain cloud. Baladeva's killing the Cloud-demon Pralamba may mean that the autumnal Moon is in his glory after hurling down the rain cloud of the rainy season.

Krishna holds up Mount Govardhana like an umbrella:—

The cowherds made preparation for the annual feast in honour of the god Indra in which Sakra-dhvaja, the flag of that god, is worshipped. But young Krishna induced them to transfer that worship to Mount Govardhana, saying that as the agriculturists perform Sita-yajña, worship to the goddess of the ploughed field, the cowherds should perform Giri-yajña, mountain-worship, as they depend upon the hill sides for pasture and streams of water for their cows. Accordingly, when all kinds of food were heaped on the top of the mountain as an offering to the Mountain-Deity, Krishna himself became a Mountain in form, ate everything and expressed satisfaction, while at the same time in his usual form he was among the cowherds prostrating before the Mountain, thus bowing to himself by himself. As thus Indra was denied his worship, he got angry and rained a deluge for seven days in order to kill the cows and cowherds; but Krishna held up the Mountain like an umbrella and protected them under its shelter. Seeing this, Indra became humbled, installed Krishna as Gavām Indra, Lord of cows, under the title of Govinda,* saying: Hereafter let both Mahendra (Indra) and Upendra (Vishnu=Krishna) be worshipped in flag staffs.

We saw (p. 489 ante) that Govinda means the obtainer of cow or cows, that an old explanation of that name is that Vishnu in his Boar form found and brought the

* This implies a play upon the word Govinda as gavām indra=govinda.

submerged Earth, that (as stated in the Essay on the Boar) the Boar Vishnu in carrying the Earth was the Varâha Mountain, and that the different meanings of Varâha as boar, as rain cloud, and as mountain which by its name bhûdhara is 'the carrier of the Earth', are at the bottom of that story. Our story evidently takes cognizance of the verbal tricks of that old story. It is the nature of a riddle not to express openly, but suggest the thing intended, and therefore such verbal tricks are not openly expressed, but have to be inferred from the circumstances of the case. In the story under consideration our Black Krishna is viewed as the Rain Cloud as is indicated by the allegation that he assumed the form of a mountain on the top of the mountain. The so-called cloud mountain distends itself on the tops of mountains. If in the older story the Boar Vishnu carries the Earth, here Vishnu Krishna even as an infant is made to carry the mountain. As a verbal trick this is a greater feat—the feat of carrying even 'the carrier of the Earth.' In doing so he is made to excel and humble Indra who is Gotrabhid. This seems to have been worked out by a trick with the word gotra, which in the Veda means the cowfold, but which came to be used as a name for mountain, for rain cloud, and also for umbrella which protects from sun and rain, as 'go' means both water and rays. Indra in his govid or cow-winning feat is Gotrabhid, the breaker of the cowfold in which the Panis had confined the cows.* But taken apart from this attending circumstance, Gotrabhid as the name of Indra was capable of exhibiting him, at least as a paradox, as one who was inimical to the cows, and who therefore broke their protection. Therefore, as against Indra Gotrabhid, our Krishna as Gopa, the cowherd as well as the protector of cows, is made to figure as Gotradhrit, the holder up of gotra or the cow-protecting mountain-umbrella, thereby protecting the Vraja settlement. Govardhana, the name of the mountain held up, means 'cow-prospering.'

* These two epithets of Indra as Govid and Gotrabhid are mentioned together in Rv. X. 103, 6.

This story seems to me to illustrate that Vishnu is the Invincible Protector (Rv. I. 22, 18); that His worshippers will not suffer, but will be firm (VII. 100, 1 and 4); that having Him as their Protector they may render the shafts of trouble as futile as rain beating against a rock.

The whole of the protected settlement feels grateful to *Krishna* and says: 'Thou must be a celestial in the guise of a cowherd. Who art thou? Whoever thou art, thou art what thou art, salutation to thee who art born our Bândhava (protecting kinsman).' He says to them that they must look upon him as no other than their Bândhava, one of their own class, and that the time will come when they will know who he is (Harivamsa II. 20). This I think echoes *Rig-veda* I. 154, 5, which says that Vishnu is Bandhu, Kinsman (protecting his people).

Krishna loves the milkmaids:—

In autumn, bull-fights, wrestling and all kinds of plays take place in the joyous settlement. The Gopa young women become so very fond of *Krishna* that in the glorious moonlit autumnal nights they stroll out to the forests and play, sing and dance with *Krishna*, imitate his acts, embrace and kiss him. Without minding the interdiction of their fathers, mothers and brothers, they go out in the nights in search of *Krishna*, and he enjoys pleasures with them, paying regard to his infant state ('kaisorakam mânayan vai sa ha tâbhir mumoda ha'—H. V. II. 20). That is to say that it was not improper on the part of an infant to play with young women.

The *Vishnu-purâna* (V. 13) includes husbands also among their interdictors, thereby indicating that many of them were married women, and it says that in the dance called *Râsa*, as every one of the damsels wanted to be always holding his hand, so, before forming the ring, he touched them all one by one with such entrancing effect that, although one damsel held another in the ring, every one of them felt she was in touch with *Krishna* himself, and that in this manner, paying regard to his infant state, *Krishna* loved, and was loved by, those damsels, He being the All-pervading Self and Lord in themselves, in their husbands, and in all creatures—One who has put down evil (*kshapitâhitah*).

The Glorious Antaryâmin Self of all who, according to the *Khând.-upanishad*, is *Apahatapâpman*, can never commit lustful acts. It is clear that the love spoken of

means spiritual communion with the Lord of the universe, and that the enlightened souls in the shape of the milkmaids feel His presence in all creatures and everywhere. The Bhâg.-purâna, speaking about the Râsa dance, says that the single Krishna became as many as the damsels; for the Antaryâmin is in one and all.

When the *Rig-veda* (I. 66, 4) says that Agni is jârah kanînâm patir janînâm, the lover of maidens, the husband of matrons, no carnality is meant; on the contrary what is meant is that Agni as the Sun is ushasâm jârah, the lover of the Dawns (VII. 9, 1). Similarly, Krishna's dalliance with the milkmaids is not carnal, but means their spiritual communion with Him; there is as much carnality in this as in the Vedic poet's making his devout thoughts embrace Indra like wives embracing their husband (Rv. X. 43, 1). As riddles with words are not always openly expressed but are to be inferred, it may be that the idea of Krishna Vâsudeva's dalliance with the girls arose by playing with and looking upon Vâsudeva as Vâsûdeva as one who plays (deriving deva from 1. div, to play, sport, dally, &c.) with vâsûs, girls. This dalliance is stated to have taken place in his kaisora or infancy, when there can be no carnality. As Krishna is Yajña Purusha, Man outwardly, but the bodiless Antaryâmin in all bodies ('Ayam Purushah sarvâsu pûrshu purisayah'), in order to love this Man, Who is Para Purusha, the Great Man, with all the ardour and tenderness of a female's love, the enlightened souls are pictured as *young females*, hitherto the creatures or wives of worldliness. As the *Rig-vedic* Vishnu attends to the call of his worshippers in the form of a Young Boy ('Yuvâ Kumârah praty ety âhavam'—I. 155, 6), so our Krishna attends to the call of the milkmaids when he is a Young Boy. Krishna as the cowherd may be compared with the Vedic Son God Rudra who is Pasupati, the lord of kine, and the Satarudriya says about Rudra that 'milkmaids,* (when) fetching water, saw him—yea, they saw him'.

* 'Utainam gopâh adrisan, adrisan udahâryah'.

Of all the milkmaids, one milkmaid, Râdhâ, who is not mentioned in the *Harivamsa* and the *Vishnu* and *Bhâg-purânas*, figures in some other *Purânas* as the most beloved of *Krishna*; and *Jayadeva's* sweet songs have made her famous. As *Krishna's* play with the milkmaids is placed in autumn, I think Râdhâ is identical with the *Visâkhâ* asterism whose another name is Râdhâ, and whose conjunction with the Sun takes place in autumn.* According to the *Vâkaspatya*, Râdhâ is a goddess of the Heaven called *Goloka*, a goddess who is the half as well as the *Sakti* or power of *Vishnu*, and who was born on the Earth as the daughter of a cowherd named *Vrishabhânû*, 'the showering sun,' who may be taken to denote the Rainy Season as the predecessor and father of Autumn personified as the autumnal star Râdhâ. Râdhâ means success, achievement, prosperity. So, *Vishnu* as *Krishna* loves his own Power of *Siddhi*.

Krishna kills the bull-demon *Arishta* :—

When *Krishna* was passing pleasant days with the milkmaids an Asura named *Arishta* came down at night-fall in the disguise of a terrible black bull, and made great havoc among the cows and cowherds; but our *Krishna* (the Black), like another black bull, fought with the bull Asura and killed him.

What metamorphosed is this Asura is clear from his name *Arishta*, Misfortune or Calamity.

Krishna kills the horse-demon *Kesin* :—

Kamsa now comes to know that *Krishna* is the eighth son of *Devakî*, surreptitiously transferred to *Gokula*. He sends his own younger brother Asura *Kesin*, who comes in the form of a vicious horse; but *Krishna's* hand thrust into his mouth swells and chokes him to death. And it is said that because *Krishna* killed *Kesin* he came to be called *Kesava*.

This is a pun arising from the similarity in sound of *Kesihâ* (killer of *Kesin*) and *Kesava*. A demon of the same name, *Kesin*, was met with as the husband of *Daityasenâ* in the

* In the *Taitt.-Br.* III. 1, 2, 1, *Anû-Râdhâ*, the asterism next to *Visâkhâ*, is connected with *sarat*, autumn. But in later times, autumn commenced with *Visâkhâ* or *Râdhâ*.

older legend about Kumâra, and explained at pp. 37—38 *ante*.*

Krishna kills Kamsa :—

Kamsa sends Akrûra (the Peaceful), *alias* Dânapati, son of Svaphalka, and a devotee of Krishna, to bring Krishna and Baladeva to Madhurâ for distinguishing themselves there in the tournament called Dhanurmakha, the bow-feast. In the tournament he tries to get them trampled down by his powerful elephant called Kuvalayâ-pîda; but they kill the elephant, and also the wrestlers Mushika and Kânûra who were set upon them, and at last Krishna springs upon Kamsa and kills him, while Baladeva kills Kamsa's brother named Sunâman, Good Name.

Kamsa had dethroned and imprisoned his own father Ugrasena, who now is released and installed as king by Krishna, who says that it is not for self-aggrandizement that he killed Kamsa. Krishna obtains the heavenly Sabhâ called Sudharmâ, the Hall or Court of Justice or Righteousness, for Ugrasena.

King Kamsa who is both man and Asura, and who sends Asuras in disguise one after another to kill the infant Krishna, may be compared with Kubera who, though Râjâdhirâja, and the kingly god of wealth, is the king of Râkshasas, one who sends his Kauberakas or evil spirits to

* The Bhâg.-purâna makes Krishna kill many more Asuras in his cowherd life than are mentioned in the Harivamsa and Vishnu-purâna. They are (1) Trinâvarta, the Asura of whirlwind who tries to carry away Krishna; (2) Vatsâsura, a demon in the disguise of a calf; (3) Bakâsura, a demon in the form of a heron, a bird which has given its name to the cheat; (4) Aghâsura, the demon of wickedness, in the form of a boa snake, swallowing the cowherds along with Krishna who, however, swells in the belly of the snake and bursts it; (5) Kubera's follower Saṅkhakûda, having in his head a gem which, on killing him, Krishna presents to his elder brother Baladeva; and (6) Vyomâsura (the Asura of the sky) who steals away the cowherds one by one like lambs and shuts them up in the cave of a mountain, but Krishna catches and kills him, and releases them. It also makes Krishna rescue his foster father Nandagopa from death twice: at one time when Nanda was bathing in the river, Varuna's son carries him away, but Krishna goes to Varuna and, being honoured by him, brings back Nanda; at another time when Nanda had gone to the Sarasvatî river in the North a snake grasps him, but, beaten by Krishna, the snake gives up that form and becomes a Vidyâdhara named Sudarsana (the good-looking), who had got into the snake form as a punishment for making fun of the ugliness of the Rishis Âṅgirasas who are Virûpas—an epithet applied to them in Rv. III. 53, 7.

prowl about and kill children, *vide* the *Ekâgnikânda* Mantraprasna II. 13, which commences by addressing the mother of the new-born babe thus: 'Mâ te kumâram Raksho 'vadhât, mâ dhenur atyâsârinî', 'may not the Rakshas or evil spirit kill thy child; may not the milch cow (running in quest of her calf) trample him!' So, like the cow whose trample is dangerous, most of the demons that come to kill Krishna and Baladeva are in the forms of animals.

The idea expressed in such Purânas as the Bhâgavata is that although Kamsa was the enemy of Krishna, still, as, in his constant fear of Him, he had Him always in his mind, he obtained beatitude when his body was killed by Him. If Kamsa obtained beatitude by hating God, there must be in this the paradoxical riddle of his being an enemy outwardly, but a devotee inwardly. The Shadgarbhas in killing whom Kamsa kills his own sons may have been viewed esoterically as the Shadvargas, 'the group of the six,' consisting of Kâma, desire, Krodha, anger, Lobha, avarice, Mada, conceit, Moha, folly, and Matsara, envy.* Proceeding from man, these are his sons as it were. So long as he indulges in these, he is an Asura or demon virtually.

In that state he dethrones and imprisons Dharma or Righteousness whom he ought to have regarded and respected as his father. When he kills these Shadvargas, there is outwardly the paradox of his being such an atrociously bad Asura as to kill children, his own children; but unless he kills them he will not see Agnîshomau, the Sons of Sacrifice, against Whom he sends his other associates of his bound state for being killed by them, until at last his own body, symbolizing his bound state, is killed and he obtains Moksha, the freed state of bliss in Heaven. Something like this must be the inner meaning if Kamsa obtained Moksha.

* Like the Vedic pun of viewing Kasyapa as Pasyaka by a transposition of the syllables, Shadgarbha would become Shadvarga by the transposition of bha and va, which latter, though written as va, is pronounced in upper India as ba.

With the killing of Kamsa Krishna's life as a cowherd ends, and he reveals himself as the Kshatriya.

Baladeva and Krishna undergo the Upanayana ceremony and become Brahma-kârins studying Dhanurveda under a Brâhman teacher named Sâmdîpani.

Their intellect was so extraordinary that the teacher took them to be the Moon and Sun, and they learned everything in sixty-four days. When at the close of the study the Gurudakshinâ or teacher's honorarium had to be paid, Sâmdîpani did not want any money or things, but wished that his only son, dead long since in the sea, be brought and delivered to him. Krishna at once dived into the sea, and learning there that the son had been swallowed by a Daitya named Pañkajana in the form of a Timi fish, found out and killed him and took from him the conch Pânkajanya. Not finding the son there, Krishna went to Yama, the god of death, fought with and conquered him and made him deliver up the son. Thus the teacher obtained his dead son brought back to life (Harivamsa II. 33).

A story like this cannot have originated without an esoteric meaning. The Upanayana ceremony gives the spiritual rebirth called Dvijatva, and the teacher is said to bring forth this birth from the womb of Vidyâ, knowledge. But when God Himself as the Son Krishna is the student, the teacher himself is benefited and gets the spiritual rebirth in the shape of the son, his soul, rescued from the Samsâric death. The sea may be taken to signify the sea of Samsâra, and Pañkajana the demon of the five senses. This Pañkajana should be distinguished from the Pañkajanas, the mysterious god-like five tribes famed in the *Rig-veda*; and when Agni is called Pânkajanya in Rv. IX. 66, 20, the sacrificial Agni worshipped by the Pañkajanas seems to be meant. The conch was used as the war trumpet, as the sound of victory; and when Vishnu's conch was called Pânkajanya, it seems to have meant the trumpet or fame of the divine Pañkajanas. But when the *Mṛikkha-kati* drama (act VIII. verse 2) says that the Pañkajanas should be killed along with the woman, it means that the five senses should be subdued along with Avidyâ. This shows that in the time of that old drama Pañkajana had come to be freely used esoterically as the five senses.

When *Pāñkajana*, the demon of the senses, is killed, the *Pāñkajanya* conch or fame of the divine *Pāñkajanas* is obtained, just as knowledge may be said to be enshrouded in the mist of ignorance, and to flash forth as soon as ignorance is killed.

While *Krishna Devakîputra*'s teacher is, according to the *Khând.-upanishad*, an *Ângirasa*, belonging to the *Ângirases*, who, according to the *Rig-veda*, are the first kindlers of the sacrificial fire, here in the *Purânas* he is called *Sâmdîpani*, son of or belonging to *Samdîpana*, meaning 'one who lights well'.

In the *Mahâbhârata*, wherever the *Pândavas* have anything to do with *Krishna*, he is *Dvâarakâvâsin*, one who resides in *Dvâarakâ*, a sacred place in the extreme western projection of the peninsula of *Kathiwar*, about seven hundred miles to the south-west of *Madhurâ* (*Muttra*) as the crow flies. *Krishna*, it is said, got the god *Visvakarman* to build *Dvâarakâ* for him on land which the sea bared by receding at his request, and the reason assigned for his seeking for his adult life a place so far away from the scene of his birth and boyhood is that *Jarâsandha*, the powerful king of the *Magadhas*, drove away *Krishna* and the *Yâdavas* from *Madhurâ*. That story is interwoven with strange stories about the killing of *Srigâla Vâsudeva*, and of *Kâla-Yavana*, the friend of *Jarâsandha*; about *Krishna*'s marrying *Rukminî*, whom *Sisupâla*, the *Kaidya*, had intended to marry; about the *Râjasûya* sacrifice of the *Pândavas* in connection with which *Krishna* gets *Bhîma* of the *Pândavas* to kill *Jarâsandha*, he himself killing *Sisupâla*; about the strange births of *Jarâsandha* and *Sisupâla*; and about *Jarâsandha*'s two strange associates called in the dual *Hamsa-Dimbhau*, *Hamsa* and *Dimbha*. These stories are found partly in the *Harivamsa* and partly in the *Mahâbhârata*.

Taking up the *Harivamsa* first (II, *Adhyâyas* 34—60), the story is briefly this :

Kamsa's widows *Asti* and *Prâpti*, the daughters of *Jarâsandha*, whose capital is *Râjagriha*, complain to him against *Krishna*, the

killer of their husband. Jarâsandha makes a strong combination of almost all the kings* of India against Krishna, and besieges Madhurâ. The divine weapons of Baladeva and Krishna come down from the sky. With them they kill the armies of the enemy right and left in a war extending over twenty-seven days. At last Baladeva engages Jarâsandha in single combat, but a voice in the sky says that one who is destined to kill Jarâsandha is born elsewhere. Hearing this, Jarâsandha becomes dejected and goes back to his country.

But with reinforcements he comes and besieges Madhurâ again and again, altogether eighteen times, in none of which the Yâdavas are able to kill him. On the contrary, on the eighteenth time, seeing his inexhaustible resources, Krishna goes away to Dakshinâpatha, the South, with Baladeva. There they meet Parasu-Râma, who has made Sûrpâraka (modern Surat) his home, having discharged an arrow at the sea and made it recede and bare new land on which to build that town. Parasu-Râma takes them *viâ* (1) Karavîrapura built by the Yâdavas of the olden time, whose present descendant, however, is a very cruel king named Srigâla Vâsudeva who has killed many of his kith and kin to make his sway secure; (2) the river Venvâ; (3) the mountain Yajñagiri in the Sahya range; (4) the river Khatvângî at its falls; (5) the town Krauñkapura ruled by a just Yâdava king named Mahâkapi, and (6) from there to Mount Gomanta in the Sahya range. Leaving them there, Parasu-Râma goes to Sûrpâraka, while as advised by him they stay at Gomanta as a safe mountain retreat.

There Baladeva, remembering the Amrita or nectar drunk by him in his former state as a god, gets plenty of Kâdambarî wine to drink—a wine drawn from the kotara of the Kadamba tree. The divine bird Suparna crowns Krishna with Vishnu's crown.

But Jarâsandha finds them out and surrounds Gomanta. At last, as advised by the Kedi king, one of his allies, he sets fire to Gomanta, with the effect that from its crest Baladeva and Krishna spring down into the midst of the assailing army and commit terrible execution with their divine weapons which descend from the sky as before. Baladeva kills Darada, and engages Jarâsandha again in single combat, when the same voice from the sky repeats that Jarâsandha's killer is born elsewhere. Hearing this Baladeva stops the combat, while Jarâsandha, dejected and conquered, goes back to his country.

* These are the kings of Aṅga, Vāṅga, Kāliṅga, Kāśi, Kosalya, Madra, Trigarta, Kāśmīra, Saibya, Gāndhāra, the Yavanas, Kārusha, Darada, Sālva, Kedi, Paundra, Dasārṇa, Kaisika or Vidarbha, Sauvīra, Pāṇḍya, Suhma (Ceylon?), also Duryodhana of the Kurus.

Then the Kedi king above mentioned, who happens to be Krishna's father's sister's husband, combines his army with that of the Kârûshas, and sides with Krishna in going to and attacking the cruel Srigâla Vâsudeva of Karavîrapura, who fights with Krishna saying that out of the two Vâsudevas (Srigâla and Krishna) either the one or the other should survive. Krishna kills him with his *kakra* weapon, and instals in his place his son Sakradeva.

Then Krishna and Baladeva return to Madhurâ to the delight of Ugrasena. While there, Baladeva goes alone to Vraja, the scene of his boyhood, and is welcomed by the cowherds and milkmaids, who supply him with plenty of drink. He asks the river Yamunâ to flow to where he is lounging with a view to have a cool bath in the water; but as she does not heed his request but is running on to meet her husband the sea, he puts his plough to the river and drags her to where he is, thus making her turn aside and flow in the midst of the Brindâvana forest.*

News comes to Madhurâ that Rukminî, the beautiful daughter of king Bhîshmaka of the Vidarbha country in the South, intends to marry by means of Svayamvara, *i.e.*, by selecting a husband herself from among kings assembled from all parts of India. With his divine bird Suparna Krishna goes to Kundîna, the capital of Vidarbha, and stays in the house of the brothers Kratha and Kaisika, the latter being the father of Bhîshmaka, and the people over whom they ruled being known as Krathakaisikas. Kaisika knows Krishna to be Vishnu Upendra himself, and receives him as a great guest. Jarâsandha and other enthroned kings have also arrived, and have planted themselves in regal seats in the Svayamvara hall. They would be offended if Krishna who is not a ruling king be provided with a seat in their midst. Kaisika offers his own kingdom to Krishna, but the god Indra does not like his sitting on another's throne, and so he sends a divine throne, on which Krishna is inaugurated in a divine Sabhâ or hall in the presence of all the kings except Jarâsandha, Sisupâla (*alias* Sunîtha), Sâlva, and Rukmin who is the elder brother of the bride Rukminî and who shares their dislike of Krishna. These are left to adorn the Svayamvara hall with their presence, while Krishna is inaugurated by Kaisika. Then Bhîshmaka comes there and says that the proclamation of the Svayamvara was all the doing of his young son Rukmin, and that he himself is against that mode of marriage for his daughter.

* One of the names for river is Sîrâ, the plougher, because it has ploughed its way on through the earth. Perhaps there is an abrupt bend in the Yamunâ river near Brindâvana, and so it was fancied that it was caused by the plougher god Samkarshana's drawing her aside against her will.

Testing Bhîshmaka's resolve, *Krishna* says that he too approves of it, and that *Rukminî* is the goddess *Lakshmî* herself intended to marry him and none else. So saying, he leaves the place, and the divine hall and the divine throne are withdrawn to Heaven.

Then, among the assembled kings *Sâlva* the lord of *Saubha* speaks about the *Yavana* king who, having no issue, had obtained the most powerful son *Kâla-Yavana* by getting the *Brâhman Rishi Gârgya* to raise issue on a beautiful woman belonging to him. By the favour of the god *Indra*, this *Kâla-Yavana* is not killable by the *Yâdavas*; and as he is the friend of *Jarâsandha*, *Sâlva* councils the latter to set him up to besiege *Madhurâ* and kill *Krishna*. *Jarâsandha* bemoans his own inability to conquer *Krishna* and the necessity to which he, a great sovereign, is put for seeking the service of a *Yavana*. At his request *Sâlva* himself goes in his aërial chariot to *Kâla-Yavana*, who gladly consents to serve *Jarâsandha*, and who, distributing charity to *Brâhmanas*, and sacrificing in the fire for the success of the expedition, sets out with a large army of the *Mlekkhas* consisting of *Sakas*, *Tukhâras*, *Daradas*, *Pâradas*, *Taṅganas*, *Khasas*, *Pahlavas*, and other kinds of *Dasyus*.

In the meantime the divine bird *Suparna* selects a safe site for a new town for *Krishna*, at whose request the sea bares out new land to the extent of twelve *Yojanas* on which is built the town of *Dvâravatî*, surrounded by the sea on all sides. To that unassailable place *Krishna* transfers King *Ugrasena* and all the *Yâdavas* of *Madhurâ*, abandoning the latter town which was the ornament of the very wealthy *Madhyadesa* (centre of *Hindustân*).

Transferring the *Yâdavas* to *Dvârakâ*, *Krishna* himself remains in *Madhurâ* with a few followers, expecting the arrival of *Kâla-Yavana*, to whom a sealed pot containing a *krishna-sarpa* or black cobra is sent by *Vasudeva*, the father of *Krishna*, but it is returned filled with ants, so that the serpent is found eaten up by them. Then *Vasudeva* betakes himself to *Dvârakâ*, while, as soon as *Kâla-Yavana* arrives and besieges *Madhurâ*, *Krishna* comes out on foot and runs on, pursued by him, but too swift to be caught. At last *Krishna* rushes into a cave, in which a king of the *Tretâ* age, named *Mukukunda*, son of *Mâmdhâtri*, was sleeping. In the olden time that king had undergone great fatigue in fighting on the side of the *Devas* in the *Devâsura* battle; and as he wanted to enjoy a long rest, they put him in this cave saying that whoever disturbed his sleep would be burnt down by his mere look. *Kâla-Yavana* also enters the cave, and, taking the sleeping man to be *Krishna* in that feint, kicks him with his foot, with the result that the man wakes up and by his mere look burns him down to ashes. *Krishna* then shows himself to *Mukukunda*, who, learning that during his long

sleep the Tretâ age has passed and the Kali age come in which men have become very short, has no desire to have anything to do in that age, goes to the Himâlayas, performs tapas there and departs to Heaven.

The crest-fallen army of Kâla-Yavana is taken charge of by Krishna and delivered to King Ugrasena at Dvârakâ. The god Visvakarman himself constructs the mansions and fortifications of it, and the divine Sabhâ Sudharmâ is brought down and established in it.

In the meantime, at the instance of Jarâsandha—who and the Kaidya king (Krishna's father's sister's husband) are descended from a common ancestor named Vasu, and who therefore takes a paternal interest in the Kaidya king's son Sisupâla—Rukminî's elder brother Rukmin, the Vaidarbha Prince, makes preparation for her marriage with Sisupâla, overriding her own wish to marry Krishna. Her father Bhîshmaka is unable to assert his own will against that of his powerful son who is one with Jarâsandha and others in hating Krishna. But Krishna, who has arrived and been welcomed by Kaisika, carries off Rukminî as soon as she comes out from the temple to where she had gone to worship the goddess Indrânî on the day previous to that fixed for her marriage. Baladeva stays behind with the Yâdavas and fights with and worsts Jarâsandha and others, and then the wedding of Rukminî and Krishna takes place at Dvârakâ on a grand scale.

The account given of Jarâsandha and Sisupâla in the Sabhâparvan of the Mahâbhârata in connection with the Râjasûya sacrifice of the Pândavas, is to this effect:

King Brihadratha of the Magadhas, so-called because he inherited a divine chariot given to his ancestor Vasu by the god Indra, had no issue. Once upon a time the great Rishi Kanda-Kausika, son of Kakshîvân of the line of Gotama, came to his country and sat under a Mango tree. Propitiated by the king and his two queens, the daughters of the king of Kâsî, the Rishi gave a fruit from the same tree, which the two queens ate dividing it into two halves. The result was that both became pregnant, but one gave birth to a half or one side of a child from head downward, and the other to the other side. These freaks excited terror and were cast away. But a Râkshasî named Jarâ, whose picture, as a young woman attended by her children, written on the wall of the palace as well as on the walls of all houses, was being worshipped daily as Grihadevî, house-goddess, picked them up, and as soon as she put the two sides together they united and became one strong child crying like thunder. She handed over the child to its father Brihadratha, who named it Jarâsandha, because it was united by Jarâ.

By worshipping Rudra, Jarâsandha became very powerful and defeated the kings of many tribes, who were obliged to flee from their countries to the West, South and other places.* He had Sisupâla as his commander-in-chief who rated himself another Purushottama (Vishnu), and two generals named Hamsa and Dimbha who were not killable with any kinds of weapons. At his service were the king of Karûsha; the Yavana king who ruled over Maru and Naraka, like another god Varuna, in the west; the king of Kunti; Paundraka Vâsudeva, king of Vaṅga, Pundra and Kirâtas, who always imitated Krishna, assuming his symbols (*kihna*)†; and others. Having married Asti and Prâpti, the daughters of Jarâsandha, Kamsa persecuted the Yâdavas; and therefore Krishna, together with Samkarshana, had to kill him. But as soon as one danger was put down another rose up in the person of Jarâsandha who, urged by his widowed daughters, attacked the Yâdavas again and again. Jarâsandha's Hamsa and Dimbha who were not killable by anybody died in one of the battles thus: Some one gave out (falsely) that Hamsa was killed by Baladeva; hearing it, Dimbha drowned himself in the Yamunâ river out of grief; Hamsa came to know of this and he also drowned himself. Losing them, Jarâsandha went back dejected. 'But,' says Krishna himself to Yudhishthira, 'as his daughters urged him again to the battle, and as his hosts were innumerable, our clans were obliged to give up Madhurâ and go *en masse* to Kusasthalî, to Gomanta and Raivata mountains, and ourselves to Dvârakâ from fear of Jarâsandha. He is very powerful, and no Râjasûya sacrifice (symbolic of emperor-ship) can be performed when he is alive.'

Krishna takes Bhîma and Arjuna with him; and the three, disguised as Snâtakas, go to Girivraja, the capital of Jarâsandha, and entering the Kaitya-prâsâda built on a hillock and worshipped by the Mâgadhas daily, they break the three celebrated Bheris, kettle-drums, kept and worshipped there. "They were such that if once played upon their sound lasted for full one month." Brihad-ratha had made them out of the hide of a flesh-eating Rishabha or bull that was killed by him. Jarâsandha receives the three Snâtakas as guests, and accommodates them in his Yajñâgâra, house of sacrifice. Giving up the disguise, they say to him that they have come to have a duel with him and that he may select any one of them. Thus challenged, he recollects (the fate of) Hamsa and

* The tribes mentioned are Sûrasena, Bhadrakara, Yodha, Sâlva, Sâlvâyana, Patakkara, Susthala, Kutâda, Kulinda, Kunti, Pâñkâla, the eastern Kosalas, Matsya, and others.

† About this rival Vâsudeva the Harivamsa has a long story which will be referred to further on.

Dimbha, tells the ministers to instal his son Sahadeva in his place, and selects Bhîma for a duel with clubs (gadâ).^{*} They fight from the 1st of the month of Kârttika to the 14th of it, when Jarâsandha is overpowered and killed, and then Krishna together with the victor Bhîma and Arjuna goes in triumph in the divine chariot of Jarâsandha, whose son Sahadeva submits to them.

Then, conquering and making the kings of all the directions to submit to the emperorship of Yndhishtîra, the Râjastîya is performed in the presence of all the kings; and by desire of the old veteran Bhîshma of the Kuru-Pândavas, the arhana or honour of the sacrifice is presented to Krishna Vâsudeva whom Bhîshma considers to be the Supreme Being incarnate. But as Krishna is an uncrowned, throneless Kshatriya, Sisupâla of the Kedis takes objection to the honour paid to him while there are so many respectable elders invited to and present at the assembly. He reviles Krishna and Bhîshma,[†] and insults the former by saying that his wife, Rukminî, is Anyapûrvâ, 'one who had been another's', as she had been intended to be married to himself (i.e. Sisupâla).

At the time of birth this Sisupâla had three eyes and four hands, and the terrified parents intended to cast him away, but a voice in the sky said that the infant (Sisu) was very powerful and should be maintained,[‡] and that his killer in the distant future would be one in whose lap he would lose the extra eye and hands. The mother went on placing the infant in the laps of all the visitors, and when she placed him in the lap of her own brother's son Krishna, the extra eye and hands disappeared. She begged him never to kill him, but he said he would forgive a hundred wrongs of him and not more.

Sisupâla exceeds the limit in heaping abuses and insults upon Krishna, whose Kakra or disc cuts off Sisupâla's head in the sacrificial assembly, and all the kings see the wonder of a Great Light issuing out from Sisupâla's body and entering into Krishna saluting Him!

In such strange legends as these there can be very little

^{*} Bhîma is celebrated for his proficiency in club-fight, having studied it under Baladeva. Jarâsandha is a powerful man in club-fight. It is said in M. Bh. Sabhâ. Adh. 19, verse 26, that the gadâ which Jarâsandha threw from his capital Girivraja came and fell at Madhurâ, and that the place where it fell came to be called Gadâvasâna.

[†] Krishna's acts of infancy are briefly mentioned here in the Mahâ-bhârata.

[‡] A pun is meant here: the Sisu is Sisu-pâla because the voice told its father to *maintain* (pâhi) him.

history, while the probability of their containing esoteric meanings is great. It must have taken several generations for the Yâdava tribes to have spread themselves, partly from troubles at home and partly from love of conquest, from their old seat Madhurâ to Guzarat and Kattiwar in the south-west, and probably the seacoast town of Dvâarakâ was one of their most flourishing settlements. Therefore, the nativity of our Yâdava hero and god is appropriately placed at the home of the tribe, and his after-life at Dvâarakâ, the farthest limit of its south-west-ward spread. Was Dvâarakâ, meaning the Door-town, so named because it was considered to be the door to the sea trade of that part of India? Anyhow the name suits the place in which to locate Vishnu. He is Dvâra-pa, the door-keeper, of the gods (Ait.-Br. I. 30). The Sun (who is one of the forms of Vishnu) is Loka-dvâra, the Door to the (heavenly) World (*Khând.-up.* VIII. 6, 5). The Mahâbhârata Udyogaparvan 109 describes the West as the beloved region of Varuna (the Sanskrit god of the sea), where the setting Sun gives up (*visarjayati*) his cows, rays, and where the eternal Vishnu has his *sthâna*, place. This idea of Vishnu's place in the West may have arisen from his solar aspect, the Sun, at the end of his day's work, being poetically fancied to go to some resting place in the western sea. Dvâarakâ answers such a place very well.

When the Mahâbhârata mentions a place at Madhurâ as the one where fell the mace swung by Jarâsandha hundreds of miles away from the Magadha capital Girivraja, it is giving expression to what was, in its time, regarded as an old legend. The *Krishna* saga must have been added to and improved on from time to time before the epic assumed its present shape. As it is, although it mentions the Yavana king as one of the friends of Jarâsandha, it does not say anything about Jarâsandha's having engaged Kâla-Yavana to drive out *Krishna* from Madhurâ. It would appear that the Mahâbhâshya of Patañjali (about 150 B.C.) says that a Yavana besieged the Mâdhyamikas, by whom the inhabitants

of the Madhyadesa or central part of Hindustân were probably meant. It may be that the Harivamsa has added to the legend this siege of the Madhyadesa by the Yavanas; but it has made its Kâla-Yavana a strange being.

It has made him a creature of mixed blood. The concealed reason for this must, I think, be the deriving of yavana from 1. yu, to mix. This myth is of the same kind as that which makes Kamsa of mixed blood.

Then, there is Kâla-Yavana's running in order to catch *Krishna*. This I think is due to construing yavana in another sense, in the sense of javana, the swift, as y and j are often interchanged. The concealed pun is that the Yavana was Javana, the swift, running to catch *Krishna*, the Deer, but the latter is swifter. The Supreme Being cannot be caught by a bad being. The Vedic Deer of Sacrifice runs away even from the Devas, who in order to keep Agni, the Fire of Sacrifice, must first obtain the faggot of righteousness.

The Yavana is fair in colour; but the prefix Kâla, attached to our Yavana, who is the head of the Mlekkhas and Dasyus, is for the purpose of denoting him to be very destructive, as kâla means black, injuring, hurting.

Then again, there is the strange fact of Kâla-Yavana being burnt down by the mere look of Mukukunda as soon as *Krishna* enters the cave in which he is sleeping.

Phenomenally, this I would explain by taking Kâla-Yavana with his hosts of Mlekkhas and Dasyus to be a metamorphosis of Darkness pursuing the Sun *Krishna* into the cave or hiding place of the setting point, and King Mukukunda to be the Moon who comes in conjunction with the Sun on new-moon day, and who immediately afterwards opens his eye as the renewed Moon of the bright fortnight. The pursuing Darkness at nightfall loses sight of the Sun in the West, and kicking in that region the renewed Moon that has the potentiality of becoming the full Moon, is burnt down by his light. The name Mukukunda seems to me to have been coined to indicate the

Moon in this manner: kunda means the jasmine flower which is white in colour, and a pure white thing is likened to Kunda and Indu, the Moon (kundendudhavala); the Moon, therefore, is poetically kunda-kirana, having jasmine-like white beams; kirana, the ray or beam of light, means that which scatters itself (issuing from a mass of light). This idea of the Moon being kunda-kirana seems to be expressed in another verbal form as Muku-kunda, 'he who sheds (muk) kunda (jasmine beams).' Grammatically this word may be of irregular formation; but so is Mukunda, one of the names of Vishnu. This name of Vishnu must have been well-established so early as the time of the Vishnusahasranâma in which it occurs, and it is explained as being an irregular word of the prishodara kind, meaning muktim dadâti iti Mukum-dah, 'one who gives mukti, liberation or beatitude.'

The meeting of Mukunda and Muku-kunda resulting ultimately in the latter's obtaining Heaven or the state of beatitude must have been conceived with an esoteric meaning also in it. The Moon Muku-kunda represents the soul Jîvâtman, who, in the so-called Devâsura battle, fights with the Asuras, the bad inclinations of mind. His long sleep is his sleeping, his being dead, to worldly things: what is day to worldly creatures is night to the Muni who has subdued the senses, and what is night to them is day to him (Gîtâ II. 69). In other words, his long sleep means his continued Samâdhi, concentration of mind upon the Supreme Self, Who in due time flashes to him—is realized by him—in the cave of the heart, for the cave is a well-known metaphorical name for the heart into which the two Âtmans, Jîva and Para, have entered (*vide* 'Guhâm pravishtau Âtmânau hi'—Brahma-sûtra I. 2, 12). The Samâdhi is complete when the former realizes his unity with the latter. In that unity he has attained paramam sâmyam, extreme similarity, with Him. Therefore, he is taken for Krishna, and becomes apahatapâpman, one who kills all evil—burns down the tormenting, kicking

Pâpman by his own spiritual light. In the Devâsura battle he may have achieved temporary victory over the Asuras, but final victory over their lord, who is personified as the chief of the Mlekkhas and Dasyus, is achieved only by long Samâdhi and realization of the Supreme Self in the heart. Such a prabuddha or enlightened man sheds the white, fragrant flowers of his universal love like the Moon his beams, and gets Heaven at the end of his career here.

Krishna's running into the cave and then finding a home in a sea-girt town may be compared with the older story about Indra's running away and hiding in water (pp. 167-180 *ante*).

Rukminî, the spouse of Krishna, means the Golden. As Krishna is the Deity of Sacrifice, his golden spouse seems to be the goddess of Dakshinâ, largess; and as dakshinâ means also the southern direction, that seems to me to be the reason why she is made to figure as the daughter of the king of Vidarbha to the South of Âryâvarta.

Who is Jarâsandha? Jarâ means old age. To compare with our strange Jarâsandha of the epic, whose two halves are joined and made into one being by Jarâ, there is the Vedic Jarâbodha, praised in Rv. I. 27, 10, and explained by the commentator to be a name of Agni, meaning 'one who is aroused by praise' ('jarayâ stutyâ bodhamâna!'). He must have derived jarâ from 1. jri, to invoke or praise, the same root from which jaritri, the invoker or singer, seems to be derived. Dr. Hermann Oldenberg, following Professor Ludwig, takes Jarâbodha for a proper name, and he translates the verse 10 and the two succeeding ones thus:

Verse 10. "O Jarâbodha! Accomplish this (task) for every house: a beautiful song of praise for worshipful Rudra." Or: "O Jarâbodha! Administer this (task): a beautiful song of praise to Rudra who is worshipful for every house."

Verse 11. "May he, the great, the immeasurable, the smoke-bannered, rich in splendour, incite us to (pious) thoughts and to strength."

Verse 12. "May, he hear us, like the rich lord of a clan,* the banner of the gods, on behalf of our hymns, Agni with bright light."

Rudra of verse 10 seems to be one of the names or aspects of Agni. This verse is in a hymn addressed to Agni. Whatever may be the meaning of Jarâbodha, Agni himself seems to be addressed as such, and his accomplishing a song of praise for Rudra seems to mean his inspiring the poet to compose it. Agni being looked upon as the divine priest, it is fancied that he himself is inspiring the poet and singing through him to Rudra and other deities. In the sacrificial rituals this verse is very important, as, according to the Tândya-Brâhmana 4, 2, 15, quoted in the Vâkaspatya, it is styled the Jarâbodhîya Sâman or song of the Agnishtoma sacrifice. According to Dr. Oldenberg, the three verses form a song in the Sâma-veda II. 1013-15.

I would take our Jarâsandha to be a metamorphosis of Agni. Agni is Dvimâtâ, born from two mothers (Rv. I. 31, 2), and he is one "who when old and worn out became always young again" (Rv. II. 4, 5). Likewise, our Jarâsandha is made to be born from two mothers. The Agni of the sacrificers is fed daily and continuously maintained in their houses. Sandhâ means putting together, uniting. The old fire shrinking in the ashes as one speck here and another there becomes a young, vigorous, united flame when fed by *dry withered* wood, grass or leaves; so that poetically the jarâ or old age of the fuel makes Agni into a young, united flame.† In this sense I would take Agni to be Jarâsandha, and for aught we know, this riddling name may have been coined by taking the Vedic Jarâbodha to mean Agni that is awakened by old, dried wood. Even if jarâ meant 'praise', the fuel offered into

* The original for 'like the rich lord of a clan' is revân-iva vispatih.

† Here the thought hinges upon the contrast of *young* and *old*, Agni being made young by the old, withered wood. But when the thought hinges upon the contrast of *living* and *dead*, the idea would be that the dead (wood) makes Agni the living. Speaking of the sacrificial Agni maintained in all the houses, verse 30 of the riddling Hymn I. 164 says that he is Jîva, the Living One, moving, *i.e.* kept alive, by the svadhâs

the fire by repeating Vedic praises of Agni might have been looked on as the *material* form of the praise awakening Agni into a flame.

As Agni is both Dvimâtâ and Jarâsandha, this gave scope for inventing the riddle of one mother giving birth to one half and the other to the other half of the child, and of his being united by Jarâ. As Jarâ, old age, is a feminine word, its personification is in the form of a female, and it is clear from our story that a custom existed of writing her picture on the walls of all houses and of worshipping her. One would expect to find old age pictured as an old hag. But she was, it is said, pictured as a young woman attended by her children. Why? Evidently because this Grihadevî, house-goddess, as she is called, is the personification of that old age of the wood which maintains Agni in all the houses as the ever young Child. Having thus the youth-giving power in her, it seems to have been thought fit to picture her as a young woman. But why should this goddess be called a Râkshasî? I think there is a verbal trick in this. Old age, it is true, may be viewed as a terrible Râkshasî taking the lives of old people, but in the case of Agni our goddess is Râkshasî in the strange sense of one who maintains and *protects* (raksh) him.*

It is not known what Magadha, the name of the country, meant. But it is a name fit to have been played with as magha-dha, holding wealth, and makha-dha, holding

or nourishing powers of the Dead, and that he, the Immortal, is the brother of the Mortal. In explaining the Mrîtapas or drinkers of the dead, mentioned in Trisanku's story, to mean the drinkers of Soma which, being crushed and pressed, is mrita, dead, as it were, I quoted this verse and said that the so-called Mortal brother of Immortal Agni is Soma (Vol. I., p. 552). Soma is the lord of all Oshadhis and Vanaspatîs, plants and trees, and I think that Agni as the Living by the powers of the Dead is the fire maintained by the cut and dried, and therefore dead wood.

* Râkshasa is from Rakshas, literally the thing to be warded off or guarded from, and therefore used as the name for malignant demon. The root raksh means not only to protect or guard, but also to guard against.

Sacrifice. We may detect the former sense in the ancestor of the Magadhas being called Vasu, Wealth, and the latter sense in the *Kaitya** containing the three drums made of the hide of the wonderful flesh-eating bull. Now, according to the well-known verse, Rv. IV. 58, 3, Agni is a bull having four horns, three feet, two heads, seven hands, and tied over three places. Commentators differ as to the meaning of this riddling verse. As it is, it makes Agni a strange bull. It is, I think, by viewing Agni as a bull in another riddling manner that he is called the flesh-eating bull, for he eats up the flesh-oblations; and yet, in the shape of the churned out fire, he himself is treated as the Victim and put into the *Âhavanîya* fire. He is thus killed as it were. The three drums may signify the three fires over which Agni as the Deity of Sacrifice extends.

As the *Rîg-veda* likened the Agni of the *Jarâbodhîya* song to "the rich lord of a clan," our *Jarâsandha*, whom I would take to be a metamorphosis of the Agni of the *Râjasûya* sacrifice, is appropriately made to figure as the lord of the 'wealth-holding' Magadhas. His being described as killed by the *Pândavas* for the sake of their *Râjasûya* sacrifice seems to me to be a riddle like *Indra's* being *Makhaghna*, killer of Sacrifice.† His killing Sacrifice seems to have meant his hunting for it and obtaining it. The performer of the *Râjasûya* or any other Sacrifice is said to be the *â-hartâ* or bringer of it, as the *Satapatha Brâhmana* says that *Purusha Nârâyana* saw the *Pañkarâtra-Yajñakratu*, brought it and sacrificed by means of it (*tam âharat, tena ayajata*). To conquer *Svarga* means to obtain Heaven. Similarly the *â-hartâ* of the

* *Kaitya*, now meaning a Buddhist temple, formerly meant a sacrificial building, erected probably as monuments of the different kinds of Agnitis, such as *Drona-kiti*, *Kaṅka-kiti*, *Syena-kiti*.

† *Indra*, fond of the Soma-drink, cuts off the head of *Makha* (Rv. X. 171, 2); and the *Taitt.-sam* III. 2, 4, 2 says: *Namah Indrâya Makhaghne*, 'salutation to *Indra Makhaghna*'. The same salutation is made to *Agni*, and *Rudra* also. The latter is stated in the *Purânas* to have shot *Daksha's* Sacrifice.

sacrifice seems to be paradoxically pictured as the samhartâ of it, as sam-hâra means not only killing or destroying, but also bringing together, being thus akin to the *kayana* of Agni in meaning.*

The mystery of the killing of Jarâsandha is surpassed by that of killing his general Sisupâla, who outwardly hates and reviles Krishna, but who, when killed, enters into him in the form of a Great Light saluting him. It is extremely improbable that the sacred hall of the solemn Râjasûya Sacrifice was desecrated by killing a real human being in it. Sisupâla with his three eyes may be compared to the Vedic three-headed Visvarûpa whom Indra kills, and who seems to be a personification of Soma. The sacred beverage Soma is called the Sisu or Child of Heaven (*Divah Sisu*—Rv. IV. 15, 6, IX. 33, 5; 38, 5), and also the Life and Light of Sacrifice (*Âtmâ Yajñasya*, IX. 6, 8; *Jyotir Yajñasya*, IX. 86, 10). The pressing of the Soma in the sacrifice is the mythical killing of him, the same which in the older legends is the riddle of Vishnu's killing the so-called demon Madhu and thereby becoming Madhusûdana. The highest Arhana or honour said to have been paid to Krishna in the Râjasûya of the Pândavas would be quite appropriate if we take him to be the Deity of Sacrifice. The bestowal of the Arhana upon him seems to illustrate his tribal name Dâsârha as meaning in his case 'one who is deserving of (pûjya-)dasâ or (honorable) state', or as one who is deserving of sacrificial worship.†

About Jarâsandha's two generals, mentioned often in the dual as Hamsa-Dimbhau, who drown themselves strangely in the Yamunâ river in the battle fought for driving Krishna out from Madhurâ, there is an elaborate story in

* About the *Kayana* of the Râjasûya Agni, the Taitt.-sam. V. 6, 3, 4 says: 'Etad vai Râjasûyasya rūpam, ya evam vidvân Agnim kinute ubhâveva lokân abhiyayati'.

† There is the root *dâs*, from which is the verb *dâsati*, 'he offers, or bestows', used often in the *Rig-veda* in respect of offering oblations or worship to the deities in sacrifice.

the *Harivamsa* (III. 103—131), extending over twenty-nine *Adhyāyas*, according to which the battle is fought long after *Krishna* has made *Dvārakā* his home. The gist of the story is this :

Hamsa and *Dimbha* are the sons of *Brahmadatta*, king of the *Sâlvas*. By the favour of *Rudra* they are not killable by anybody. While hunting in the forest, they are shown hospitality at a sacrifice that was being performed there, and they invite the priests engaged in it to become the priests of their father's *Râjasûya* sacrifice. Going on further in the forest, they come across a number of *Hamsas* and *Paramahamsas*, ascetics, at whose head is *Rishi Durvâsas*. They abuse and illtreat them, telling them to give up asceticism and become *Grihamedhins* performing sacrifices. *Durvâsas* goes to *Dvārakâ* and complains to *Krishna*. In the meantime *Krishna* receives a command from *Hamsa* and *Dimbha* to the effect that the *Yâdavas* should pay tribute to them, and that he should supply the large quantity of salt that is required for the food to be served to *Brâhmins* and others in their father's *Râjasûya*. Of course the silly command is treated with contempt, and a battle is fought, first near the lake *Pushkara*, and then near *Madhurâ* to where *Hamsa* and *Dimbha* escape. They drown themselves in the *Yamunâ* river there in the manner stated in the *Mahâbhârata*. In the battle the *Râkshasa Hidimba* also sides with them, but is routed by *Baladeva*. If *Hamsa* and *Dimbha* had not died but continued as the generals of *Jarâsandha*, it would not have been possible for the *Pândavas* to kill the latter and perform their *Râjasûya*.

This story is an improvement upon that of the *Mahâbhârata*. The *Râkshasa Hidimba* belongs to the saga of the *Pândavas* and is killed by *Bhîma*. The reason for mixing him up in the *Hamsa-Dimbha* battle must have been simply the similarity of his name to that of *Dimbha*. *Hamsa* and *Dimbha* look like the duplicate representations of *Jarâsandha* and *Sisupâla*, of *Agni* and *Soma*. *Hamsa* means the swan and *Dimbha* child. *Soma*, we have seen, is *Divah Sisu*, the child of the sky, while in *Rv. I. 65, 5*, *Agni* is described as sitting in the waters hissing like a swan. The riddle of the drowning of *Hamsa* and *Dimbha* may have simply meant *Agni* and *Soma* as established in the water, in the sky, the one as the lightning of the rain cloud, the other as the Moon or the downpour likened to the *Soma-juice*. But since outwardly they were drawn as bad

beings fit to die, the *Harivamsa* story seems to hinge upon a pun made for deriving the nature of their badness from their very name *Hamsa-Dimbhau* which, read as *Hamsa-dimbau* for the sake of the pun, would mean 'the two that are dangerous to ascetics,' for *hamsa*, swan, is an epithet of the ascetic and *dimba* means danger, panic. That they inwardly mean the sacrificial *Agni* and *Soma* is denoted by their liking for the sacrificers, and in order to show that they deserved drowning, they are pictured as partizans of that school of bigoted ritualists which was quite antagonistic to ascetics who gave up the Vedic *Karmakânda* altogether as being capable of leading only to perishable heavens. The morale of the story is that, though *Vishnu Krishna* is *Yajña-Purusha*, He is at the same time the Supreme Self of the ascetics, and would never countenance ritualism to go to the extreme of hating asceticism.

The other remarkable characters met with in our story are the two rival *Vâsudevas*, *Srigala* of *Karavîrapura* whom *Krishna Vâsudeva* kills (p. 523 *ante*), and *Paundraka* of the *Vaṅgas*, *Pundras* and *Kirâtas* who, it is said, assumed *Krishna's* symbols (p. 526 *ante*). About *Krishna's* killing *Paundraka Vâsudeva* also, when the latter attacks the *Yâdavas* at *Dvârakâ*, there is an elaborate story in the *Harivamsa* (III. 91—102). The *Vishnu-purâna* (V. 34) associates the king of *Kâsî* with *Paundraka*. The king of *Kâsî's* head cut off in the battle near *Dvârakâ* is hurled in the air with such force that it falls in his own town *Kâsî*, but his son propitiates *Saṅkara* and sends the fire of *Kṛityâ* (sorcery) to burn *Dvârakâ*, but the fire of *Krishna's* *Kakra* weapon hunts it back and burns *Kâsî*. The victory over these rival *Vâsudevas* indicates, perhaps, the triumph of the *Vaishnavas* over other sects. If so, the names given to their supposed chiefs may have been intended to indicate that they were inferior beings, one *Srigâla*, the jackal, and the other *Paundraka*, the striped, either the hyena or the tiger, compared with *Vishnu* whose name *Hari* would make him a lion. The *Bhâg.-purâna* (X. 66,

verse 24), however, says that although Paundraka hated Krishna, still as he always had him in mind and wore his symbols (as the Vaishnavas do wear), all his sin was washed away and he became Tanmaya, one in substance, in spiritual nature, with Him, the Supreme Self.

To avenge Krishna's killing Sisupâla *alias* Srautasrava, Sâlva who, for that purpose it may be, is described as Sisupâla's brother, and who has a town named Saubha, capable of going in the sky at will, attacks the Yâdavas of Dvârakâ when Krishna is still with the Pândavas. Sâlva has in his aërial town a host of Dânavas, the enemies of the Devas. Krishna, on returning, fights with and kills Sâlva, breaking the aërial town by discharging his sun-like Kakra at it, so that it falls down like the Tripura town that was cut down by the arrow of Mahesvara (M. Bh. Aranyaparvan 14—22). In Vol. I. I have tried to show that the aërial town Tripura, the Three-Town, of the Asuras is the quadrangle of Orion having the three stars of the Belt in it. Under another fancy the same Belt is the arrow discharged by the star Sirius Rudra. Sâlva's aërial town Saubha, meaning 'well-shining', is, according to the Vâkaspatya, synonymous with Hariskandrapura and Khapura or the town in the sky. It may be that the capital of the Sâlva or Sâlva country was a beautiful town named Saubha, but in the myth in question the starry town Orion itself seems to be metamorphosed as Sâlva's aërial Saubha. Krishna's Kakra, the solar disc, burns the Orion Saubha town belonging to King Moon and fancied to be infested with the Asuras, the powers of the darkness of winter. Evidently the object of the story of Krishna's victory over the Saubha is to show that he equalled Rudra Tripurântaka of the older legends.

But if the story of the Mahâbhârata about Krishna's victory over the lord of the aërial town Saubha arose in imitation of Rudra's victory over the Asuras of Tripura (the three-town), there is a story in the Harivamsa (II. 82—85) by which Krishna is made to surpass it by

achieving victory over the town called Shatpura (the six-town), which, as a contrast to the aerial Tripura, is placed within the bowels of the Earth. The story is to this effect:—

When Rudra demolished Tripura, some of the Asuras of it escaped from him and, performing tapas, obtained from the god Brahmâ a large cave called Shatpura situated by the river Âvartâ with Siva's emblem called Bilvodesvara as the presiding deity of the locality. In that Shatpura cave, the Asuras were safe from the attacks of the Devas. In that locality a Brâhman named Brahmadata, belonging to the Vâjasaneyins and a disciple of Yâjñavalkya, began a horse-sacrifice on behalf of Krishna's father Vasudeva. The Asuras of Shatpura, headed by Nikumbha, demanded their share in the Soma-drink of the sacrifice, but as it was refused to them, they carried away Brahmadata's many beautiful daughters whom he had intended to give in marriage to deserving men in the Antarvedî of the sacrifice. A battle was fought between the Asuras and the Yâdava hosts of Vasudeva. All the other Kshatriyas, including the Dhârtarâshtras, sided with the former, while Indra's son Jayanta sided with the latter. At last Krishna killed the Asuras and Nikumbha,* gave Shatpura to Brahmadata, and caused the sacrifice to be completed and worship paid to Bilvodesvara.

This, it is evident, is a Sthalapurâna-like story that had arisen about a cave called Shatpura situated near the Âvartâ river. But the naming of the cave as the Shatpura that was infested by the Asuras at first must have arisen by making it to serve as a metaphor for the human body, which is a cave-town as it were for the soul. The five senses and the mind† are probably meant by the six of the six-town. The Asuras or the bad inclinations reign over the town at first. The horse-sacrifice was one of the highest Vedic sacrifices. But as the senses came to be likened to horses—good if bridled and controlled, bad if not bridled (*Katha-up.* I. 3, 5—11)—no horse-sacrifice or any other religious act can be said to be effectively performed if the Asuras are allowed to dwell in the town.

* Nikumbha occurs in certain other Purânic stories also, in all of which he is killed, as also Kumbha, and other demons whose names are compounded with Kumbha.

† These are called *manahshashtâni indriyâni* in the *Gîtâ* 15, 7 and *puñka jñânâni manasâ saha* in the *Katha-up.* 6, 10.

Another demon killed by Krishna is Naraka of Prâg-jyotisha-pura.

He was Bhauma, son of the Earth. Assuming the form of an elephant, he went to Kaseru and abducted Katurdasî, the beautiful daughter of Tvashtri. He had four door-keepers named Muru or Mura, Hayagrîva, Nisunda, and Pañkanada. These also were killed. He had stolen away the kundalau or ear-ornaments of Indra's mother Aditi, and he had brought and confined 16,000 beautiful damsels of the Devas, Gandharvas and others. Krishna restores the ornaments to Aditi, and as the 16,000 damsels wish to marry him only, he marries them. He brings the heavenly Pârijâta tree and plants it in Dvârakâ, thus making the latter town virtually Heaven (*vide* Harivamsa II. 63—65).

This story may be compared with the Vedic story of the cows of the gods carried away by Vala or the Panis, but released by Indra on his killing the latter. Another form of Naraka's story is mentioned in M. Bh. Aranyaparvan 142, verses 15—28, according to which Naraka aspired to displace Indra, but Vishnu by (laying) his hand (on him) drew his life out; and Naraka's huge skeleton is stated to have been seen by the Pândavas in the region of Mount Mandara and Âkâsagaṅgâ. This rival of Indra may be a metamorphosis of the Moon, the Nara or man in the sky, having the Orion as his huge body; and it may be that the same Orion is described as Naraka's town Prâg-Jyotisha-pura, 'the starry town of the east,' seen rising heliacally in the east. The summer rays as the beautiful damsels are fancied to be stolen and confined in the Orion town in winter, but the Sun conquers it when he comes in conjunction with it at the beginning of summer, and releases and weds them. I take Jyotisha-pura to mean the starry town, as jyotîmshi, meaning the shining ones, are the heavenly bodies, more particularly the stars. In the daily phenomenon also, if we take Prâg-jyotisha to mean 'lighted from the east', the East is lighted up at the Dawn and from there the Sun killing the Darkness Demon rises along with his rays. This Jyotisha-pura of the East was made terrestrial by calling a town in the extreme East of India by that name. That region inhabited as it was by

strange people who were unfriendly to the Aryans was no doubt considered fit to be called the Naraka country, the place of 'despicable men' or hell.* The reason why this Naraka was qualified by the epithet of Bhauma, terrestrial, may have been to distinguish it from the hell Naraka, in which the souls that have done bad deeds are believed to undergo purgatory punishment.

The esoteric meaning concealed in the outer garb of victory over the Bhauma or terrestrial Naraka seems to be this : He represents the misery of sinful life here, enslaving and tormenting the souls that are personified as the damsels. But Krishna, in his incarnation here, kills him, and weds himself spiritually to the released souls. The Harivamsa in another place (II. 88, verse 13) says that the single Krishna loved the 16,000 damsels by means of His visvarûpa or all-form, that is, as the Self of all He was as many Krishnas as the damsels, residing with each and all

* M. Bh. Sabhâparvan, Adh. 27, speaks of Bhagadatta, the friend of Indra (whose region is the East), as ruling in Prâg-Jyotishapura with the Kirâtas, Kînas and other tribes of the seacoast as his people. He submits to the supremacy of the Pândavas. The Vâkaspatya under the word Prâg-jyotisha quotes this, and says that it is identical with Kâmarûpa (near Assam) mentioned in the Kâlikâ-purâna, which says that its other name Prâg-jyotisha arose because in the olden time the god Brahmâ sent forth (sasarja) nakshatra, star, there. As the Sabhâparvan mentions the Kînas (the Chinese), it is likely that by Prâg-jyotisha it means what was then the non-Âryan country to the extreme east of Hindustan. But in the same Parvan in connection with Jarâsandha's story, the king of the Yavanas also is called Bhagadatta ruling over Maru and Naraka situated in Varuna's region, the West. Maru is the desert in the west of India. It looks as if, like the non-Âryan eastern frontier of India, the western frontier also, inhabited by people whom the Indo-Âryans called Mlekkhas or Dasyus, was styled the Naraka or hellish country. Is the demon Mura a personification of the Maru country? Or, is Multân the corruption of Mura-sthâna? Pañkanada, the demon mentioned along with Naraka and Mura, is the name of the country of five rivers, i.e., Panjâb. Perhaps, he represents the country at the confluence of the five rivers to the south of Multân. But the name Prâg-jyotisha, connected as it is with the east, cannot properly apply to the Naraka country of the west. It may be that the two Naraka regions of the east and west are mixed up in the Harivamsa in order to make one demon of same name,

of them always. The love is the spiritual communion of the released souls with the Supreme Self. This is vividly brought out in a humorous story, prevailing in the vernaculars of the South of India and narrated by Hari-kathâ performers, to the effect that *Rishi Nârada* once said to *Krishna*: 'You have so many women. Can't you spare me one?' The reply was: 'Very well, go to their houses and take any of them with whom you do not see me.' To whichever house *Nârada* went he found *Krishna* present with the mistress of it.

Besides these damsels of the *Antahpura* or seraglio, *Krishna* had, it is said, eight *Mahishîs*, Queens, among whom *Rukminî* was the first. In the case of the elephant-headed god *Ganapati*, who is a steadfast celibate, the eight damsels, with whom he has dalliance in the funny pictures drawn by the *Mahârâshtra* artists, represent the eight *Siddhis* of the *Yoga*. In giving eight *Mahishîs* to *Krishna*, the poet either meant a similar esotery, or he simply followed the conventional idea that to have eight queens was the highest mark of royal splendour and authority in all the eight directions. *Indra* and seven other deities are the *ashtadikpatîs* or lords of the eight directions, and there is the notion that a good, able king is the *ansa* of all these eight gods put together. He is like the Sun or Moon of the zenith attended by the eight ladies, the directions, the gender of dis, direction, being feminine.

The eight queens of *Krishna* being thus conventional, and there being another conventional idea, derived from the marital Hymn (*Rv.* X. 85, 45), that a wife should give birth to ten sons, the *Harivamsa* (II. 60, 33—38) says that *Rukminî* became the mother of ten sons, *Pradyumna* and nine others, whose names are fanciful, being all derived from *kâru*, beautiful. The *Bhâgavata-purâna* (X. 61) mentions similar fanciful names as the sons of the other seven queens, and says that the 16,000 wives also had each ten sons and that in this manner *Krishna* had millions of sons and grandsons. This would be a meaningless hyperbole if *Krishna* was an ordinary mortal, but as God

He is really Visvakutumbin, Paterfamilias of the universe, the Father, the Great or Grand Pitāmaha, of all beings.

There are marvellous stories about *Krishna's* first son Pradyumna, and about Pradyumna's son Aniruddha. About Pradyumna the story is to this effect :

Pradyumna is the incarnation of *Kâma*, the Sanskrit Cupid, the same whom, according to the older legends, the god Rudra had burnt down by the fire of his third eye. When Pradyumna is a child of seven days the Asura Sambara carries him away to his town called *Rikshavanta* (having *Rikshas*, either bears or stars), where Sambara's wife *Mâyâvatî* brings up the child, and, on his coming of age, falls in love with him, because she is an incarnation of *Kâma's* spouse, and it was only in a *mâyâ* or magical form that she was Sambara's wife, concealing her real form for Pradyumna. She tells Pradyumna that he is *Krishna's* son brought away by the demon. From her Pradyumna receives the knowledge of the *mâyâ* or magic of the Asuras in order to be able to counteract Sambara's *mâyâ*, kills Sambara in a battle, and arrives at *Dvâarakâ* with his wife to the great joy of his parents (*Harivamsa* II. 104—108).

There is thus a contrast between the god *Siva* and *Krishna*: the former is the destroyer of *Kâma* while the latter is *Kâma's* father. The contrast, however, is nominal. *Kâma* has two aspects, bad desire and good desire. It is the bad aspect of *Kâma* that *Siva* destroys, whereupon he enters into wedlock with the goddess *Umâ* representing *Vidyâ*, and the *Kâma* who as *Anaṅga* or without body is stated to have entered into *Siva* in his love of *Umâ* can only be the god of spiritual love. The representation of *Vishnu Krishna* as the father of *Kâma* seems to be due to an intention on the part of the author of this story to indicate his *Krishna* of the sea-girt town to be identical with the Creator of the Universe that is spoken of in the *Rig-veda* X. 129 as That One (Source of the Universe) Which existed when everything was chaotic water, and from Which there arose in the beginning *Kâma*, the Primal Retas of Mind. The Upanishadic Supreme Self, Who is *Satyakâma*, becomes the Creator by cherishing the *Kâma* or desire to be born himself as the many. In the Vedic rituals one of the aspects of *Agni* is *Kâma*, in speaking of whom the *Taitt.-Brâhmana* in

Anuvâka 1 of III. 12 quotes the *Rig-vedic* Kâma of X. 129, 4, and says in the next Anuvâka that Agni Kâma is he who made Prajâpati, and who likewise makes the sacrificer, Satyakâma. Satyakâma is he who desires only Truth, or that which ought to be desired. The representation of Agni as Kâma shows that the sacred fire was made to symbolize the ardour or warmth of holy desire. I have tried to show in the Essay on Kumâra that Siva's son Kumâra *alias* Skanda is identical with Agni as Hiranyagarbha, and I would take the same Son God of the older story to be metamorphosed as Krishna's son Pradyumna, the Splendrous. The Harivamsa (II. 104, verse 2, Bombay Ed.) says that in Purâna or old tradition Pradyumna is sung as being Sanat-Kumâra.* This is said also in M. Bh. Âdiparvan 67, verse 154.† Although Sanat-Kumâra is known in the Purânas as being the ever young sage residing in Vishnu's Heaven, his original identity with the god Skanda is clear from the *Khând.-upanishad* (VII. 25, 2), which says that Sanat-Kumâra is Skanda.

About Pradyumna's killing the demon Sambara, it is Indra who is mentioned in many places in the *Rig-veda* as the killer of Sambara. Why was this feat of the Vedic god transferred to the Purânic Pradyumna? The reply is that the *Rig-veda* sometimes attributes the same feat to certain other gods—to Vishnu along with Indra (VII. 995), to Agni Vaisvânara (I. 59, 6). As Agni Rudra, the Vedic Son God, when pictured by the Paurânîks as having become *Father*, is himself reproduced as the Son God Skanda, so, likewise, Krishna the Deity of Sacrifice, who as *Son* is the same Agni seen both in the fire here and the Sun in the sky, is, when pictured as *Father*, a reproduction of himself as Pradyumna, the God of Divine Love. In the *Rig-veda* the Dâsa demons such as Sambara are credited with possessing their deceitful mâ-yâs, marvellous powers, while the gods also who put them down have their own mâ-yâs. It is by these

* 'Sanat-Kumâra ite yah Purâne parigīyate.'

† 'Sanat-Kumâram Pradyumnam viddhi râjan Mahaujasam.'

marvellous powers that Indra becomes multiform (Indro mâyâbhih pururûpa îyate—Rv. VI. 47, 18). Whatever Sambara meant in the *Rig-veda*, in our story he seems to signify Evil, stealing away and confining the Child, the Spark of Divine Love in his house. The unselfish, good side of man, a mere spark to begin with, is in the clutches of his bad side, and both the sides dwell in the same town, the body or mind. But in course of time the Child grows into a big flame and destroys his enemy. Mâyâvatî, representing mâyâ or power, is first mastered by the demon in man, and then by the god in him.

According to the *Vishnu-purâna* V. 27, Sambara, foreseeing danger to his life from Pradyumna, carried him away when he was a child of six days old, and threw him into the sea, where a fish swallowed him; but a fisherman happened to catch the fish and deliver it over to Sambara's kitchen, where, on its being ripped open, his queen Mâyâvatî found in it the beautiful child alive, and brought him up in secret. On coming of age he kills Sambara and marries Mâyâvatî. I think this addition of the fish incident to the story must have been worked out on 'Mînaketana' becoming one of the names of the god of love. It means 'one who has the fish in his ketana, banner.' But as ketana means also shelter, place, or body, the myth arose that Kâma had his place within the fish. The name itself must have arisen in some reasonable manner. Kâma has Vasanta, the Spring, as his favourite time, the advent of which is celebrated in Phâlguna, February-March. It is a month in which the Sun comes in conjunction with the asterism Revatî which in Hindu astronomy is likened to the fish. Thus if we take Agni Kâma to be symbolized by the Sun of Spring, the Fish asterism may well have been pictured as his banner according to one fancy, while according to another it is the Fish in which he is found in the sky-sea.

About Pradyumna's son Aniruddha the story is that he married Asura Bâna's daughter Ushâ under strange

circumstances. The story is a long one extending over twelve Adhyâyas. Its main substance is this:

Bâna, son of the good Asura King Bali whom Vishnu as Trivikrama bound and placed in the nether world, was a devotee of the god Rudra. At the request of Bâna Rudra treated him as his own son. His town was Sonitapura, 'town of blood.' He had a thousand shoulders. With them he was like another Arjuna Kârtavîrya. He conquered the Devas again and again, and then not liking to keep his warlike shoulders idle, he solicited Rudra, to find work for them. Rudra said that he would in the near future get a strong, worthy adversary to fight with.

Bâna's daughter Ushâ is a beautiful young woman. She hears from her goddess Umâ that a young man whom she would see and love in her dream on the night of the 12th of the bright half of the month of Vaisâkha would become her husband. Accordingly, she sees and loves him in her dream on that night, and describes his beauty to her maid Kitralekhâ, who is an Apsaras nymph, the daughter of Bâna's minister Kumbhânda, and who within seven days writes the pictures of all the beautiful youths in the world. Seeing one picture after another, that of Aniruddha enables Ushâ to at once recognise him as the youth seen by her in the dream. Aniruddha also sees and loves Ushâ in a simultaneous dream. Not knowing who and where she is, he is pining, and getting thin and absent-minded. Kitralekhâ travels in the sky to Dvârakâ, and announcing herself to Aniruddha as having come from Ushâ, and telling him that she would die of love-sickness if he does not see her at once, she carries him in the sky to Ushâ's mansion, and the couple are wedded at once according to the Gândharva form of marriage.

The guards find this out and communicate it to Bâna, who takes offence at a strange youth's marrying his daughter without his knowledge and consent; and in a fight which ensues between them, Aniruddha is at last overpowered and bound by Bâna. Thus the youth who by name is A-niruddha, 'never restrained,' becomes sam-niruddha, well restrained.

Rishi Nârada communicates this to Krishna, who, accompanied by the Yâdava army, travels 11,000 Yojanas in no time on the wings of his bird Suparna, and besieges Bâna's town which is guarded by Bâna's Agnis, sacrificial fires, of whom Ângiras is the most valiant. Krishna conquers them. Then Rudra's three-headed Jvara (fever personified) who is under the command of Bâna prostrates the Yâdava army, but Krishna overpowers him by the fire of his own Kakra weapon. Rudra himself takes part in the battle on behalf of his devotee Bâna, but Krishna puts him in a stupor, and the god Brahmâ induces him to keep quiet and allow Bâna to fight for

himself, as it was he (Rudra) himself that had provided martial work for the shoulders of his devotee. Then Rudra and Krishna embrace each other, and Brahmâ praises them as being both one in reality without any distinction, as being Agnîshomau (Agni and Soma). At last, as Bâna is immortal by reason of his being the adopted son of Rudra, Krishna lops off all the shoulders of Bâna excepting two, and dismisses him as Jivanmukta, spared with bare life, bleeding very much. He then marries Aniruddha in the formal manner to Ushâ. Rudra renders Bâna free from the pain of the cutting off of his shoulders, and appoints him to be commander of his Pramâthagana army under the title of Mahâkâla.

Bâna has excellent milch cows the drinking of whose nectar-like milk would make one very strong and unconquerable. Their guardian is the god Varuna himself. Krishna goes to fight with Varuna in order to obtain them for the Yâdavas. But as Varuna says that he has pledged his word to Bâna to guard them for him, Krishna allows them to continue to be Bâna's cows (Harivamsa II. 116—127).

Aniruddha, 'unobstructed, free,' is one of the names of Vishnu, and so Krishna's grandson Aniruddha seems to be Krishna himself reproduced as grandson so that he may thereby be shown to have become a grandfather in his incarnation. I would take this grandson Aniruddha to be phenomenally a metamorphosis of the Moon as the regent of the Mrigasiras asterism of Orion. To my mind Bâna, meaning the Arrow, is clearly the arrow-like Belt of Orion. The same Belt which in the Vedic story is Rudra's Arrow, shot by Rudra's starry form Sirius into the body of Orion, the stag form of Prajâpati, is personified in this story as Rudra's adopted son Bâna. Ushâ means the Dawn, but as Yâska makes a distinction between the Dawn of the atmosphere and the Dawn celestial, Bâna's daughter Ushâ seems to be the same star Rohinî (Aldebaran) who in the Vedic story figures as Orion Prajâpati's daughter, whom the Aitareya Brâhmana clearly identifies with that star saying that some call the daughter of Prajâpati Ushâ or Divam (Heaven). It is evident from this that in the days of that Brâhmana that star was called not only Rohinî, but also Ushâ and Divam. The reason for naming that star after the Dawn Ushâ may

have been that in the olden time the Day half of the year was being reckoned to begin when the Sun came to that star.*

The marriage of Ushâ with Aniruddha simply means that the Moon as the regent of Orion's Head *Mrigasiras* is fondly attached to the neighbouring star *Rohinî*; while the paradox of *Bâna*'s binding and restraining *Aniruddha* in his town means that although the Moon is swift and unrestrained in his constant journey from star to star in the sky, still, when viewed as the regent of *Mrigasiras*, he is fixed—restrained as it were—in *Bâna*'s Orion town.

Taking *Krishna* to be represented by the Sun, he overpowers both *Bâna*, the Belt, and his lord *Rudra*, the Star *Sirius*, when he passes through the region of these stars in his annual career. At that time of the year there is the heat of the Dog days, and so *Rudra*'s *Jvara* seems to be that heat fancied to be caused by *Sirius* *Rudra*, while really it is the heat of the solar disc as *Krishna*'s *Kakra*. The sacrificial fires of *Bâna* may be explained by Orion being the starry form of *Prajâpati* as Sacrifice. The Sun's conjunction with a star may be poetically described in two contrary ways; one is that he overpowers or kills it by his superior light, the other that he embraces it as his friend. So *Krishna* overpowers *Rudra*, and also embraces him.

Bâna's *Sonitapura* means 'the town of blood.' There is the *red-coloured* *Betelgeux* which is one of the conspicuous stars of Orion. But this redness of the star is not in itself enough to have suggested the name of 'the town of blood', for it might have as well been called 'the ruby town' or 'the coral town'. *Bâna*'s name itself as meaning the Arrow must have suggested to the poet 'the town of blood,' which, as a veiled name for the bloody battle field, is a fit residence for the Arrow. Under this view it is noteworthy that *Bâna* is stated to have had a great craving for war, as well may the arrow have.

The idea of *Bâna* being the lord of milch cows may have

* The *Mahâbhârata* story about the Son God *Kumâra* says that formerly time was being counted from *Rohinî* (*vide* pp. 56, 57, 62, *ante*).

been suggested by the fact that the word *bâna* means also go-stana, the milk-giving teat of cow's udder, the cows being put in as without them there can be no udder. Phenomenally these cows of Rudra's *Bâna*, Arrow, may be the showering rain-clouds of the south-west monsoon of summer that make their appearance soon after the Sun's conjunction with Orion.

The esoteric meaning of *Bâna*'s story is probably this: *Bâna* represents the soul, residing in the town of blood, the human body. The soul, according to the *Mundaka-upanishad* II. 2, 4, is to shoot itself most ardently as an arrow into the Supreme Self Brahman, and this arrow must be upâsânisita, "sharpened by devotion." *Bâna*'s beautiful daughter represents his in-born Faith or Devotion to the beautiful Grand Son Aniruddha, who is the necessary reflex of the Supreme Self Krishna as the Grand Father of the universe. By his steadfast Upâsanâ of the Supreme Self, *Bâna*'s in-born Faith succeeds in having a vision of the Supreme Self as the beautiful Youth on the 12th of the bright half of Vaisâkha.

The reason for selecting that day is not openly stated, but is obviously left to be inferred. The Dvâdasî or 12th day of all the fortnights of the lunar months is well known to be Vishnu's day, in honour no doubt of his being the twelfth of the Âdityas. For the purpose of worshipping Vishnu most devoutly as soon as the Sun rises on the Dvâdasî day, and then breaking the fast, the whole of the previous day or Ekâdasî is to be observed as the day of fast, devoting its night not to sleep, but to the singing of both Sanskrit and vernacular songs and Stotras of Vishnu, or to a deep contemplation of Him.* On breaking the fast on the Dvâdasî, one should not go to sleep in the day time, but wait till its night time comes. Vaisâkha is derived from the star Visâkhâ, whose another name is Râdhâ, meaning Siddhi, success. Verbally, therefore, it is a month of success, and its Dvâdasî night the most successful among

* The Vaishnavas praise no other Deity than Vishnu; but the Smârtas who look upon Vishnu and Siva as one sing to both the Deities.

all the Dvâdasîs for Faith's having a vision of her Lover, the bright Dvâdasî having naturally preference over the dark. *

The Devas conquered by Bâna are the senses. But the goal is not reached simply by mastering the senses. It is a step preliminary to the devotee's Faith's growing in beauty and falling in love with God as the beautiful Youth ; and when that Youth is seen and loved by Faith—when as an apparent paradox He is bound and confined, *i.e.*, cherished in the heart, by Faith's father—the other paradox of the tussel with the Grand Father of the universe comes, and the forest of the extra hands that are lopped off by Him is the accumulated Karma or selfish actions of previous births, actions which, if not destroyed, would produce further Samsâric births. Bâna's two hands that are spared should be taken to indicate not any remnant of the selfish Karma, but that he is restored to the *natural normal* state of man. This is a figure of speech meaning that the soul, freed from the accretions of Karma, is restored to its own Svarûpa, true state of purity, without any alloy. The soul then becomes Jivanmukta, outwardly dismissed with bare life, but really liberated from Samsâra even when living in this world.

Rudra is the god of destruction. His Pramâthas mean 'the destroyers.' Mahâkâla, 'the Great Time,' is a name of Rudra himself, as Time is the great destroyer. There is poetical appropriateness in our Bâna's becoming the destroying Mahâkâla, for the Arrow destroys. The Mukta soul becomes immortal and eternal like Time, and is the destroyer of the Samsâric world.

Having dwelt upon the principal stories of Krishna's life,

* Kitralekhâ, literally 'she who writes pictures,' may be dismissed as being one of the minor characters introduced for the sake of the embellishment of the story, without there being any starry or esoteric significance of her. There is, however, the Kitrâ star, the deity of which is *Tvashtri*, the Fashioner, the Maker of forms. The Moon would be near Kitrâ on the night of the bright Dvâdasî of Vaisâkha. Although this star is far from Rohinî, a poet may well utilize its spirit as the Fairy travelling anywhere at will.

I shall now take up the story about his tragic exit from this world and the destruction of all the Yâdava heroes of Dvâarakâ. Sâmba, a son of Krishna by his wife Jâmbavatî,* becomes the means of this tragedy. Of the numerous sons of Krishna there are stories only about two, viz., Pradyumna and Sâmba, the others, as already shown, simply filling up the conventional number of ten sons for each of the numerous wives. Pradyumna is, we have seen, the God of Love, of genesis, while Sâmba who brings about the tragedy seems to be Pradyumna's opposite, and indeed Sâmba is one of the Purânic names of Rudra, the god of destruction. The story, as narrated in the Mausala-parvan of the Mahâbhârata, is to this effect :

The Yâdava youths, in a fit of frolic, take Sâmba disguised as a pregnant woman to the presence of the Rishis Visvâmitra, Kanva, and Nârada, and ask them to prophesy whether she would give birth to a male child or a female child. They reply that an iron musala, pestle, would be born and destroy the whole of the Yâdavas. The frolic is changed into consternation when, accordingly, Sâmba instantaneously gives birth to a pestle. The elders coming to know of this get the pestle well pounded and dissolved in the sea, but in course of time the dissolved particles grow as the Erakâ grass.

Some time after this, the Yâdavas of Dvâarakâ hold a feast at Prabhâsa on the seashore, and although they had been warned not to drink, they drink Surâ, spirituous liquor, under the influence of which each extols himself and decries the other, and, pulling out and using as their weapons the Erakâ grass which proves as deadly as the Vajra weapon, they beat and kill each other. Krishna himself, who was watching the brawl, takes a handful of the same grass and destroys many of them with it.

Bala-Râma quits the world in the form of a thousand-headed white serpent that issues out from his mouth as he is practising Yoga (the Yogin's breath exercise), and enters the sea.

Then Krishna lies down suppressing all his senses, when a hunter named Jaras discharges an arrow at the sole of Krishna's foot, mistaking him for a deer, but on coming near, finds him to be Krishna and prostrates at his feet in great grief.† But Krishna

* She is the daughter of the Bear King Jâmbavân who figures in the Syamantaka story mentioned in the Essay on Ganapati.

† According to the Vishnu-purana, V. 37, a remnant of the iron pestle remained which was too small to be rubbed down and dissolved ; so it was

pacifies him, and, filling Earth and Heaven with His light, goes up to His own place as Nârâyana amidst the applause and praises of the celestials.

The sole of the foot is hit because it happens to be the mortal point by reason of Krishna's omission to besmear it with the remnant of the milky food eaten by *Rishi Durvâsas*.

The shooting of Krishna and his ascent to Heaven took place in the *thirty-sixth year*.

Then Arjuna of the Pândavas, to whom a messenger had been sent, arrives, and hears from Krishna's father Vasudeva Krishna's last word to the effect that as the sea would soon swallow up Dvârakâ, he (Arjuna) is to remove his wives from there and establish one of his grandsons, Vajra (the only one left), as king of his line. Vasudeva then dies and his wives ascend his funeral pyre. Arjuna finds out the bodies of Krishna and Baladeva, and cremates them. Then Arjuna starts taking with him Krishna's queens and the 16,000 wives, together with the old people and children of Dvârakâ, which soon after is deluged by the sea. On his way through the Pâñkanada country, the Âbhîra marauders attack Arjuna, who, though the greatest hero in the Bhârata war under Krishna's guidance, is now powerless without him, and is easily overpowered. They carry away most of the 16,000 wives. With the remaining ladies Arjuna at last reaches Kurukshetra and there at Indraprastha establishes Vajra as king. Of Krishna's queens some throw themselves into fire while the others retire to the forest.

Historically it is highly improbable that the Yâdavas destroyed each other in a drunken brawl in the wholesale manner that is narrated. In the Essay on Parasu-Râma I have tried to show that the riddle of the great, righteous king Arjuna Kârtavîrya's bringing away Jamadagni's calf means his obtaining the Kshatriya's Soma, and that Parasu Rama's killing him and all the Kshatriyas and thereby making the world a-kshatram means their obtaining the na-kshatram or immortal, eternal state by the merit of their obtaining their Soma. I think that this secret of the older story is reproduced here. The

thrown into the sea; a fish swallowed it; fishermen caught the fish, and finding the bit in its belly, gave it to the hunter, who used it as the point of the arrow which he discharged at Krishna.

spirituous liquor that is drunk signifies the sacred Soma drink as is clear from the Ait.-Brâhmana.*

The pestle which becomes the means of destruction is one of the so-called weapons of Sacrifice Purusha, the other weapons being the ladle, the mortar, the deer-skin, &c.; and it is used in crushing the Soma plant, or, as the Vedic idea is, in killing King Soma. The further idea, that the pounded and dissolved pestle became the Erakâ grass as deadly as the Vajra weapon, has, I fancy, arisen in imitation of the Vedic story about Indra's killing Namuki with apâm phena, the foam of the sea. The Purânic explanation is that Indra's Vajra itself had become the foam or had been concealed in it in an invisible form. The Soma crushed by the pestle has to undergo another process, that of being strained through Pavitra, the purifier.† I fancy that it is in imitation of crushing and straining King Soma for his becoming the drink of immortality that the Yâdavas claiming descent in his line are figured as killed by the pestle for their attaining the state of immortality in Heaven.

* The Ait.-br. VIII. 20, about the Kshatriya's drinking consecrated Surâ in the great inauguration ceremony, says that it should be viewed as Soma itself and not Surâ, and that this sacred drink affects the body of the Kshatriya "pleasantly and agreeably till it falls down" (â-visrasah). Visras means to fall asunder, go to pieces, collapse. One of the Mantras to which the Brâhmana refers as repeated by the Kshatriya when drinking the liquor is Rv. VIII. 48, 3 which says: 'We have drunk the Soma. We have become immortal.' The idea that the consecrated Surâ is virtually Soma itself and not Surâ indicates that the drinking of Surâ was looked down upon, and yet permitted exceptionally in the ritual. In the Rig-veda, VII. 86, 6, repentance is expressed for indulging in Surâ and gambling with dice. Thus, there being the paradox of Surâ-drinking being reprehensible and yet practised exceptionally in the ritual as the Soma-drink securing immortality, the riddle of the Yâdavas drinking Surâ and destroying each other means, I think, their drinking the sacred Soma, and thereby cutting their embodied, mortal state to pieces and becoming immortal in Heaven.

† Pavitra means also the blade of Darbha grass worn on the ring-finger of the right hand, twisting the middle of the grass into a ring with the ends stretching out straight to a length of about three inches. Without being Pavitra-pâni one may not perform any sacrificial or religious act. This Pavitra may have been viewed as being virtually the Soma-purifying

As Vishnu Krishna is the Deity of Sacrifice, it is as it should be that the men who were described as his followers should obtain their sacred drink and get their mortal state killed under His auspices. As our story arose in a period subsequent to the principal Upanishads, it is highly probable that the drink is intended to be viewed not in the literal sense, but figuratively in a Vedântic sense, such as that the purified state of the soul that has become one with the Supreme Self is itself the drink of bliss, for the Taitt.-upanishad says that the Self is the Rasa, Juice, of Infinite Bliss. It should be borne in mind that the Mahâ-Nârâyana Upanishad in its Anuvâka 'Tasyaivam vidusho Yajñasya', &c., describing the Knower as Sacrifice, uses the ritualistic things figuratively. Indeed, what is more noteworthy here is the Khând.-upanishad's Man as Sacrifice from the Upanishadic point of view, on the analogies of the ritualistic sacrifice (pp. 485-486 *ante*). Learning the knowledge of Man as Sacrifice, Krishna Devakîputra becomes *free from thirst*. Such being the case, the riddle of Krishna's people *drinking liquor* is, I think, best solved by taking the drink to mean the Upanishadic Juice of Bliss by drinking which man becomes *free from thirst*.

For the purpose of the story of incarnation it became necessary to say that Krishna was born on the earth with a body. The orthodox dictum is that his body was divya and aprâkrita, divine and not due to the Samsâric Prakriti. Anyhow, when the end of the drama comes, there is no longer any necessity for it, and the story that our deity of Sacrifice Krishna was taken for a deer and shot must have arisen in imitation of the Vedic story of Orion as Sacrifice Prajâpati in the form of the deer that is shot by Rudra.

Pavitra (purifying the doer of religious acts even as King Soma is strained and purified), and also as being, like the ladle, deer-skin, &c., a very important religious weapon—the Vajra weapon itself whose another name is Pavi—for killing Pâpman, evil. I do not know whether the Erakâ grass that is spoken of as grown in water is used in the sacrifice. It may be that the Dharbha grass of the Pavitra is changed into the grass grown in water in order to vie with the foam of water of Indra's story.

In the Purânic story, Rudra becomes Kratu-dhvamsin by shooting Daksha's Kratu, Sacrifice, which, thus shot, jumps up to the sky in the form of a deer and becomes the Starry Deer Orion even with the arrow embedded in its body.

If we take *the thirty-sixth* year in which Krishna is shot to be intended to mean the year Subha-Kratu which is *the thirty-sixth* in the cycle of sixty years commencing with Prabhava, it is etymologically the appropriate year for shooting Krishna as the Deer of Kratu and making him ascend to Heaven. It cannot have been the intention to make Krishna so short-lived as 36 years. According to the Vishnu-purâna V. 37, 20, he lived for *one hundred and one years* (varshânâm adhikam satam), thus completing a century, while, according to the Bhâg.-purâna XI. 6, 25, he lived for *one hundred and twenty-five years*.

About the sole of the foot being hit, the original idea may have been simply this: Since Sacrifice Krishna is to be shot in imitation of the Vedic story, let the arrow humbly kiss his foot! But the story as we have got it now says that Krishna was mortal or vulnerable at the foot. The story alluded to about Durvâsas is narrated in detail in M. Bh. Anusâsana-parvan 159 :—

The eccentric Brâhman Durvâsas whom it is hard to please comes begging for shelter and food. Krishna, accompanied by his wife Rukminî, receives him as a guest and patiently puts up with his whimsical acts, such as his breaking and burning the valuable things of the palace. On drinking the Pâyasa or sugared milk that is given to him, he tells Krishna to besmear all his body with the remnant of the milk that is left in the vessel. Krishna rubs himself with the milk all over the head and limbs. Then jumping into a chariot, the Brâhman gets Krishna and Rukminî to drag it, like horses, whipping them now and anon. Pleased with their patience, he says to Krishna, 'You are indeed of holy fame in all the three worlds. Your body anointed with the milk left by me has no fear of death; but O my son, you have not anointed the soles of your feet.' So saying he went away.

Durvâsas represents asceticism or renunciation, which to

the selfish world is eccentric and foolish. We have seen in the Essay on the Râmâyana that Râma also on the eve of his quitting this world feeds Duryâsas. Nobody who has not controlled his senses and in whom there is any selfishness can supply the food acceptable to Duryâsas, or be fit to be driven by him. As the feeding of a holy guest is the most sacred duty of a householder, great sanctity is attached to the food remaining after such a guest is fed, and our story must be understood to liken it to the nectar of immortality itself. Such being its sanctity, *Krishna* would have dishonoured and trampled down upon it if he had brought it in contact with the soles of his feet. Thus analysed, the outward aspect of the story, that because he omitted to anoint the sole of the foot he became mortal at that point, will have to be given up, and the suggested meaning accepted, viz., that because he honoured the guest and his *ukkhishta* food his immortal fame pervades everywhere.

If there is any hidden meaning in the sole of the foot being vulnerable, it may be this, viz., that the whole of the phenomenal world, which is called the *mûrtam* (material) and *martyam* (mortal) form of Brahman as contrasted with the Real *Amûrtam* or Formless, Immortal Brahman (*Brîh.-ar.-up.* II. 3), is meant by *Krishna*'s foot that is vulnerable, for the *Purusha-sûkta* says figuratively that all the born things are a *pâda*, foot=quarter, of *Purusha*, while that which is immortal in the sky is His *tripâd* or three-quarter.* By this the Vedic poet pictures the all-pervading *Purusha* concretely as a Giant with all the creatures and things terrestrial as but a foot of Him in the sense that they are encompassed by it, while the remaining *tripâd* of His is probably the firmament consisting of the heavenly bodies which, compared with the soon-dying creatures of the earth, are immortal. Our theologians, however, take 'all the born things' to mean the whole phenomenal world that is liable to change and dissolution.

* 'Pado 'sya visvâ bhûtâni tripâd asyâmritam divi.'

Thus the perishable, phenomenal world having come to be figuratively called the *pâda* of Purusha, the knower mentally destroys it in order to realise the Real Formless Infinite Pure God that is pervading in all forms without allowing Himself to be imprisoned in them. Man's selfishness remains so long as he thinks that he is nothing else but his mortal body, and that he has nothing else to do but to satisfy the unbridled animal cravings of it. He thereby imprisons himself in it and despoils and kills others for his self-aggrandizement. But when he loves all the creatures as himself, he grows beyond his body, virtually giving it up and also the bodies or forms of other creatures and things which hitherto he had been utilizing for selfish end. This is the knower's *Prapañkopa-sama*, the giving up or destroying the phenomenal world. This destruction is tantamount to his spiritual genesis of himself as one who, for loving all the creatures as himself, has put himself in them all and become many, the one himself as the manifold. His unity with them is in respect of their true state between which (when divested of their Samsâric bodies) and his own true state there is no difference whatever. The Self or Life of the true state of the souls, One whom they should realize as the Glorious Infinite Whole—to be divided from Whom is their Samsâric death, to be indivisibly united to Whom is their immortality—is Purusha, the Deity of Sacrifice, Who, sacrificed as the Holy Victim, has become the whole universe, in the sense that He has out of His universal love put Himself in one and all as the Light of their heart, as the Self of themselves.

The name of the hunter, Jaras, means old age.* Old age shooting Krishna is clearly an allegory. Let this be the outer aspect of the story. But as Krishna as the Deity of Sacrifice is Ajara, ageless, let us take Jaras as intended to represent an ideal old sage, old and wise in knowledge,

* The word *jarâ* or *jaras* is feminine, but it is used in our story as a masculine word, *jarâh* in the nominative, evidently for the sake of its personification as the hunter.

who by a single stroke destroys for himself the unreal world and shoots himself into his Real World the Brahman.

The destruction of the Yâdavâs followed by the deluge of their town appears to me to be intended as a picture in miniature of the time of the dissolution of the universe. How can it be otherwise if God quitted this world? Without God the world must become sinful. The Vishnu-purâna (V. 38, 8) says, indeed, that on the very day on which Krishna left this world Kali, the evil spirit of sin and strife, entered it, assuming a hideous black form.* Without God the souls must fall into the clutches of the internal enemies. This is illustrated in the 16,000 women falling into the hands of the Âbhîra robbers. Without their Lord, even heroic Arjuna *alias* Nara, the Man, the Male, who, with Krishna simply driving his chariot won victory in the terrible Bhârata war, is utterly powerless to protect those females. The distance between Dvârakâ and Hâstinapura, about 700 miles as the crow flies, is dramatically annihilated and Arjuna is brought in and put on the scene at once. The object of this is simply to illustrate that without God even the hero of the Mahâ-bhârata was powerless.

All this heightens the effect of the outward tragedy of God quitting this world, and the facts illustrated would be quite true at any time if the world is without God, that is, forgets Him. But really the All-pervading, Eternal, Infinite God will never be absent from any world; and therefore while on the one hand the world is stated to have lost its Krishna the incarnation of the Deity of Sacrifice, on the other hand the same Deity under the name of Vajra is taken care of by Arjuna and established at Indraprastha, for the Taitt.-Samhitâ (I. 6, 7, and II. 4, 13) says that the belly is the demon Vritra, that hunger is the great enemy, who

* As all this is said for the sake of the pathos of the outward tragedy, it is not proper to attempt to fix any chronology from this, and say that the cycle of time called Kaliyuga which is in currency in India commenced from the time of Krishna's death.

should be killed by Sacrifice wielded as the Vajra weapon.* In praising Indra, the wielder of the Vajra, which, outwardly, is the thunderbolt, the *Rig-veda* I. 8, 3 addresses him to this effect: 'Aided by thee, Indra, may we lift up the Vajra, and conquer our foes.' It is explained that the Vajra wielded by the sacrificers is Sacrifice. As Indra is celebrated as possessing the Vajra weapon, our story appropriately establishes Sacrifice Vajra at Indraprastha, a town named after Indra. The story in the Mahâbhârata is that Indraprastha was built on the site of the Khândava forest of the Kurukshetra country burnt and destroyed by Arjuna with the aid of Krishna.

A review of the story of Krishna would not be complete without some notice of the Pândavas, the heroes of the Mahâbhârata, whose Kinsman and Friend he is, and of the author and promulgator of the epic. I shall therefore say a few words about—

I. The main story of the Pândavas.

II. Their grandson Parikshit; his son Janamejaya who is the first hearer of the epic in the session of his snake-sacrifice; and certain others connected with his story.

III. *Rishi Vyâsa alias Krishna Dvaipâyana*, the reputed author of the epic; his disciple *Vaisampâyana*; and his son *Suka*.

I.

The facts stated about the Pândavas go to indicate that they are extremely mythical and allegorical.

Their father is Pându, hence their patronymic Pândava. His wife *Prithâ alias Kuntî* (a native of the Kuntî country), sister of Krishna's father, is the mother of the first three Pândavas, *Yudhishtira alias Dharmarâja*, *Bhîma*, and *Arjuna*, while his another wife, *Mâdrî* (a native of the Madra country), is the mother of the twins, *Nakula* and

* Man would be an angel but for his hungering belly and his animal passions. But Sacrifice subdues them, and the divine form or spiritual state which the sacrificer gets on quitting this world is free from hunger and animal desires.

Sahadeva. Rishi Durvâsas had imparted to Prithâ in her girlhood a Mantra, saying that any god invoked with it would come and give her a son from his divine essence. So, with her husband's permission, she invoked the gods Yama *alias* Dharmarâja, Vâyu, and Indra one after another, and got the three sons from them respectively. With the same Mantra, Mâdrî invoked the twin Asvins and got her twin sons. These five brothers married a common wife Pânkâlî (a native of the Pânkâla country) born from the sacrificial fire.

There is thus polyandry. That custom existed and even now exists in a part of India. But in the long list of ancestors in whose line the Pândavas are placed, there is not a single instance of polyandric marriage. It is introduced in the case of the Pândavas as having taken place not in accordance with any custom, but as an extraordinary and exceptional event. I look upon it as a paradoxical riddle, there being reasons to indicate that the five Pândava brothers represent the soul consisting of the five Prânas or Indriyas, wedded to the single lady who may be Buddhi, the Lady of intellect. The poet who conceived the idea of Pânkâlî's polyandry had Vedic riddles to imitate.

In the two Vedic stories about the birth of the Son God Rudra there is the riddle of Aushasî's polyandry, for one story makes her the common woman of the Year and the Seasons, and the other of Agni, Vâyu, Âditya, and Kandramas.* There is further the *Rig-vedic* idea of the

* These stories are in the Satapatha and Kaushîtaki Brâhmanas (*vide* Muir's *Texts*, Vol. IV., pp. 339—345). I have tried to explain them in Vol. I. pp. 484—493. As it is distinctly stated that this Son God Rudra of eight names and forms has entered into all forms and is not visible, it is clear that He is God Infinite pervading in all forms. His mother Aushasî is the nymph form of Ushas, the Dawn, and seems to represent Vâk who figures in many Vedic stories about Creation. As God exists eternally *in all time* and *pervades through all space*, He seems to be depicted in one story as the Son realized by Father Prajâpati personified as the sacrificial *Time* as the ever-recurring Seasons and Year, while the object of the other story seems to be to indicate Him as the Son realized by all the deities presiding over *Space*, for Agni, Vâyu, and Âditya are the well-known triads presiding respectively over the regions of Earth, Antariksha and

single lady Sûryâ being loved by the Asvins, Soma, Agni and Gandharva. In the Vedic literature subsequent to the *Rig-veda* the two eyes, two ears, two nostrils, and the mouth are metaphorically styled, variously, as the Devas or Visvedevas; as the Seven Sîrshanya Prânas; as the Seven Rishis. Prâna means breath, life, as life in this world is inseparably connected with breath. But as the eyes and ears also are called Prânas, it is clear that Prâna in this connection is used not in the ordinary sense of breath, but as the inner living and knowing principle, that which came to be called *Kit* or *Ketana*, the knowing self. By the eyes, ears, nose, and mouth the self itself seems to be meant as the knower of form, sound, smell and taste. Sometimes the Seven Prânas in the head are put down as mind, speech, breath, the two eyes, and the two ears.

In the *Satap.-brâhmana* (Muir's *Texts*, IV. 21—23) there is the idea of the seven Prânas performing austerity as the seven Rishis of whom the middle Prâna, called Indra in the riddling sense of Indha, the kindler, kindles or inflames them all; of their sending forth [apparently themselves or their essence purified by austerity as] seven Purushas; and then of those seven Purushas becoming one Purusha who is Agni and who as Prajâpati creates the universe. Thus the one Purusha or male is composed of seven Purushas. Latterly the Prânas came to be known as five in number, technically called Prâna, Apâna, Vyâna, Udâna, and Samâna. In the *Khând.-up.* III. 13, 1—6, these are identified respectively with eye as the Sun, speech as Agni, ear as the Moon, breath (vâyu) as Âkâsa, and mind as the god Parjanya, and are collectively styled the Five Brahma Purushas.

Sky. According to this triad idea the Sky as the region of all the heavenly bodies consisting of sun, moon and stars is the third region dedicated to the sun Âditya who is the grandest among them. But sometimes, distinguishing the day luminary from the nocturnal twinklers, the starry region which is higher than that of the sun is called turîyam dhâma, the fourth region, dedicated to the night luminary the moon whose starry form is Orion. Therefore, the moon Kandramas that is mentioned after the triad deities must, I think, be understood as the deity of the fourth region.

It is therefore likely that the Five Pândavas are the personifications of the five Prânas or vital spirits connected with the senses, and named after such deities as were considered appropriate. Problematically, in their order of seniority the five brothers may be specified thus: Yudhishthira, the vital spirit of the sense of hearing, Bhîma, of touch, Arjuna, of sight, and the twins, of taste and smell. Their respective elements are Âkâsa (ether), Vâyu (wind), Agni (fire or light), Water, and Earth.*

In consonance with the position of an eldest son as the governing or ruling member of a family, the first Pândava brother is put down as the son of the kingly god Yama, the Controller, whose another name is Dharmarâja, the king of justice, a name which the son has inherited.

Bhîma, the sense of touch, is appropriately the son of the god of wind, Vâyu. As this god is considered to be very powerful, Bhîma is described as having the strength of thousands of elephants put together. Bhîma means the fearful with Vrikodara, 'having wolf's belly,' as his another name. The ferocity of the Maruts, the gods of tempest, seems to be represented in him.

Indra, the father of the middle Pândava Arjuna, may be taken to represent Agni, for in the list of the seven Prânas Indra is the middle Prâna as *the kindler*. Arjuna means the white. According to Satap.-br. II. 1, 2, 11, Arjuna is a secret name of Indra himself. When thus the third son was pictured as the incarnation of Indra, the most heroic god of the Vedic literature, the god of thunder and lightning, the way was paved for making him the greatest hero among the brothers, and this may be the reason why although all the five vital spirits are Purushas (males), Arjuna alone has the *alias* of Nara, male, *par excellence*. Again, when thus Arjuna came to be called Nara, the way was paved for mixing him up with

* According to the Taitt.-up., this is the order of creation also, viz., from Âkâsa Vâyu, from Vâyu Agni, from Agni Water, from Water Earth, and so on.

the Nara of older legends, who and Nârâyana are stated to have been two gods, two *Rishis*—nay the one god in two forms—noted for their austerity and heroic deeds.* We have not the Mahâbhârata in its original simplicity. The saga of the Pândavas, simple in origin, must have swelled bit by bit, one idea leading to another, and newer ideas being inserted to qualify or supplement the original ones.

The twin brothers, representing taste and smell as twins, are fathered upon the Asvins.† Originally the selection of the Asvins for their fathership may have been on account of the twin nature of these gods. But as the Asvins are known also for their beauty, this may be the reason why the twin brothers (more especially Nakula) are described to have been very beautiful.

Now, there are four explanatory riddles in the Mahâbhârata itself (I. 196 and 197) about the polyandry :

(1) It took place because there was the precedent of a pious woman named Jatilâ marrying Seven *Rishis*. These I take to be the Seven Prânas or *Rishis* of the head mentioned in the *Brih.-âr-up*, with the lady Vâk as the eighth of them.

(2) Another pious woman had married ten brothers, all having Praketas as their one common name. I fancy these ten are the five Jñâna and the five Karma-indriyas, all coming under the category of indriya. True, only a jñâna-indriya may be called praketas, cogniser, but the karma-indriyas also furnish knowledge of their different kinds of experience.

(3) The five Pândava brothers were five former Indras who were very proud and were therefore put by the god Sankara into a pit in a mountain and made to be born on the earth. The word indriya is derived from Indra. Indra's

* *Vide* pp. 245—249 *ante*.

† Of the twins Nakula may represent smell. Nakula means the ichneumon, the tracker, because it is a remarkable hunting animal, and therefore its power of scent must be very keen. Sahadeva may be taken to mean 'the companion-deva = indriya, sense.'

strength or power is indriya, and this word in the plural came to mean vital spirits or powers, for even when one sense is wanting, bodily efficiency is impaired. As only one god Indra is known in the Vedas and Purānas, the paradoxical five Indras can only mean the five indriyas, who as Prānas are the so-called Purushas.

(4) In her former birth Pāñkālī, not finding a suitable husband, performed austerity. Pleased with it, the god Sankara appeared and enquired what she wanted. She said: 'Give me a husband', and repeated this request five times. He said: 'You will get five husbands.' She said: 'How this! I only want one husband'. He said: 'As you repeated the request five times you will have five husbands in your next life.' Such is the story. To really mean the Deity as not knowing the mind of the devotee is to take away all godhood from Him. The riddle is easily solved by taking the five males to be the five Purushas of the senses who make up the one Purusha or soul.

(5) According to the Jaimini Bhārata, Pāñkālī was in her former life the faithful wife of a leprous old sage of the Gotra of Mudgala, who, pleased with her devotion, became five beautiful youths and loved her in those five forms in the worlds of sun, moon, Indra and other gods. Bearing in mind that a riddle never expresses but indicates, what more do we want to indicate that the five Pāṇḍavas, like the old sage of five forms, are but one—the soul.

In the case of personifications, it is inevitable for the poet to place his heroes and heroine in some royal line and country, and provide parents, &c., for them. Accordingly the common wife of the five brothers was put down as the daughter of King Drupada of the Pāñkâla country, hence her names Draupadī and Pāñkālī. Pāñkâla is derived from pañka, five. Why the country had this name is not quite clear. The legendary explanation is that because Haryasva blessed his sons named Mudgala, Srinjaya, Brihadishu, Yavinara, and Kāmpilya to be *alam*, enough or efficient, to protect his five provinces, they were known as Pāñkâlas

and their country collectively the Pañkâla country (Vishnu-purâna iv. 19, 59). Be the origin of the name as it may, it is one which was capable of an esoteric meaning being imported into it. The heroine is Pâñkâlî because she as Buddhi is *alam* for the five Prânas as her husbands. Now, in the older Upanishads the Pañkâla country is mentioned in close alliance with the Kuru country as the Kuru-Pañkâlas.* Therefore, the poet had not to go far, but select Pâñkâlî's neighbouring Kuru country as the country of her five husbands—a country whose Kshatriyas called themselves the Bhâratas after their great ancestor Bharata Daushyanti of legendary fame. By reason of being placed in that country and in its Kshatriya tribe the five husbands got Kaurava and Bhârata as their country and tribal epithets.

These epithets are shared by their cousins, who appear to be esoterically the bad passions. Whereas in the old legends about the Deva-Asura wars, the bad passions were personified as demons, here they are personified as Bhrâtrivya, cousins, because in the Yajur-veda Bhrâtrivya is used in the sense of enemy. Indeed, the Devas and Asuras of the old legends are step-brothers, they being both Prâjâpatyas, born of the same father Prajâpati (Kasyapa) from different mothers. Of them the Asuras are senior and the Devas junior.† This peculiarity is reproduced in the case of our contending cousins by making their respective fathers, Dhritarâshtra and Pându, step-brothers, of whom the former born from the first wife of Vikitravîrya is senior, and the latter born from the second wife junior.

The key idea of the Mahâbhârata is therefore the war between these cousins for lordship over the Râshtra or kingdom which, inwardly, seems to represent the moral world. As man is not born enlightened, but gropes in the mist

* Brîh.-âr.-up., III. 1, 1; 9, 19; and Kaush., IV. 1.

† Vide Brîh.-âr.-up. I. 3. Vide also p. 207 *ante* about Saṅkarâkârya's interpretation of the Devas and Asuras mentioned in the Khând.-up. I. 2.

of the dark passions, troubled and persecuted by them, until they are conquered on his getting true knowledge, the Râshtra is at first possessed by them, and therefore the inimical cousins of the five brothers are called Dhârta-râshtras, sons of Dhrita-râshtra 'one by whom the kingdom is held or possessed,' who, it is said, was born blind. By this his sons are indicated to be the sons of nescience. The wife selected for him is Gâmdhârî, 'a native of the Gâmdhâra country.' It is said of her that out of sympathy for her husband's blind state she blindfolded her eyes from the time of her marriage with him. As a contrast to the sons of blind Dhritarâshtra the five brothers were styled the Pândavas, sons of Pându, the White.*

King Dhritarâshtra Vaikitravîrya (son of Vikitravîrya) is mentioned in the Kâthaka branch of the Yajur-veda as a well-known person.† This is the very name given to the father of the cousins of the Pândavas. There is nothing to show that in the time of the Kâthaka the Mahâbhârata story existed. On the contrary it is likely that it arose subsequently and that the old name Dhrita-râshtra Vaikitravîrya was adopted as suitable for the esoteric purpose of the story. The Vedic Vaikitravîrya

* Dhritarâshtra is an old name. In the Sarpabali Mantras, Ekâgnikânda, Part II., Dhritarâshtra Airâvata and Takshaka Vaisâleya are mentioned among the snakes. In the Vâkaspatya one of the meanings given of Dhritarâshtra is hamsa, flamingo, named also Dhârtarâshtra because it is said in M. Bh. I. 66. that, out of the five mother birds, viz., Kâkî (crow), Syenî (hawk), Bhâsî (a bird of prey), Dhritarâshtrî, and Sukî (parrot), Dhritarâshtrî gave birth to hamsas, flamingoes. Dhârtarâshtra is said to be that kind of flamingo whose bill and feet are of black colour. In the Harivamsa (II. 91, verse 36, Bo. ed.) the flamingoes are called Dhârta-râshtras. It may be that when this name was adopted for the inimical cousins, its flamingo sense was also borne in mind and influenced the five brothers being called Pândava as if they belonged to the white kind of Hamsa for being molested by their cousins of the Dhritarâshtra kind. In the Svet. up I. 5—6 the soul is metaphorically called Hamsa, flamingo, whirled in the Brahma-kakra (the wheel of the Samsâric body) consisting of several five-groups. Kakra means also dominion and is therefore of the same import as râshtra. The inimical cousins possess it and persecute the five Pândavas.

† Vide Dr. A. A. Macdonell's *History of Sanskrit Literature*, p. 285.

may or may not have been an historical personage, but our Vaikitravîrya Dhritarâshtra is a mythical personage whose vîrya, seed or issue, is vikitra, wonderful, extraordinary, for the story is that his wife gave birth to a lump of flesh, which was cut into one hundred and one bits, and that these bits, put into as many pots containing clarified butter, became developed into the blind man's one hundred sons and a daughter named Dussalâ. Of the sons Duryodhana, 'one with whom it is hard to battle', and Dussâsana, 'one whom it is hard to rule', are the prominent ones, the names of many of the other sons being similarly fanciful. In making the bits grow in pots, the older myth about the 60,000 Sagaras is imitated. The object of making the blind man Sataputra, 'having a hundred sons', seems to be to denote his being Sataputra in the riddling sense of one whose sons are cut and killed, for sata, hundred, seems to be derived from sat, to cut down. This may be detected in the *cutting* of the lump of flesh into bits, and all these sons are killed at last in the battle: thus Dhritarâshtra Sataputra becomes Hataputra.

If the first and foremost of the cousins is Duryodhana, difficult to war with and conquer, the first of the Pândavas is called Yudhishtira, 'one who is firm in battle,' for otherwise victory to them would have been impossible.

The plot of the main story is very simple:

Pându dies when his god-born five sons are minors. Their bad cousins plot against their lives, so that, escaping from the house of lac into which they are decoyed and which is set on fire, they wander about *incognito*, till at last one of them, Arjuna, shows his skill in archery in Pâñkâlî's Svayamvara tournament, and all the five brothers marry her. They build a new town, Indraprastha, by burning the Khândava jungle, and perform the Râjasûya sacrifice which confers the proud position of emperor upon their first brother. Envious of this, Duryodhana challenges him to a play of dice. On his side he has his maternal uncle Sakuni who is an expert in the game, whereas Yudhishtira does not know its secrets, and yet considers it due to his high position to accept the challenge. The result is that he stakes all his possessions one after another, and at last his empire, and loses it. He is exiled to the jungle with his brothers and wife for twelve years and another which is to be spent

as Ajñâtavâsa, without their being found out by their cousins, for the condition is that if found out the exile is to be repeated. The jungles to which they go are Dvaitavana and Kâmyakavana. They pass through the *incognito* year successfully in disguise in the town of Virâta, the king of the Matsya country. They then negotiate for getting the kingdom, at least a half of it or even five villages; but as Duryodhana refuses to give any share, the destructive Bhârata war takes place on the battle-field of Kurukshetra. Millions are killed on both sides, including all the hundred cousins and their generals Bhîshma, Drona, Karna, Salya and others. The victory is due to the presence of Krishna Vâsudeva among the Pândavas on the battle-field and to his acting as charioteer to Arjuna.

It is all very well to marry Buddhi, secure a footing in the mind by weeding out jungle, and perform the Râjasûya sacrifice. But the moral emperorship, acquired at so much cost, must come down if the temptation of the senses is not resisted. So long as the internal enemies, the Bhrâtrivryas, are allowed to remain, there can be no safety. Dice-playing was fashionable even in the times of the *Rig-veda*, but the poet of X. 34 says how thoughtless people are allured by it, how they are rendered homeless wanderers, and how the time wasted in the play might with advantage be employed in one's own lawful pursuits of life. In the Pûrva-Mîmâmsa dice-playing is mentioned as forming part of the Râjasûya sacrifice.* This play in the assemblage of kings and princes in the Râjasûya must have been more as a pastime with limited stakes than wreckless gambling. Historically speaking, it is not likely that any king in India ever staked his wife and his empire in the play. I would take the aksha-dyûta of our story to mean esoterically the playing with the indriyas, senses, for aksha means also indriya and body. Without knowing the secret of the senses, our gamester plays, led on by temptation, and loses.

In the story of Nala who also loses his kingdom by gambling with dice and spends the period of his adversity as horse-keeper and charioteer of king Rituparna, the latter when driving to Damayenti's father's town points

* *Vide Prof. Max Müller's Six Systems of Indian Philosophy*, p. 264.

out a Vibhîdaka tree to Nala and mentions to him the number of dead leaves fallen under the tree and the number of the leaves and fruits standing on its two branches. Nala stops the chariot, cuts down the trees, counts its leaves and fruits, and finds the numbers mentioned by the king to be quite correct. It is a wonder to Nala how by merely seeing the tree the king was able to mention the exact numbers, he being such a great proficient in *samkhyâna*, counting; and Nala refuses to drive further until the king imparts to him the knowledge of *samkhyâna* as well as of *aksha-hridaya*, the heart of dice. With that knowledge Nala is able to win back his kingdom. The Vibhîdaka is the tree of whose nut the dice were made, and therefore the *Rig-veda* calls dice Vibhîdaka (VII. 86, 6; X. 34). I think that Nala represents Nara, man, that his playing with dice means his playing with the senses, and that the Vibhîdaka tree cut down by him is the subtle Samsâric body. The two branches may signify the two branches of Karma as *Punya* and *Pâpa*, the former bearing impermanent, limited happiness, and the latter misery. Of the leaves and fruits which are the aggregate results of previous acts, some have dropped down dead, by reason of their having been enjoyed by the soul in its previous births, while the others that remain on the tree are those that remain to be enjoyed in this and future births unless the subtle Samsâric body is cut down by knowledge and realization of the unselfish, all-loving Self. The Samsâric body is metaphorically mentioned in the *Bhagavad-gîtâ* as the *Asvattha* tree. In Nala's story, the metaphor is on the Vibhîdaka or dice tree, because its plot hinges on the metamorphosis of dice as the senses.

Thus the playing with the senses without knowing their nature and how to control them is attended with loss of the moral kingdom. That this is the inward meaning is further indicated by the place of exile being called *Dvaita-vana* and *Kâmyaka-vana*. *Dvaita* is clearly a technical word in the *Vedânta*, as opposed to *Advaita*. *Kâmyaka* is derived

from kâma, desire. Suffering in these jungles of strife and selfish desire, the soul repents and learns knowledge by experience.

About the ajñâta-vâsa or residing *incog*, the Sanatsujâtîya section of the Mahâbhârata, Chapter II, verse 32, says that the Brâhman or knower should live in the midst of his jñâtis, blood relations, with his movements or actions unknown to them (ajñâta-karyâ).* In his commentary on this, Saṅkarâcârya quotes a Purânic verse which says to the effect that the senses and their objects and the passions such as anger, arrogance, &c. are the (inimical) jñâtis.† The soul has to reside in the midst of these internal enemies, but it must so reside as not to be found out by them—not caught by them. The soul must be like the winner in ‘the hide-and-seek’ in which his winning depends on his not being found out. In the time of Upâsanâ or Tapas the soul makes itself unknown to the cousins as it withdraws itself from the sensual world.

We have referred to the idea of Arjuna as the Amsa of the heroic Indra having led to his being called Nara, the male, *par excellence*, and how the name Nara led to the idea of his being an incarnation of one of the dual gods Nara-Nârâyana. As Krishna is identical with Nârâyana, Arjuna’s name Nara was capable of originating another train of thought: As Nara he was taken to represent man, the Jîvâtman, while Krishna is Paramâtman who is Preritri ‘one who urges, impels, stimulates.’ ‡ This is illustrated in Krishna’s urging Arjuna to fight the enemy and not shrink back. His urging is in the form of that wonderful Vedântic discourse, the Bhagavad-gîtâ. The Pândavas declare war, the two contending armies stand in battle-array and Arjuna is led on by the charioteer Krishna to the fight, but he shrinks back saying, ‘How can I kill

* Nityam ajñâta-karyâ me iti manyeta brâhmanaḥ |
jñâtînâm tu vasan madhye tam vidur brâhmanam budhâḥ||

† Krodha-mânâdayo nityâ vishayâs kendriyâni ka |
eta eva samâkhyâtâ jñâtayas tatvadarsibhiḥ||

‡ The Svet-up I. 6 says the Supreme Self is Preritri.

my kith and kin?' Historically speaking, this is extremely unlikely and the long Vedântic sermon would be out of place on the battle-field. But from the Adhyâtma point of view, all this fits in very well. It is all very well to say, 'I am a sage, I am able to crush the enemies'; but when one is actually placed face to face with them—with the enticing world of the senses hitherto loved as kith and kin—he shrinks back, and that is the very occasion when the Paramâtman should preach the Vedânta to him, strengthen his mind, remove his erroneous notion of the world, and urge him on to the battle.

Now, the one-hundred Bhrâtrivryas may be the bad passions. But the generals are very noble characters, especially the veteran old bachelor Bhîshma. Though he fights on the side of the Dhârtarâshtras his sympathies are with the Pândavas. So is Drona the Brâhman teacher and general. The jaya or victory of the Pândavas has perhaps two aspects, the conquest over the bad passions and the conquering at the same time certain high qualities. The 'conquering' of Svarga and other desirable things are often mentioned in the Vedic literature; it simply means 'winning or obtaining'; it is a paradoxical expression giving scope for the riddle of an outward fight and victory on the battlefield.

Karna, one of the generals, is a very strange character:

When Prithâ the mother of the Pândavas was an unmarried girl, she, out of curiosity to see whether the Mantra imparted to her by Durvâsas was effective, invoked the Sun God with it, and he appeared at once and gave her a son from his essence. Not daring to face the scandal of an unmarried girl having become a mother, she floated down the child in the river. It was picked up, and adopted by a Sûta or charioteer of Dhritarâshtra. The child was named Karna, who became so valorous that Duryodhana made him his friend. Before the war began, the mother of the Pândavas divulged the secret to Karna and asked him to come over to their side; but he said that having been abandoned by her, and having eaten Duryodhana's salt for so many years, he must fight on his side. He was born with an impenetrable armour. As he would give anything that was asked of him after he had finished his daily Sun-worship,

the god Indra in the form of a Brâhman begged of him for the armour, and he at once cut it out from his body and gave it; for if he had it on, Arjuna would not have been able to kill Karna.

Such is the story. Karna is thus the eldest brother of the five Pândavas. Esoterically, he may be the personification of mind, abandoned and allowed to go to the side of the enemy, but at last conquered on the removal of the obstructive coat.

The victory is not won without fearful sacrifice on the side of the Pândavas :

Arjuna's most valorous son Abhi-manyu, born from his exclusive wife Subhadrà, the sister of Bala-Râma and Krishna, is killed in battle, attacked by Drona, Karna and others collectively, as he was too powerful for any single one of them to cope with.

The Upa-Pândavas born to the five Pândavas in Pânkalî, and who are exactly five in number, are killed in cold blood by the Brâhman teacher Drona's son Asvatthâman who enters the camp of the Pândavas in the darkness of the night when all are asleep. This is found out when the day breaks, and Asvatthâman, when attacked by all the Pândavas, discharges a mysterious arrow—rather an incantation as an invisible arrow—for annihilating them and their progeny; but Krishna protects them and also the embryo in Abhi-manyu's widow Uttarâ; and then Asvatthâman is caught and made to part with a mysterious Mani, gem, which was a sahaja or natural adjunct of his head. In due time the embryo is born as Parikshit, so named because he was born when all the Kurus (excepting the five Pândavas) had been parikshîna, annihilated, or cut off, in the war.*

About Abhi-manyu, Manyu means anger, also ardour. It may perhaps be said that Abhi-manyu represents anger, pride, or egoism which ought to be destroyed. Manyu is used in the sense of anger in Rv. VII. 86, 6. But in the sense of intense ardour Manyu is a deity praised in Rv. X. 83 to guard the worshippers with his Tapas or warmth of austerity. In this good aspect I think we should view the noble youth Abhi-manyu who dies on the battle field fighting most valiently in the cause of righteousness. This kind of death is highly praised in the epics as the most disinterested self-sacrifice that a soldier

* This is a play on Parikshit.

can perform, and as not being death or destruction, but immortal, eternal life in Heaven. Without Abhimanyu's immortal self-sacrifice the victory of the Pândavas would have been insipid. As the Ajñâtavâsa in the town of Virâta signifies, as already observed, the practice of Upâsanâ or Tapas in which the senses are withdrawn from the sensual world, it is at the completion of it that Arjuna obtains Virâta's daughter Uttarâ (the High Lady) as a bride for his son Abhimanyu, as if she is the Siddhi or Success of Tapas. A wonderful story about Abhi-manyu's posthumous son Parikshit will come further on.

The five Upa-Pândavas that are killed in cold blood appear to signify the *Samkita* or accretion of the Karmas performed by the five Prânas of the soul, and would have, if not killed, operated as the cause of further trans-migrations. Under this view the Brâhman who kills them can only be the Upanishadic Brahman who, as a riddle, is the ruthless killer of the seed of Samsâra. The gem of the head that is obtained seems to signify the knowledge of Brahman realized. It is the Victory won.*

The second Pândava, Bhîma *alias* Vrikodara, 'having wolf-like belly', is stated to have drunk the blood of Duryodhana's brother Dussâsana who had rudely dragged Pânkâlî to the public hall at the end of the dice-play. In the epic itself this blood-drinking act of Bhîma is considered reprehensible. In the Udyogaparvan, 140, the whole battle is likened to a grand sacrifice and Bhîma's drinking the blood to the Sutya or Soma-drinking. I think the blood-drinking should not be understood literally, but simply as an idea born from the logic of likening the battle to a sacrifice which is not complete without the Soma-drink.

The field of this great Bhârata war between the Pândavas and the Dhârtarâshtras, the two branches of the

* The Taitt.-âr I. 11, 5 speaks enigmatically of a Mani or gem which must have some esoteric meaning. The Vedântic poet of the subsequent age is most likely to have metamorphosed Brahmaic knowledge itself as the only gem worth winning.

Kurus, is appropriately Kurukshetra, literally 'the field of acts.' In the Brâhmanas Kurukshetra is mentioned as the field of the sacrificial acts of the Devas. It is by those acts that the Devas put down the Asuras. In order to kill the internal enemies in the Bhârata war the acts of the Pândavas are martial, and esoterically Kurukshetra, the field of their acts, must be sought for in the mental world.

The Upa-Pândavas, the sons of Pânkâlî, leave no issue behind. So princes of the historical period claiming descent in the Bharata-vamsa were safe from any imputation of polyandric blood in their veins.

The manner of the exit of the Pândavas to Heaven, as described in M. Bh. Mahâprasthâna and Svargârohana-parvans, is wonderful:—

On Krishna's quitting this world, the five brothers and Pânkâlî journey to the north, practising Yoga. First, Pânkâlî falls down dead, then Sahadeva, then Nakula, then Arjuna, and then Bhîma.* Without minding their fall, the eldest brother Dharmarâja goes on, followed by a faithful dog. To the god Indra who comes with a celestial chariot to take him on and who says: 'You have

* Does the fall of the wife and the last four brothers mean the absorption of Buddhi and the lower Prânas in the first Prâna? There is what is called *Brahmanah parimara*, the dying (of the Devas) round Brahman or, in other words, the absorption of the Devas in Brahman, *vide* Taitt.-up. III. 10, 4, and M. M.'s note thereon on p. 68 of Up., Part II. The concluding chapter of the Ait.-br. is about *Brahmanah parimara*. There Vâyu figures as Brahman, while Lightning, Rain, Moon, Sun, and Fire are the five Devatâs that undergo the parimara or absorption of one in the other in the above order till at last Agni or Fire (in whom the first four are absorbed) is absorbed in Brahman. After describing the parimara of these five Devatâs, the Brâhmana describes their punar-janman, re-birth or evolution one from the other in the inverse order, and concludes by saying enigmatically to the effect that one (who knows *Brahmanah parimara*) should, in order to put his enemy down, stand and be awake when the enemy stands and is awake, never sleeping before the enemy has fallen asleep. It is likely that the enemy that is spoken of is the internal enemy, viz., the evil propensity, who should be well watched and not allowed to overtake the soul unawares, and that the so-called Devatâs are the five Prânas described allegorically as Lightning, Rain, Moon, Sun, and Fire, there being great diversity of fancy among the old poets in respect of the allegorical Devatâs selected as names for the Prânas.

given up wife and brothers, and yet are attached to this unclean animal,' he replies that he would never give up his faithful dependant even for the sake of Heaven.* Then in what was shown to him as Heaven he is astonished to find his enemy Duryodhana seated on a throne, and angrily turns away from him, but he is told that one should not cherish any feeling of enmity, anger or aversion to another in Heaven. Wishing to see his wife and brothers and also the eldest brother Karna, he is taken to what is shown to him as hell, the bad smell of which is unbearable, and where he sees them undergoing torment. They say to him: "Good soul! You waft from you a pleasant fragrance which alleviates our pain. Be pleased to stay with us.' And although he is invited to enjoy happiness in Heaven, he says that he prefers to stay in hell in order to comfort them. Then the gods themselves go there, and the hell vanishes by their light, and the god Dharma (Yama) says to him: 'It is good to see misery first and then happiness, and not *vice versâ*. Therefore you were shown the vision of Duryodhana being enthroned and of your own brothers undergoing torment. You shall presently see your brothers and others in eternal Heaven. Yonder is the sacred Gaṅgâ river of the sky. By bathing in it, you will be freed from your mortal state and go to the eternal worlds of Heaven.' Accordingly he bathes in it, gives up his mortal body, becomes nirvaira, free from enmity, and getting a divine form, goes with all the gods and Dharma to where Govinda (Vishnu Krishna) is shining in the form of Brahman (Brâhmena vapushâ), devoutly attended upon by Arjuna. Pâñkâlî, the other brothers, and also Karna are there in divine forms; also Abhimanyu united to Soma; the five Upa-Pândavas as five brilliant Gandharvas; Bhîshma united to the Vasus, Drona to Brihaspati, Dhritarâshtra to Kubera the god of wealth; in fact even Duryodhana and his brothers, and all others on both sides who gave up their bodies on the battlefield obtained eternal Heaven.

Such is the story. When the darkness of nescience and sin is removed, the spirits of all the personified things, good and bad, that hated each other and waged war here, meet in harmony in Heaven, where there is no enmity.

II.

King Janamejaya Pârikshita is mentioned even in the Vedic literature. Among the great personages of ancient

* The faithful dog seems to represent Dharma, moral merit. Taking advantage of the outward aspect of the Prânas and Buddhi as brothers and wife, it is shown that the soul has to discard its kith and kin here and go to Heaven with moral merit only as the companion.

legendary fame who were inaugurated with the Aindra Mahâ-bhisheka ceremony, the Aitareya Brâhmana (VIII. 21) mentions Janamejaya Pârikshita first, and says that he conquered the whole Earth and performed the horse-sacrifice. In another part (VII. 27) it says that he performed a Vi-Kasyapa or Kasyapa-less sacrifice, that is, a sacrifice from which he excluded the priestly clan Kasyapas (*vide* pp. 365, 376, 377 *ante*). In a subsequent age this word, Vi-Kasyapa, seems to have tickled the riddling spirit of the myth-maker and induced him to make the Vi-Kasyapa sacrifice one in which Kasyapas were made nihil, *i.e.* annihilated. But it would be wrong to say that so great a king of Vedic fame annihilated the priestly clan Kasyapas, the descendants of Rishi Kasyapa; he would have thereby committed the sin of Brahmahatyâ. Therefore, from among the different kinds of creatures that had come to be fabled in old legends as having sprung from Kasyapa the snakes (the fabulous sons of Kadrû, one of his wives) were selected as the Kasyapas fit to be annihilated, just as the Asuras, the sons of Kasyapa, are selected in the older stories for being killed; hence the riddle of Janamejaya's performing Sarpa-sattra, a sacrifice in which he burned millions of snakes. In riddles, we must give up the outward meaning and seek the inward one. In the *Rig-veda* Indra kills the Ahi or snake Vritra, the enshrouder, either the darkness or anything else that shuts out light. Darkness metaphorically represents evil, sin, as opposed to light, knowledge. The *Rig-veda* I. 189, 1, which is embodied as the last verse of the Îsâvâsya Upanishad, says to this effect: 'O Agni, lead us on by a good path. Keep far from us crooked evil (juharânam enah).' Therefore, there can be no doubt that esoterically the venomous jihmagas or crooked-going snakes represent evil or sin, and this inner meaning of the snakes in respect of several old Purânic myths explains them very well. Therefore, Janamejaya's killing the snakes means his killing the bad passions, which arise from Indriya-varga or Indriya-jana, the group of the untamed senses. Janam-eyaya means 'terrifying men,'

i.e., one who is a terror to (bad) men. From the Vedântic point of view, one must be a terror to the group of the enemies within himself before he can be fit to punish bad men. Therefore, whatever Janamejaya meant originally, it is by fastening this esoteric sense upon the name that the riddle of his killing the so-called snakes seems to have arisen.

Further, the legend about him says that he performed the Sarpa-sattra in revenge, because his father Parikshit died of snake-bite. The story is to this effect :—

King Parikshit—or Paríkshit, as his name is often written in the epic and Purânas—goes out hunting. He hits a deer and pursues it even like the god Rudra who, hitting the deer of sacrifice, is pursuing it in the sky. Losing sight of it, he wanders about in quest of it. Much fatigued, he comes upon a *Rishi* named Samîka, who is peaceful to all creatures, and who is standing speechless like a post because he is at that time observing Maunavratra, the practice of silence. The King asks him, ‘Have you seen the deer pass this way?’ Repeating the question again and again, and receiving no answer, he puts a dead serpent round the neck of the silent sage, and goes home. The sage’s young son named *Sringin* (the horned) hears this from a playmate of his, and curses the King to be bitten by the serpent Takshaka within seven days. Going to his father he sees him wearing the dead serpent and weeps, and, at the end of the practice of silence, tells him that he has cursed the King. The father upbraids his son ; but as the curse is irrevocable, he sends word to the King forewarning him of the coming danger.

The King causes to be constructed a raised building called Ekastambha-prâsâda, the single-pillar-hall, and stations himself in it well guarded, to prevent any serpents getting in.

On the seventh day two Brâhmanas meet together on the way to the King’s town. One is Kâsyapa, an expert in medicine and incantations. He says he is going to cure the King if he should be bitten by Takshaka, and get large fees from him. The other says that he himself is Takshaka in disguise going to bite the King. To test Kâsyapa’s power, Takshaka bites a Nyagrodha tree by the wayside and it is burnt down to ashes by the fire of his venom. Kâsyapa collects the ashes and saying his incantations over them makes a sprout to come out from them and grow as the very tree that was burnt down. Takshaka says : ‘Your skill is great, but withal you will not save the King as there is the Brâhman boy’s curse. As you want money, I myself shall give it to you.’ So saying, he gave him money and sent him away.

Disguised as Brāhmans, Takshaka and some other snakes find admittance to the presence of the King, pronounce blessing upon him, present him with the sacred grass and fruits, and come away. The King distributes the fruits among his ministers, and keeps one for himself. Finding in it a very small worm, he laughs and says to this effect: 'The sun of the seventh day is setting. I have no fear of poison. Let the Brāhman boy's word become true if this worm is Takshaka.*' Really it is Takshaka in disguise, who at once springs up, bites the King and destroys him and the (single-pillared) building by the fire of the poison.

The King's son Janamejaya who, people say, is amitraghātīn, killer of the bad people, is then installed even in his infancy. He comes to know of his father's death from Takshaka's bite. He therefore begins the Sarpa-sattra in which the priests cause by the power of their mantras or incantations millions of snakes to come and fall into the fire. At last when Takshaka is called, he seeks Indra's protection and hides in his cloth; but Indra leaves him to his fate lest he himself should be hurled into the fire along with him. Thus left, Takshaka is drawn down to the fireside by the power of the mantras; but just at that time a young Brāhman boy named Āstika, son of Jaratkāru, arrives and praises the sacrifice and begs King Janamejaya to grant him a boon. The priests say to the King: 'Your sacrifice has (so far) gone on as rightly as it should be; but (before proceeding further) it behoves you to (ascertain and) grant this boy's request.'

He is an extraordinary boy. His father Jaratkāru was an old sage who never intended to become married, until one day he saw the Fathers hanging down at the brink of a pit, and heard from them that unless he begat a son they would fall down. He makes a promise to get married if he could get a bride of his own name. On account of his old age, no girl in any town or village liked to marry him. At last, in despair, he bawled out in the jungle thus: 'Is there anybody here having a girl of my name, and willing to wed her to me to enable me to save the Fathers?' Hearing this, Vāsuki, the king of snakes, who happened to have a sister named Jaratkārū, and who had heard a prophecy that many snakes would die in the Sarpa-sattra, but that a son borne by her of a sage of her own name would save a few of them, at once married her to him. Spending a few days with her, the sage left her. She cried, saying 'You are leaving me. Is there any prospect of progeny?' He said, 'Asti (there is).' In due time she gave birth to a son, who is named Āstika, because

* In the outward aspect of the story there seems to be a vein of sarcasm in what the King says. Anyhow, the fact is that the fatal word is uttered by himself, wishing to be bitten by Takshaka.

the sage said *asti*, and who becomes very learned in the Vedas even in boyhood.

Such is the history of the boy *Āstika* that has come to King Janamejaya for a boon. Asked by the King to state his wish, the boy says: 'May the sacrifice stop now, may not Takshaka be put into the fire and killed.' As he sticks to this request and will not accept any amount of wealth in lieu of the granting of it, the sacrifice stops and Takshaka is saved.

During the session of this sacrifice it is that *Rishi Vyāsa* alias *Krishna Dvaipāyana*, the author of the *Mahābhārata*, comes and tells Janamejaya to hear the sacred story of the *Pāṇḍavas* from his disciple *Vaisampāyana*, who accordingly narrates the *Mahābhārata* to him in that great sacrificial assembly (*M. Bh. I. 40—60*).

Thus, there is the riddle of the very snake that kills *Parikshit* being left alive, while millions of others are destroyed. Therefore, *Takshaka* should mean something good inwardly in this story, whatever else he may mean in other stories. The Vedic name is *Parikshit*. But our story seems to me to have been built by playing with the name in three forms, viz., (1) *Parīkshit* (with the long *ī*) meaning 'the seer or knower;' (2) *Pari-kshata*, 'he who is cut or bitten;' and (3) the Vedic form *Pari-kshit*. The object of thus playing with the name is to evolve a Vedāntic lesson, thus:

(1) The King is *Parīkshit* (*pari-īkshit*), 'he who sees or examines well.' The *Katha-Upanishad I., 1, 12*, says to the effect that having seen (*parīkshya*) the non-eternal nature of the worlds gained by works performed with desire, man, in order to know Brahman, should, with fuel in hand (*samitpāni*), approach a *Guru* (teacher) who is *Srotriya*, learned, and *Brahma-nishtha*, "dwelling entirely in Brahman." Our story illustrates this thus: The hunting means the hunting after the objects of the selfish world. The fatigue felt at last denotes that the hunting is examined and seen to be productive of misery. *Samīka*, the peaceful, is the teacher, his silence indicating his being *Brahma-nishtha*, for one who dwells entirely in Brahman is deaf and dumb to the outer world. The dead serpent would fit into the place of the fuel with which the disciple

should approach the teacher. Fuel is *dead* wood. But simply carrying fuel for the fire of the Guru is useless without the poisonous serpent of selfish desire being dead. The boy *Sringin* seems to be the sacred fire Agni who, according to the verse '*Katvâri sringâ*', &c., is horned, and who is the Spiritual Son generated and maintained by the *Srotriya* teacher. He represents the Supreme Self with Whom the teacher has become one as he dwells entirely in Him, and Who is the Source of Knowledge.

(2) When the dead serpent is presented, the disciple becomes fit to receive Brahmaic Knowledge. As a paradoxical riddle the Knowledge is conveyed in the shape of the curse which inwardly is a blessing, and the so-called serpent *Takshaka* seems to signify Final Death due to Knowledge. We must remember the old idea that the embodied state as the tree of *Samsâra* should be cut off with the sword of Knowledge. *Takshaka* means 'one who cuts,' for the name is derived from *taksh*, 'to cut,' 'to fashion.' *Parîkshit*, the knower, should, in respect of his *Samsâric* embodied state, be *Parikshata*, cut or wounded, by Final Death. Death in the *Samsâric* state is not Final Death, for, until the *Samsâric* subtle body endures, there are births and deaths again and again. This is illustrated by the metaphor of the *Nyagrodha* tree. The old poets were free to select any tree they liked as a metaphor for the *Samsâric* body. In the *Bhagavad-gîtâ* it is the *Asvattha* tree; in the story of *Nala*, it is the *Vibhîdaka* tree; here it is the *Nyagrodha* whose descending roots, when they have touched the ground, become a new tree, with the life of the old tree transferred into it. This tree, therefore, is a fit thing to serve as another example of the *Trina-jalâyukâ* mode of the soul's transmigration spoken of in the *Brih.-Âr.-upanishad* IV. 4, 3. Now, this *Samsâric* tree, when bitten by Death without Brahmaic knowledge joined to it, is born again, and *Kâsyapa* who resuscitates the tree seems to be the personification of the accumulated *Karma* abiding in the subtle body as the seed for future births. By the illustration of the *Nyagrodha*

tree, Takshaka is shown to have two aspects,—one as the Ordinary Death, the other as the Final Death due to Brahmaic knowledge. It is in the latter aspect that Takshaka bites the King. That Takshaka does not mean any natural serpent is evident from his destructive fire. Now, while on the one hand the powers of darkness or sin are personified as the poisonous serpents, on the other it is clear from the serpents spoken of in the Sarpabali Mantras as being in the sun's rays ('*ye vâ sūryasya rasmishu tebhyaḥ sarpebhyaḥ*') that the rope-like solar rays also are personified as a kind of serpents. Such being the case, it is easy to conceive how the lightning *gliding* about in the sky may have been fancied as a *sarpa*, serpent, the creeping or gliding thing, and how the cutter Takshaka whose fire is destructive may be the personification of thunder-bolt, which is the Vajra weapon of Indra. This would explain Indra's befriending Takshaka. The Taitt.-Āranyaka I. 9 describes the different kinds of lightning, among which are the lightnings called *Vāsuki-vaidyutāḥ*. In the Purānic literature as well as in the story in question *Vāsuki* figures as the king of serpents. The *Āranyaka*, immediately after describing the lightnings, says enigmatically to this effect :

Vyāsa Pārāsarya said, 'I wish for being killed by lightning only as my death.' He who knows this, him [the lightning] will not kill without his wishing (to be so killed). *

A riddle like this must have had some inner meaning. † Whatever was the original meaning, a Vedāntic poet pondering over this riddle can only take the lightning from which death is wished to signify the thunder-bolt of Brahmaic knowledge as destruction to the Samsāric state of man—the only kind of destruction which he ought to wish for. We may fairly take the author of our riddling story to have evolved his Takshaka by pondering over passages

* This seems to be the sense if I have correctly apprehended it. The original is this :

Sa hovāka Vyāsaḥ Pārāsaryaḥ, vidyud-vadham evāham mrityum aikṣham iti. Na tv akāmaṁ hanti ya evam veda.

† This riddle will be referred to again and explained in connection with Vyāsa as the author of the epio.

like this. When Parîkshit on receiving the fruit says, 'Let Takshaka bite me if he is in this,' he is thereby shown to have himself wished for being bitten.

(3) There is the enigma of the King's sitting in the single-pillar-hall when he is bitten. In the story about the Man-lion, the pillar from which Narasihma springs was taken to mean the heart (*vide* p. 244 *ante*). About the Pârikshitas there is a remarkable passage in the Brih.-âr.-up. III. 3. It is there said that the Pârikshitas "went where those go who have performed a horse-sacrifice," and to the question, "And where do they go who have performed a horse-sacrifice?" the answer given is this:—

"Thirty-two journeys of the car of the sun is this world. The earth surrounds it on every side, twice as large, and the ocean surrounds this earth on every side, twice as large. Now there is between them a space as large as the edge of a razor or the wing of a mosquito. Indra, having become a bird, handed them (through the space) to Vâyu (the air), and Vâyu (the air), holding them within himself, conveyed them to where they dwell who have performed a horse-sacrifice."

The original for space is âkâsa. This small space is explained to be "between the two halves of the mundane egg." The whole passage is enigmatic, and it is likely that under the outward garb of the universe or macrocosm, the human body itself is meant as being a miniature universe, the microcosm. If so, the very small âkâsa, as large as the edge of a razor or the wing of a mosquito, can only mean the dahara or small âkâsa of the heart mentioned in several Upanishads as the seat of that Self Who is contemplated on in the Upâsanâ worship. The soul realizes that Self as its Self, finding Him in the innermost recess of the heart, and therefore the enlightened soul's exit to the Eternal Spiritual World is from or through that small region of the heart. When thus there were in the Vedic literature the Pârikshitas famed for having gone to that World from or through the âkâsa of the purified heart,*

* Under this view Indra may mean the central Prâna, and his handing them over to Vâyu the god of wind may mean their journey to the Spiritual World in the swiftest manner in which that god, not simply as wind

the Vedântic poet that has evolved the story of Parikshit from the Vedic Janamejaya's patronymic Pârikshita and the Pârikshitas of the Upanishad, would have done an injustice if he had really intended for their ancestor a bad mode of exit. No, he appears to have followed the spirit of the Upanishadic passage in question, only he has expressed his thoughts in riddles. The body has the heart as its single pillar, and the heart itself is the single-pillar-hall in the âkâsa of which Parikshit's soul establishes itself realizing the Self there; and from there it goes to Heaven, while the body is demolished by that Final Death which is due to the knowledge of Brahman. In the *Rig-veda* (III. 7, 1; X. 65, 8) the dual deities, Earth and Sky, are called pari-kshitâ pitarâ, 'the (all-)encompassing parents.' The one here and the other on high encompass all things within the space between them. The knower Parikshit, getting his Samsâric state parikshata, cut and destroyed, by Takshaka, obtains Moksha, liberation, and is Parikshit the all-encompassing free Self. If, however, our Uttara's son Parikshit is intended to mean 'one who is stationed above,' the Above may be taken to mean the region of that Uttaram Jyotis or Highest Light which is tamasas pari, "above the darkness (of ignorance*)."

About Âstîka, his father Jarat-kâru means 'the old sage or poet'. I would take the female Jarat-kârû, 'the old poetess', to signify either Vâk or Sraddhâ, wedded to whom the sage gets his Saviour Son Âstîka who seems to mean either the Universal Self as the Secondless Sat, Existence, who is to be simply believed as 'asti' ('He is')†, or âstikatâ, firm belief in that Existence.‡ Therefore this

but as the Spirit ruling over wind—over swiftness—can convey; in other words as swift as mind.—Cf. 'sa yâvat kshipen manah,' &c., *Khând.-Up.* VIII. 6, 5.

* *Vide Khând.-up.* III. 17, 6—7 at the end of Ghora Ângirasa's tuition to Krishna Devakîputra.

† *Vide Katha-up.*, VI. 13—'astityevopalabdhavyah'.

‡ The story itself derives Âstîka from asti. Âstîka means one who believes that there is (asti) God. Âstîka with long î may be intended to mean ' (the Deity) of the believer Âstîka ' or 'his belief.'

Son reveals Himself to Janamejaya when he has killed all the snakes, the bad passions, and saves Takshaka, the Final Death, as that Death is Moksha, Liberation. About this philosophical aspect of Death, there is *Mrityu alias Yama* the God of Death teaching the existence of the other world and Brahman to Nakiketas in the *Katha-upanishad*, and the *Brih.-âr.-upanishad* includes *Mrityu Prâdhvamsana* or 'Death the son of Destruction' in the list of the line of the teachers of *Brahma-vidyâ*.

If my explanation of Parikshit and Janamejaya is correct, it shows how ingeniously and yet easily a Vedântic riddle has been woven round the Vedic Janamejaya Pârikshita, and how the story of his father has been evolved. For aught we know, this Vedântic riddle had arisen and existed separately in the legends even before the origin of the story of the Pândavas, or before its first *expansion* (vyâsa) into the form of an epic.

As the esoteric import of the killing of the sons of Vaikitravîrya Dhritarâshtra (a name which with another patronymic, *i.e.*, Airâvata, occurs as the name of a serpent along with the serpent Takshaka in the *Sarpa-bali Mantras*) is the same as that of the so-called *Sarpa-sattra* of King Janamejaya Pârikshita, this king was considered worthy to be utilized as the person in whose sacrificial assembly the epic was first promulgated: the object is to extol the work by showing that even a great king of Vedic fame honoured himself by hearing it. The *Bharata-vamsa* of the epic and *Purânas*, from Bharata Daushyanti down to Janamejaya Pârikshita, is a very long line of kings. But the *Ait.-Brâhmana*, in connection with the Aindra inauguration, mentions nine names of whom Janamejaya is the first and Bharata Daushyanti the last; they are independent names; and it is extremely doubtful whether in the time of that *Brâhmana* Janamejaya was at all known as a descendant of Bharata. Probably, from the fact of his being mentioned in the *Ait.-Brâhmana* as a great sacrificer and conqueror of the whole earth the old legendaries had styled him a native of the country of the

Kurus, literally 'the actors or doers'; and as the epic is in the form of a dialogue between Janamejaya and Vaisampâyana, the object of its making the former a descendant of its Pândava heroes of the Kurus seems to be to show with what great family interest he heard the story, questioning the narrator often for explanations and details. In order, therefore, to make him a descendant of the Pândavas, the thing that had to be done was simply to link his wonderful father, the subject of the Vedântic pun of Parîkshit Parikshata Parikshit, to Abhimanyu as the latter's son, and say that he was born when all the Kurus (except the five Pândavas) had become parikshîna, annihilated (in the Bhârata war), and that he was parirakshita, protected, even in the womb by Krishna.

The concluding portion of the Mahâbhârata says that having heard the soul-purifying stories about his ancestors in the session of the snake-sacrifice, Janamejaya distributed the sacrificial dakshinâ or largess and returned to Hâstina-pura from Takshasilâ. This implies that the snake-sacrifice was performed at Takshasilâ, the capital of the Gandhâras. In the Âdiparvan, Adh. 3, which is in prose, Janamejaya is introduced as engaged in a long session of sacrifice at Kurukshetra; as having gone to Takshasilâ to bring that country under his sway; and as receiving, on his victorious return from there, an advice from Rishi Udañka to perform the snake-sacrifice and kill Takshaka and other snakes to avenge Parikshit's death from Takshaka's bite. It is not clear from the Âdiparvan whether the snake-sacrifice was performed at Kurukshetra, or whether Janamejaya went to Takshasilâ again to perform it there. It may perhaps be presumed that the so-called snake-sacrifice means simply Janamejaya's war with the Nâgas or 'people of the hills' of the Gandhâra country, and that as Nâga means both the 'snake' and 'hilly,' the myth of the snake-sacrifice was invented. But I think that this is a very weak presumption for basing upon it Janamejaya's war with the hill tribes of Gandhâra as an historical fact. My own opinion is that

the paradox of the snake-sacrifice arose from the Vedic Janamejaya's Vi-Kasyapa sacrifice, his own name and the name of his father being utilized for weaving a Vedântic riddle about them. As the riddle arose that the snake-sacrifice was performed in order to punish the serpent Takshaka, it was easy of all the places in India to assign that place for the sacrifice the name of which, Takshasilâ, was akin to Takshaka in sound. Takshasilâ seems to mean 'the fashioned rock,' and it is very probable that some local circumstance gave scope for this denomination of the place.

III.

Now about Vyâsa, the reputed author of the epic. This name, applied to a work, means vyâsa-grantha, 'enlarged or extensive work.'* The subject-matter of the Mahâbhârata and the old Purânas must have existed originally in the form of short legends in Sanskrit verse or prose, and some of them may have been in the old vernaculars. But when they were enlarged and amplified, they no doubt came to be known as vyâsa-granthas. This vyâsa or enlargement seems to have been personified as the author Vyâsa. Hence the idea that the Mahâbhârata and all the Purânas were composed by Vyâsa. The Vishnu-purâna, III., 3, says that there have been several Vyâsas in the past Yugas, all of them incarnations of Vishnu. The *Rishi-ship* of several hymns of the *Rig-veda* is attributed to the Deities themselves. Evidently following this precedent, the personified Vyâsa as the author of the epic and Purânas was put down as an incarnation of Vishnu; and just as Janamejaya, the reputed first hearer of the epic, was selected from the Vedic literature, the reputed author of it also was identified with a Vedic *Rishi* of the name of Vyâsa, the same who is mentioned in the Taitt.-Âranyaka as Vyâsa Pârâsarya (son of Parâsara). This at once gave him the distinction of belonging to the famous Gotra of Vasishtha.

* This word, vyâsa-grantha, occurs in M. Bh. I. 70, verse 46. The commentator explains it to mean *vistrita-prabandha*.

There may have been a *Rishi* of the name of Vyâsa Pârâsarya; but when the *Âranyaka* says that he wished for death from lightning (*vide* p. 581 *ante*), it is a riddle most likely to have been constructed by taking Vyâsa, 'the extensive,' to mean the rain cloud that spreads itself extensively in the sky. There is the old idea of the god Indra beating the rain cloud with his Vajra weapon of lightning and causing the heavy downpour of the thunder-storm. The cloud dies by being changed into water upon which the livelihood and prosperity of the people depends. Therefore, the poetical idea underlying our riddle seems to be this, viz., that the rain cloud is so very generous and self-sacrificing that it wishes to be killed by lightning and distributed everywhere as the downpour of universal good. It is so very easy to utilize this as a Vedântic metaphor: struck by the thunderbolt of knowledge, man distributes himself as the milk of kindness and charity to all; he becomes *amrita*, a word meaning not only water, milk, and nectar, but also immortal.

Under this view of Vyâsa having been taken to mean the rain cloud which is black to look at, it is significant that in adopting that name for the reputed author of the epic, the *alias* given to him is *Krishna*, the Black. The story is this:

Once upon a time, when a young virgin Dâseyî, woman of the fisherman as well as boatman caste, Kâlî by name (on account of her blackness), was rowing in her boat *Rishi* Parâsara (who wanted to be taken to the other shore of the Yamunâ river), he fell in love with her, and causing darkness to cover the place, procreated on her his son Pârâsarya. The son was born instantaneously (*sadyotpanna*) in a *dvîpa* or island of the river, and went away with his father. He was called (1) Vyâsa because he divided or expanded (*vyas*) the four Vedas, (2) *Krishna* because he was black in colour, and (3) *Dvaipâyana* because he was born in the island. Parâsara makes the woman a virgin again having a good scent in lieu of the fishy scent she had before. Under the name of *Satyavatî* she married King *Santanu*; and as her son *Vikitravîrya* died childless, Vyâsa arrives instantaneously the moment she thinks of him, and at her request procreates *Dhrîtarâshtra* and *Pându* on *Vikitravîrya*'s two widows, and *Vidura* (the Wise) on their *Sûdra* maid servant—(M. Bh. I. 105).

Thus the author of the epic is made the very Prajâpati or author of the stepbrothers, whose sons, like the Devas and Asuras who are both Prâjâpatyas, fight with each other in the Bhârata war. In the *Vâsishtâ* Mandala of the *Rig-Veda*, VII. 18, 21, three names are mentioned, Parâsara, Satayâtu, and Vasishtha. Taking the middle name to mean Sakti, these three names are explained as belonging to a Tripaurusheya line of son, father, and grandfather, counting from the son upwards. *Vâsishtâ*, *Sâktya*, and *Pârâsarya* are the Pravara *Rishis* of the *Pârâsaras*, a branch of the *Vasishthas*.* In this branch of the *Vasishthas* has the reputed author of the epic been placed by the mention of the *Âranyaka*'s Vyâsa as *Pârâsarya*.

The existence from the Vedic days downwards of the priestly clan of *Vasishthas* is an historical fact, like the existence of the solar and lunar lines of kings, whatever may be the number of mythical personages introduced into the ancient genealogies of those kings. But just as their reputed ancestors, the Sun and the Moon, are not human beings, but heavenly luminaries placed at the head in order to adorn and ennoble their lines, and just as in the *Vamsas* of the *Brîh.-âr.-upanishad* the god Prajâpati himself with Brahman above him is placed as the ancestor of the line of the teachers of Upanishadic knowledge, the reputed ancestors of the priestly clan are involved in myths which go to indicate that the sacred fire Agni himself, the priest of priests, has been personified as *Vasishtha*, *Sakti*, and *Parâsara*, thus :

(1) In connection with generating the sacrificial fire Agni by attrition, the two *Sâkhâs* of the *Yajur-veda*† are unanimous in saying that *Urvasî* and *Purûravas* are the two pieces of wood, lower and upper, from which Agni, called *Âyu*, Life, is generated, the upper stick that churns being appropriately called *Purûravas*, 'that which cries very much.' Now, when *Rv.* II. 9, 1 clearly calls Agni *Vasishtha* ; when the *Vâsishtâ* Mandala, viz., *Rv.* VII. 33, 10—12

* *Vide* Max Müller's *Hist. Sans. Lit.*, p. 385.

† As for the *Sukla-sâkhâ*, see *Satap.-br.* translated by Eggling, *Oriental series*, edited by Max Müller, Part II, p. 91. As for the *Krishna-sâkhâ*, see *Taitt.-sam.* I. 3, 7, 1. This occurs in the short *Yajush* formulas themselves.

says that *Vasishtha* flashed forth from *Urvasî* like the fire of lighting and was laid on the lotus; and when it is clear from the rituals that the churned-out fire is placed on a bed of lotus flowers, there can be no doubt that *Urvasî*'s son *Vasishtha* is *Agni*.

(2) The Vedic literature of the *Brâhmana* period mentions *Sakti* as the son of *Vasishtha* and as thrown into the sacred fire by the *Saudâsas* by repeating the *pragâtha* verse, *Rv.* VII. 32, 26, the second half of which says: 'May we enjoy Light.*' One version of the story says that *Vasishtha* himself uttered this when his son was thrown into the fire. The idea of *Vasishtha* himself uttering this is evidently due to the fact of the authorship of the whole of this *Mandala* being attributed to him. But his uttering this when the *Saudâsas* killed his own son is a riddle. In the *Rig-veda*, King *Su-dâs*, 'One who gives well,' is often mentioned as the friend of *Vasishtha*. In the subsequent time *Sudâs* came to be styled *Sudâsa* and his descendants or people *Saudâsas*. The riddle which changes the friendship into enmity between the *Vasishthas* and the *Saudâsas* must have arisen from the double sense of the root *dâs*, one 'to give' and the other 'to hurt or bear ill-will' (*vide* note on p. 299 *ante*). The churned-out *Agni* is treated as the Victim and thrown into the *Âhavanîya* fire, and when, according to another view, *Agni* himself is the priest and is, as such, fancied to have taken part in the priestly function of generating the son *Agni*, he becomes the father under whose very eye 'the very hurtful' (*su-dâs*) *Saudâsa* *Kshatriyas* throw his son into the fire. The inner meaning of the riddle is that they were 'very liberal' *Yajamânas* that performed the sacrifice in which the act of offering *Yajña*, the churned-out fire, into *Yajña*, the *Âhavanîya* fire, is the most ancient rite—*vide* *Rv.* I, 164, 50 (repeated in the *Purusha-sûkta* X 90, 16) as explained in the *Âit.-Brâhmana* I. 16, p. 38. It is sacrifice that enables the performer of it to enjoy Light in Heaven. Thus the riddle is very simple. And when the old *Purânic* stories say that King *Sudâsa* or *Saudâsa* became a *Râkshasa* and killed and ate *Sakti* and other sons of *Vasishtha*, it seems to be a riddle worked out by outwardly making *Su-dâsa* as 'the very hurtful' *Râkshasa* cannibal. There also in the end the King is indicated as being a sacrificer by the nature of his son that is born on the mother's beating her belly with stone. That mode of birth indicates the son to be the *Soma* juice, the kingly son got in the sacrifice by pressing the *Soma* creeper.

(3) About *Parâsara*, the *Purânic* story which says that he performed a sacrifice in the fire of which he destroyed thousands of *Râkshasas*—a sacrifice of the same esoteric kind as *Janamejaya*'s snake sacrifice—must have arisen by taking *Parâsara* to mean the

* *Muir's Texts*, I., p. 329.

Agni praised in Rv. X. 87 as Rakshohan, the killer of the Rakshas demons, among whom is *Vrijina*, evil or sin. He is prayed to kill them away (*parâ srinîhi*).*

Thus are the Agni-natures of *Vasishtha*, *Sakti*, and *Parâsara* into whose line our *Vyâsa Pârâsarya* *alias Krishna* is introduced with a wonderful story about himself. In connection with *Krishna Devakîputra* I have tried to show that the rain cloud is a metaphor for Sacrifice and that the black deer *Krishna* is a metaphor for both Sacrifice and Agni, who himself represents Sacrifice. Our *Rishi Krishna's* instantaneous birth indicates him to be Agni, but in order to suit his so-called blackness are selected for his birth the black girl *Kâli*, and the river *Yamunâ* whose another name is *Kâindî*, and moreover there is his father's apparent black conduct: the succumbing to Cupid and consorting with a low-class woman without any form of marriage. But all this is the outward aspect of the riddle; the inward one is pure. If *Rishi Krishna* is Agni, the only mode of getting him as son is by performing sacrifice in which the sacred fire is generated. I have tried to show in connection with *Manu's* ship and *Varuna's* boat in which *Vasishtha* sails, that the ship or boat is a metaphor for Sacrifice. So I would take the boat into which *Parâsara* gets to mean Sacrifice. The *Dâsa* girl that rows it seems to signify *Dakshinâ*, 'largess, charity or gift', without which no sacrifice is complete. There are two roots of *dâs*, one 'to give, bestow', the other 'to hurt, kill'. In the latter sense the fisherman who kills fish in catching them is *Dâsa*. But the riddle of our story must have been worked out by playing with the word *dâsa* so as to mean esoterically 'one who gives.' †

The *Mahâbhârata* is styled the fifth Veda, and also *Kârshna-Veda* or the Veda promulgated by *Rishi Krishna*. It is said that the epics and *Purânas* are the *upa-brîhmana*, explanation or expansion, of the Vedas. This must be the

* For details about *Urvasî* and *Purûravas*, *Vasishtha*, *Sakti* and *Parâsara*, *vide* Essay about them in Vol. I.

† *Vide* p. 160 *ante* about the fishermen of *Nabusha*.

reason why our Vyâsa was also called Veda-Vyâsa. But this name was susceptible of meaning one who divided or expanded the Veda itself into the four Vedas. This idea seems to have proceeded from the presumption that originally there was only one Veda and that it got expanded and divided into the four Vedas. The work of expansion and division was not the work of a single personage or of a single age. Still when the expansion itself of the Vedas, like the expansion of the epic, is poetically personified, let our Vyâsa, Agni as he is, be even Veda-Vyâsa.

Our Vyâsa, in addition to entering into the authorship of the vast literature of the epic and Purânas, has given his name to certain other works of different kinds, and also to the commentary on the Pâtañjala-Yoga-sûtras. It is likely that whoever was the author of the commentary he did not wish to proclaim his name and was forgotten, and that as the work is the Vyâsa-grantha or expansion of the subject matter of the brief Sûtras, it was styled Vyâsa's work. Moreover, there are instances in subsequent times of authors having added to their own names the title of Vyâsa conferred upon them evidently because they wrote *extensive* works.*

* (1) Sudarsana, the author of the *Srutaprakâsikâ*, a voluminous work by which he expanded and made more explicit the sense of Râmânuja's *Srîbhâshya*, had the title of Vyâsa.

(2) Kshemendra was called Vyâsa-dâsa. He wrote many works and translated into Sanskrit Gunâdhya's *Brihatkathâ* which has been lost, but which is extolled for its excellence and poetical beauty by the poet Bâna and others. It is said to have been in the *Bhûtabhâshâ* *alias* *Paisâkî bhâshâ*, the *Goblin Language*, "a term applied to a number of Low Prâkrit dialects spoken by the most ignorant and degraded classes." This is the definition of the *Goblin Language* given in Dr. A. Macdonell's *Hist. Sans. Lit.*, p. 377. But in the case of Gunâdhya's work, whose beauty is so much extolled, it is difficult to believe that it was in the Goblin dialect. It must have, I fancy, been in an old respected Prâkrit like the Pâli of the old Buddhist works, but as the language became obsolete, it was spoken of as *Bhûtabhâshâ*, 'the *past* or *dead* language', but continued to be studied by the learned few of the later age for the sake of enjoying the beauty of works written in it. As *bhûta*, *past*, means also *pisâka*, *goblin*, it is easy to conceive how may a Sanskrit poet, in admiring Gunâdhya's work, have fallen into a punning humour and said, 'how beautiful is the work even

Strangely enough, our Vyâsa has also entered into the authorship of the Brahma-sûtras which belong to a kind of literature the reverse of Vyâsa-granthas. The idea of Vyâsa's authorship of these Sûtras arose, I think, from two suppositions, one that the Bhikshu-sûtras of one Pârâsarya mentioned in Pânini's Sûtras must be the Brahma-sûtras which, discussing as they do Vedântic topics, are fit to be honoured by none others more than the Bhikshus or ascetics; the other that instead of the author of the famous Brahma-sûtras being allowed to be an unknown Pârâsarya, he must be our famous Vyâsa Pârâsarya himself. But there arose another independent designation for the Brahma-sûtras: they were called the Sûtras of Bâdarâyana. Whoever was the author of them, on several points on which there was diversity of opinion he quotes Bâdarâyana in such a manner as to indicate that Bâdarâyana's view is to be accepted as final. This no doubt gave rise to the idea that the Brahma-sûtras uphold the views of Bâdarâyana, and that their author is either Bâdarâyana himself or a descendant of his, for Bâdarâyana, meaning son or descendant of Badara, is a name that applies to any body belonging to that Gotra. Thus, sprung independently of each other, the two designations for the Brahma-sûtras—one as 'Pârâsarya's Sûtras', the other as 'Bâdarâyana's Sûtras'—flowed on and came to the confluence. But how can they meet? How can Parâsara's son be identical with Badara's son or descendant? This difficulty was got over by an ingenious explanation: our Vyâsa Pârâsarya is not a Bâdarâyana in the sense of son or descendant of Badara, but is Bâdarâyana in the sense of one whose ayana, resting-place, is the sacred Badara place known as Badarikâsrama or Nara-Nârâyanâsrama on the Himâlayas.

though it is in the bhûta = pisâka language!' The myth once started by rendering Bhûtabhâshâ as Paisâkibhâshâ stuck to the work and continued to roll on. Sanskrit was better cultivated than an obsolete Prâkrit and was the literary language of the learned throughout India, and so the work was translated into Sanskrit and enjoyed in that form. Thenceforward no body cared for the original and it was lost. This is how the excellent work in the Bhûtabhâshâ became itself bhûta, past, dead.

A propos of Vyâsa as the author of expanded works, we may take notice of the metrical Smritis called *Vṛiddha-Manu*, *Vṛiddha-Parâsara*, &c. They are found to contain additional matters not found in *Manu*, *Parâsara*, &c. They are later works not as authoritative as the latter. *Vṛiddha*, therefore, seems to me to have been prefixed to them in the concealed sense of *the enlarged* (editions of) *Manu*, *Parâsara*, &c. For the sake of making them respected the idea suggested by the title is that they are the works of older sages of the same names, or works written by the same sages in their more advanced years. For that matter, the older metrical Smritis themselves are the expansions of the different Dharma-sûtras. In *Manu* itself it is said that Sumati, the Wise, compiled it. In *Parâsara* some unknown author says: 'I tell ye these laws according to the ancient words of *Parâsara*'.

Now about *Vaisampâyana*, the reputed narrator of the epic to *Janamejaya*, the same *Taitt.-âranyaka* which mentions *Vyâsa Pârâsarya* in I. 9, 2 mentions in I. 7, 5 a sage named *Vaisampâyana*, 'son of *Visampa*.' It seems to be this very sage that has been utilized as the narrator of the epic. He may have been a historical personage known only by his patronymic. *Visampa* from whom the patronymic is derived seems to mean, or to have been looked upon as meaning, *Visam-pa*, 'one who protects people.' Now, when the Vedic King *Janamejaya* was utilized as the hearer of the epic, it became necessary to select at the same time a suitable person as the narrator, and the choice fell upon the Vedic *Vaisampâyana*, evidently because *Visam-pa* from whom that name is derived is a name grammatically of the same kind as *Janam-ejaya*, and because there would be a verbal paradox in bringing together 'the son of *the people-protector*' as the narrator, and '*the people-terrifier*' as the hearer. This bringing together of the seemingly incongruous would be suitable and harmonious if the *Brâhman's* people-protecting be understood as his *vrata* or practice of *ahimsâ* and *dayâ*, non-hurt and kindness, to all creatures, while the *Kshatriya*

king must necessarily be a terror to bad people in order to protect the good from them. I do not know if the Vedic literature says anywhere that Vaisampâyana is the disciple of Vyâsa Pârâsarya. If it does not, the arranger of the epic in selecting Vaisampâyana as the narrator had simply to put him down as the disciple of the author of the epic, for the respectability of a Vedântic author is heightened if he has worthy disciples studying and promulgating his work. The other epic also is made to be narrated to Râma not by the author Vâlmîki himself, but by his disciples the twin Kusîlavas.

As indicating that the epic that was described as narrated to Janamejaya came down to posterity through heralds as Paurânîks it is said in the preamble of it that the herald's son (Sauti) the Paurânîk, named Ugrasravas, 'one who has heard terrible things', son of Romaharshana, 'one who makes the hairs (of his hearer) stand erect (by thrilling stories)', narrated the epic finally to the people at Saunaka's twelve-year session of sacrifice at Naimisâranya. Romaharshana and Ugrasravas must strike any questioning mind as being supposititious, and not historical. The thing meant is simply this: the epic contains thrilling stories such as the terrible Bhârata war, the snake-sacrifice, &c. One who is supposed to have heard it tells it to his son and thrills him, and the son on hearing the terrible stories, tells them to all. The same kind of preamble is affixed to many of the Purânas, with this peculiarity, viz., that their narrator is Sûta the herald, while the narrator of the epic is Sauti, son of Sûta. Although the Purânas in their present state may be later than the epic, old Purânas existed, and the name Purâna itself means 'old', while the epic is styled Itihâsa. Therefore, it seems to me that in order to suit the title 'old' of the Purânas, *father* Sûta is put down as their narrator while the Itihâsa, older though it may be, but lacking in the title of 'old', is put down as narrated by *the son* of Sûta.

Some recensions of the preamble of the epic has this addition, viz., that the god Brahmâ deputed even a god,

the elephant-headed Ganapati, to write down the epic to the dictation of Vyâsa according as the latter went on composing and uttering the verses. This god is credited with great intelligence. In addition to it, he with his elephantine head may well be called Hastin, 'having the hand'. In the case of the elephant Hastin, its hasta is the proboscis, but hasta means also the hand without which there can be no hastâkshara or handwriting; and therefore the reason for the riddle of selecting Ganapati for writing down the epic seems to be that among the gods he alone can be called Hastin.

Let Vyâsa enter into the authorship of all voluminous works. But what is the use of the historian or the poet or the author of marvellous stories if he does not make *himself* voluminous, *i.e.*, vast and great? Our Vyâsa makes himself vast and great by means of his son Suka, as can be made out from the story about the birth and exit of Suka. The story is found in M. Bh. Sânti (Mokshadharma) parvan 324—334. It is a long one. Omitting the details, it may be stated thus :

Vyâsa is a bachelor and yet even without a wife he must needs have a son. He prays to Rudra to grant him a son who in firmness should be like any of these (deities), Agni, Earth, Âpas (Waters), Vâyu (Wind), and Antariksha (Sky). Rudra says: Yes, you will get a son of that kind. Then Vyâsa begins to generate the sacred fire by attrition. At that time an Apsaras nymph, Ghrîtâkî, comes and shows herself in the form of a female parrot of extraordinary beauty, at whose mere sight Vyâsa swells with love and his Retas [by which the Self seems to be meant] falls on the Aranî that is being churned, and instantaneously a child springs forth from it and shines even like the sacred Agni generated by attrition. The child is named (1) Âraneya because he sprang from the Aranî, and (2) Suka (parrot) because he was born on his father's seeing the female parrot. As soon as he is born, he is initiated and becomes the bachelor student.

Suka always hankers after Moksha, liberation, and begs his father to tell him what to do to get it. The father tells him to go to King Janaka Vaideha by humbly walking all the distance and obtain knowledge from him. Janaka imparts the knowledge, the gist of which is this: Give up all desire for the worldly objects; practice truth, &c.; do not do the least injury to any creature; be

extremely kind to all creatures; in short, see Self in one and all of the creatures and all the creatures in Self.

Suka then rejoins his father on Mt. Himavat, where the latter's four disciples, viz., Sumantu, Vaisampâyana, Jaimini and Paila are studying the Vedas under him. At the completion of their studies Vyâsa dismisses them saying: 'Go ye to the world and expand the Veda and teach it to deserving disciples. Let the four castes hear it, placing the Brâhman at the head. Let *all* cross danger (*durga*) and let *all* see happiness (*bhadra*)'. On their departure, only his young son Suka is left to fill the region of Mt. Himavat with the sacred sound of the Vedas along with himself as they both repeat them in the established manner of the oral study of them. At that time the wind blows violently and the repeating is suspended, as the custom is not to study the Vedas when there is rain, strong wind, &c.*; but Suka makes the wind itself the subject of discussion and learns from his father all about the Seven Winds and the Prânas, vital breaths or spirits.

This study takes place in that region of Mt. Himavat where Vishnu had performed *tapas* for obtaining a son†, and where the Son God Kumâra had thrown down his Sakti weapon, challenging the whole world, saying: 'Let him lift up this Sakti (if there is any one) who is greater than myself, to whom (my) lovable ones are more lovable,‡ and who is (both) *brahmanya*, pious, and heroic, without another like himself in the three worlds.' Vishnu, the Pure Self (or pure-minded), lifted it up easily with his left hand and shook it. The whole Earth shook when it shook. Addressing Prahlâda, son of Hiranyakasipu (the Daitya King), Vishnu said: 'See the valour of Kumâra! No one other than himself [or who is not like him] can do this [*i.e.*, lift up and wield the Sakti]'. Not brooking this word, Prahlâda put his hand to the Sakti, but unable to shake it, ejaculated a terrible sound and fell down in a swoon§. Such is the account given of the place where Suka studied the Vedas.

* The Vedas are to be learned orally when everything is calm, so that the sound of each word and intonation may be clearly heard from the mouth of the teacher and not mixed up.

† There is a story in the Harivamsa that Pradyumna, son of Krishna, was born on the latter's pleasing Rudra with *tapas*.

‡ The original is: *priyâh yasya adhikam priyâh*. To the Knower the whole world becomes *priya*, lovable, for the sake of the love of (the universal) Self (*Brih.-âr.-Up. II. 4*).

§ In the early legends Prahlâda is not the great devotee of Vishnu which he is in the Vishnu and Bhâg.-purânas, *vide p. 237 ante*. Kumâra's Sakti seems to be Spiritual Power, *vide pp. 54—55 ante*. By the Vishnu of our story Krishna seems to be meant, and its object, in so far as Krishna's lifting Kumâra's Sakti is concerned, seems to be to show that Devaki's son

To the same place *Rishi Nârada* comes when *Suka* is alone and teaches him Knowledge for liberation, commencing his teaching by mentioning *Sanat-Kumâra* as a great authority on the subject.

Then *Suka* thinks: 'There are two modes of exit, one through the Moon from whom there is a return to *samsâra* even like the Moon that dies and is born again and again; the other through the Sun to there from where there is no return. I must therefore seek the latter exit.' With face lifted up to the Sun, and, firmly established in the *Pada* or State of Brahman free from the three qualities (of *Prakṛiti*), *Suka* flies up, and, addressing all the directions, trees, plants and all things, says: 'If my father comes in quest of me crying out 'O *Suka*!' do ye all give answer to him'. So saying, he goes on to the junction of two mountain peaks, which at once are sundered apart and give way to him, and he becomes Brahman (*Brahma-bhûtaḥ*), the Self of all, existing everywhere. And when the father comes crying out 'O *Suka*!' all the directions and things in the universe say 'Bhoḥ!' in response, for it is *Suka* who speaks from within them all, so that there is a deafening chorus of 'Bhoḥ!' ringing everywhere. *Suka* went to the Highest Place (*Paramam Padam*). *Vyâsa* feels both bashful and glad, the former at his own state of *saktatâ* or attachment (to his Son), the latter at his Son's *muktatâ* or freed state. Then the god *Rudra* says to *Vyâsa*: 'O sage! By my favour thou wilt always see the *Khâyâ*, Shadow or Light, of thy Son never going away from thee.

According to the ritual, in generating the sacred fire the upper churning stick is made to touch *ghṛita* or clarified butter which is as it were the would-be son *Agni* himself as seed laid on the lower stick from the womb of which he is to flash forth as *Âyu*, the Living One or Life.* *Rudra* is *Agni* himself as the Vedic Son God of eight names and eight forms while his invisible ninth aspect as *Kumâra* the Child has entered into all forms, and he is the father of the Purânic Son God *Kumâra* *alias* *Skanda*. *Rudra*, therefore, is besought to give the Spiritual Son, the Self that flashes forth when the mind is churned with *dhyâna*, deep, continued, contemplation by the Knower who is *Ûrdhvareta*

Krishna equalled or excelled the Son God of the older legends. *Krishna's* ability to lift the *Sakti* and the *Daitya* or *Asura* *Prahlâda's* inability to do so may be compared with the success and non-success respectively of *Indra* of the gods and *Virokana* of the *Asuras* in respect of knowing the Self (*Khând.-up. VIII. 7—12*).

* Eggling's translation of *Satap. br. Part II.*, pp. 91 and 118.

or Ūrdhvamanthin (*vide* p. 215 *ante*). Ghritâkî is an old Vedic name. Whatever may be her significance elsewhere, here she seems to be made to represent the ghritâkta or buttered mother Aranî, and yet she is kept apart from the Aranî and the Son is born, not from any physical contact with her, but from the agitation of mind at seeing her. What is meant seems to be this, that in the sacred fire generated from the Aranî is seen at the same time the Self generated by the churn of contemplation; that Ghritâkî is the mental Aranî who may be taken to be Sraddhâ, Faith, seen in her climax; and that the Retas is the Self, the Spiritual Son, realised by contemplation. The bird soaring freely in the sky is a metaphor for the Knower of Brahman (*vide* the text quoted in Vol. I. p. 236). Here, of all the birds the parrot is selected as being etymologically an appropriate metaphor for the Pure Bright Self, as Suka means bright, gaudy. It is derived from *suk*, to burn, glow, &c., the same root from which is derived *Suki*, bright, clear, pure—a name applied in the Vedas to Agni who is Pāvaka, pure, purifying. From the same root is derived *Sukra*, bright, white—another name of Agni, also of Retas. The outward indelicacy of the Retas in Suka's story will at once vanish when its real significance as the Self, so easily suggested by the circumstances of the story, is understood. The selection of the parrot's name for Vyâsa's Son seems to have suggested the myth that makes him the son of a she-parrot, by saying that the nymph appeared in that form.

When the Self that was realised was depicted as the Spiritual Son *born* like Agni by attrition, it became necessary to attribute a career to Him that was *born*, and that career is that of the Self itself as the Ideal Vedântic Student and Knower. As a student must have a worthy teacher or teachers who themselves should have had worthy teachers, the teachers selected for Suka is King Janaka and Rishi Nârada. These are famed in the Upanishads as having received Knowledge, the one from Yājñavalkya and the other from Sanat-Kumâra. In respect of Knowledge

the caste of the teacher is immaterial, for it is laid down that obtaining Knowledge from a Brâhman, or from a Kshatriya, or from a Vaisya, or even from a nîka or low-born Sûdra, the student should put faith in it.* The two mountain peaks that go asunder and make way for Suka mean the two skull bones of the head that are believed to be sundered apart by the Knower's Self as it makes its upward exit. This idea is as old as the Taitt-Upanishad (I. 6: 'vyapohya sîrshakapâle,' &c.), which says that splitting asunder the two skull bones and uttering the three Vyâhritis, the Knower enters or pervades (the regions of) Agni, Vâyu and Âditya, while Mahas, the fourth Vyâhriti, meaning 'the Great or Vast,' lodges him in (the Infinite) Brahman. The Self taught by Sanat-Kumâra to Nârada in the Khând.-Upanishad is Bhûman, Vast, existing everywhere. Suka as this Infinite Self gives answer to Vyâsa from within all the things and directions of the universe. Thus it is that Vyâsa becomes 'Extensive' by means of his Spiritual Son, the Infinite Self.

The sundering of the two mountain-peaks in Suka's onward progress is of the same esoteric import as the splitting of Mt. Krauñka by the god Skanda, while in respect of the manner of birth our Suka is the imitation of not only Skanda, but also of his first ancestor Vasishtha who, I have tried to show, is Agni flashing forth from the mind of Urvasî, the mother Aranî, and who is also called the Drapsa that is *skanna* and laid on the lotus with divine chant, Rv. VII. 33, 10—12. There Drapsa seems to mean Retas in the sense of son. Agni is the divine son because he is generated by attrition. In one and the same breath Agni is called Our Father and also the Son of Our Father, that Son whom the gods made as the First Âyu or Living One, the Father of this First Âyu being the supposed first Manu or Man, the first sacrificer that generated Agni as his First or Foremost Child (Rv. I. 31, 10—11). He is *the widespread* Garbha, Germ, of the Creator Tvashtri (I. 95, 2); nay He himself is Tvashtri (*ibid.*, 5).

* Vide M. Bh. Sântiparvan 319, verse 87.

He is the Son of the gods and yet at the same time their Father (Rv. I. 69, 1). They (the gods) longed with their concordant minds for Retas or Seed in their bodies (I. 68, 4). As pointed out by Dr. Oldenberg the Retas seems to mean Agni. That Agni is not simply the visible fire but the Creator of the universe is denoted in the verse itself, the second half of which says that He has adorned the sky with stars.* This Son of the gods, of the first man, of the Creator *Tvashtri* himself is also the Spiritual Son of every sacrificer, for it is said that Agni is delightful in the sacrificer's house like a son born (I. 69, 3). In I. 142, 10 there is the prayer, May *Tvashtri* pour forth for us in our navel That Wonderful Seed (*Tat Turîpam Adbhutam*) with many treasures, plentiful by itself, &c. By the Wonderful Seed, Agni himself that is generated in the sacrifice seems to be meant. The same Seed seems to be the Son mentioned in II. 3, 9 (see also III. 4, 9) as : "Through (the gods') hearing (our prayer) a manly son is born (to us), tawny-coloured, rich in gain, bringing vigour, loving the gods. May *Tvashtri* deliver for us a son, the navel, and may he then go to the abode of the gods". The tawny-coloured Son can only be Agni, the Deity of the Hymn; he loves the gods because he is regarded as the priest worshipping them; he goes to the gods because he is well known as the carrier of the sacrificer's oblations to them; he is the navel evidently in the sense of his being the Tie of Life upholding the universe. It is Agni as the sacrificer's Son that is addressed in the *Taitt.-brâhmana* III. 7, 7, 10 as : *Putrah pitre lokakrit Jâtavedah*, 'Thou art, O *Jâtavedas*, the Heaven-securing Son for thy father (the sacrificer that generates thee)'. This idea is as old as the *Rig-veda*. In the dialogue, Rv. X. 95, between

* The Primal Retas spoken of in Rv. X. 129, 4 as the *Bandhu* of Sat, the Bond of Existence, found by poets by searching well in the heart, seems to be Agni himself as the Life immanent in the universe, upholding it. The wonderful beings who are mentioned in verse 5 of the same Hymn as : *retodhâh âsan mahimânah âsan*, may be the gods as bearing the Retas, i.e., Agni, in their bodies; they are great and mighty because they bear Him.

Purûravas and Urvasî the son for whose birth Purûravas longs most ardently, and who, being born as the worshipper of the gods, releases him from the bondage of death and makes him immortal, is clearly Agni that is mentioned in verse 12. The Vedic poets were not above desiring for progeny, wealth, happiness and victory. It is because a son was very lovable to them, and because at the same time they attached great importance to generating the sacred Fire Agni, that they called him the most beloved Son of the gods, of their ancestors and of themselves. Generating the sacred Fire meant the performance of a great sacrifice such as the Soma-sacrifice, which no doubt became a costly rite; and it is easy to conceive how the belief may have arisen that without generating Agni as the Saviour Son there was no obtaining Heaven.

The Brih.-âr.-up. I. 5, 17—20 is about the dying father's entering into his son together with his own spirits, addressing him: 'Thou art Brahman (Vedic study); thou art the sacrifice; thou art the world'. His entering seems to mean his infusing his spirituality into his son and transferring to him the family *rina*, debt or duty, of serving the *Rishis* with Vedic studies; the Gods and the Fathers, with sacrifices; the world, with hospitality, charity, &c., for it is said: 'If there is anything done amiss by the father, of all that the son delivers him (*muñkati*), and therefore he is called Putra, son'. The idea seems to be that the son that steps into the place of the father on receiving charge from him should continue the duty, supplying any omission on the part of the father. The entering into the son does not mean that there is no Heavenly life for the father, for, says the Upanishad, when he enters with his spirits into his son and dies, *divine* vital spirits enter into him (the father); he becomes the Self of all beings; as the (Highest) Deity is, even so does he become. In saying that the son is called Putra because he delivers (*muñkati*), a pun upon the *tra* of the name is implied as meaning *trâ*, to protect or deliver. In subsequent time the pun assumed another form by reading Putra

as Put-tra or 'he who delivers from Put', making Put to mean Hell. It is Agni generated in the sacrifice that is the Saviour Son in the full sense of the word, as he secures immortal heavenly life; but the ordinary son also came to be looked upon as a sort of saviour, as he performs Srâddha for the benefit of the ancestors and is expected to rectify whatever was done amiss by them, his generating the sacred Agni and performing the great sacrifice being considered as securing Heaven not only for himself, but also for those of his ancestors who chanced to die without performing it.

Therefore, when the stories say that Agastya and Jaratkârû were urged by their departed ancestors to beget a son as the only means of saving them from falling down into the pit, and that Parâsara, Vyâsa and others longed for a son and begat him in a strange manner, I feel convinced that the son spoken of in these riddling stories is Agni; that Agni generated as Son in the sacrifice is not simply the visible fire, but Âyu, the Living One, that is realized as having entered into all creatures and things as Visvâyu, the Life of all; that the same Living One is realised as the Self of all by the Knowers who have given up the symbolism of the rituals; and that our Vyâsa's son Suka as the Self of all, existing everywhere, is the only Saviour Son—the Spiritual Retas or Vîrya, Strength or Valour—of the Knowers.

ADDENDA AND CORRIGENDA.

Pages 12—17, and 31 on the meaning of the Vedic verse about the Seven *Rishis*, Arundhatî, and the *Krittikâs*. According to the *Sûtras* of *Âpastamba* who follows the order of the *Mantras* of the *Taittirîya Ekâgnikânda*, the polar star is worshipped first by repeating the *Mantra* given on p. 1 *ante*, and then Arundhatî by repeating the verse in question. But the *Grihya-sûtra* of *Hiranyakesin* says that the Seven *Rishis* are worshipped first and then the polar star. It is not clear where *Âpastamba* means Arundhatî to be located, whether in the *Krittikâs* (*Pleiades*), or in *Ursa Major*. There can be no doubt that by the Seven *Rishis* *Hiranyakesin* means *Ursa Major*. Following the commentator of *Hiranyakesin*, Dr. Oldenberg translates the verse in question thus: “The Seven *Rishis* who have led to firmness she, Arundhatî, who stands first among the six *Krittikâs* (*pleiads*):—may she, the eighth one, who leads the conjunction of the (moon with the) six *Krittikâs*, the first (among conjunctions), shine upon us!”—S. B. E. XXX. p. 194. The commentator has evidently taken ‘*vahantîyam*’ to be ‘*vahantî*’ (nom. singular) and ‘*iyam*.’ ‘*Mukhya-yogam*’ is taken to mean the first conjunction, which, it is assumed, is with the moon by reason evidently of the position of the *Krittikâs* as the first of the asterisms in the Vedic list. But it is not clear how Arundhatî can, if she is a shy star in *Ursa Major*, have anything to do with the *Krittikâs*, and how she can be called the eighth. I think that Haradatta, the commentator of *Âpastamba*, is correct in taking ‘*vahantîyam*’ to consist of the plural verb ‘*vahanti*’ referring to six of the *Krittikâs*, and ‘*iyam*’ to the bride, who and not Arundhatî is mentioned as the eighth.

About the Seven *Rishis* there is clearly the idea in the *Satapatha Brâhmaṇa* (p. 33 *ante*) that they are the Seven *Prâṇas*, senses or vital powers, and that by means of

austerity they become a single Purusha, namely the Creator Prajâpati *alias* Agni. This seems to indicate the Creator to be the Universal Soul consisting of pure sense-powers as the so-called Seven *Rishis*. This idea may be as old as the *Rig-veda* itself, for in praising the Creator Visvakarman, who, by being described as having eyes, hands, and feet everywhere, is indicated to be the all-pervading, all-knowing Universal Soul, it is said (X. 83, 2) that He is the One beyond the Seven *Rishis*. It is likely these Seven *Rishis* are the sense-powers of the One Soul. When the Sun that sees and pervades everywhere by means of his light is taken as an emblem of the Universal Soul, and is praised in the *Rig-veda* as being the Soul of all movable and immovable objects (*Sûrya âtmâ jagatas tasthushas ka*), we may well conceive how easily the concept of the Sun as metaphorically the Soul of the universe might have led the old poets to locate in the Sun the sense-powers also along with the Soul. The *Vâlakhilya Rishis* being clearly identified in the Vedic rituals with the Seven *Sirshanya Prânas*, the Purânîc idea of their residing in the Sun may have come down even from the *Brâhmana* period. For a starry personification of these Seven *Rishis*, there seems to have presented itself to the imagination of the ancient Indo-Aryans the very grand northern constellation of the Seven *Rikshas* of Ursa Major (*riksha* means both star and bear). In the *Satapatha Brâhmana* II. 1, 2, which I happened to see since writing the *Essays on Arundhatî and Kumâra*, the idea is found as an old one that the stars of Ursa Major formerly called *Rikshas* are the Seven *Rishis*, and that they had the *Krittikâs* as their wives. There must have been some poetical reason for regarding the *Rikshas* of Ursa Major as the Seven *Rishis*, and the *Krittikâs* as their wives. The former, situated by the northern side of that part of the ecliptic where the power of the summer Sun was in its climax in the Vedic days, were, I fancy, pictured as the Sun's most powerful *Prânas*, the so-called Seven *Rishis*—males by reason of the masculine gender of both *rishi* and *riksha* (*riksha*, feminine in the classical Sanskrit, was masculine

in the Vedas). Likewise the *Kṛittikâs* having the same number of stars as the Seven *Rishis*, and situated at the region where the vernal Sun began to assert his power at the close of winter, were also, I think, regarded as the Sun's *Prânas* in a milder aspect, for which reason, I think, and also because the name *Kṛittikâ* is feminine they were fancied to be the wives of the *Rishis* of Ursa Major.

It is likely that the Seven *Rishis* mentioned in the *Taittirîya* Mantra in question in connection with the *Kṛittikâs* are the *Rishis* of Ursa Major. I now give up that part of my theory which fancied *Arundhatî* of the *Kṛittikâs* to be a representation of *Rohinî* when she is in conjunction with the Sun and therefore shy or veiled in his superior light. Compared with their husbands in Ursa Major the *Kṛittikâ* stars are of shy modest light; therefore, they were looked upon as the heavenly forms of wifely modesty. Of them the one counted as the first is the most shy and modest and therefore called *A-rundhatî*, non-dazzling; and their husbands, representing as they do the senses or intelligences, are fancied to have brought about her *dhruvatâ* or starship (in the form of that very modest shy star), while the remaining six ladies of the group, as if to honour her for her extreme modesty, are fancied to bear facial union (for her), *i.e.*, conjointly kiss her on the face. Such seems to me to be the drift of the Mantra in question.

If the Mantra had not looked upon the *Kṛittikâs* as happy wives, it would not have wished the bride to prosper as the eighth—as another like them. But the *Satap.-brâhmana* II. 1, 2, referred to, gives expression to a different view of the *Kṛittikâs*. After laying down that the *Gârhapatya* and *Âhavanîya* fires may be set up under *Agni's* asterism the *Kṛittikâs*, it raises a fictitious objection by saying that originally the *Kṛittikâs* were the wives of the Seven *Rishis* who were in former times called the *Rikshas* (bears); but that they were precluded from intercourse with their husbands; for the latter, the Seven *Rishis*, rise in the north, and they, the *Kṛittikâs*, in the east;

and that therefore if one sets up the fires under the *Krittikâs* he may have the misfortune of being precluded from intercourse with his wife. It overrules this objection thus: "But he may nevertheless set up (his fire under the *Krittikâs*) ; for Agni doubtless is their mate, and it is with Agni that they have intercourse"—(S. B. E. XII. p. 282).

Thus the relationship of husband and wife, though admitted, is relegated to the past time, by bringing in the idea of divorce. The distance between the two constellations existed at all times, and did not stand in the way of the older poets bringing them both together spiritually in happy wedlock even though Agni was the Deity of the *Krittikâs*. Varied are the fancies of poets. Accordingly in the subsequent time of the *Satap.-brâhmana* a myth-maker seems to have read the *Krittikâs*' having Agni as their Deity into the paradox of those *Rishi*-wives having intercourse with Agni, that is committing adultery with one other than their husbands. In bringing about this riddle the name *Krittikâ* is likely to have been played with as meaning those that are cut off: cut off or separated from their husbands, they are *Krittikâs*. When we bear in mind that the Seven *Rishis* represent the *Prânas* or vital spirits and that the same *Brâhmana* has said in another place that the Seven *Prânas* became a single *Purusha* as Agni by means of austerity, the paradox of adultery vanishes.

The *Satap.-brâhmana* about Agni's intercourse with the *Rishi*-wives must be counted as one of the old riddles availed of in fashioning the wonderful story of the *Mahâbhârata* about the birth of the Son God. Its *Arundhatî* who is not among the divorced is, as explained in the Essay on *Kumâra*, one of the faint stars near the Seven *Rishis* of the Great Bear, *Vinatâ* being made to take up her place in the group of the *Krittikâs*.

In connection with my view that phenomenally the Son God of the *Mahâbhârata* story is the young vernal Sun when he is on the lap of his mothers, the *Krittikâs*, and that as the Sun is one of the aspects of Agni, it is fancied

that he is the child of the fatherly Agni located in the higher region as the deity of those stars, it may be stated here that the idea of the vernal Sun Agni as the child of the Krīttikâs seems to be as old as the *Rig-veda* itself if my interpretation of the first hymn of Mandala III. is correct. It speaks of the ancient births as well as the recent ones of Agni that is worshipped on the altar generation after generation (v. 20). This seems to mean that the act of generating the sacrificial Agni and worshipping him on the altar was an ancient custom repeated again and again from the days of older generations. This immortal god is the domestic god dwelling in the homes of the mortals (v. 18). Evidently to show that this immortal god is symbolized not simply by the fire on earth but also by the heavenly fire, his birth in the upper region is spoken of in the earlier part of the same hymn. He is Apâm Garbha, Son of the Waters (v. 13). Ordinarily this would mean the lightning fire born in the water-charged rain clouds. But there is at the same time something extraordinary in this hymn in its description of the Waters. They are *seven* young sisters and wives; daughters of Heaven; *seven* Vâñs giving birth to the single child Agni; they are samîkî, *turned towards each other*, bearing in their lap the child that has grown in the wide unbounded space clothing himself in light (vv. 3—11). Agni thus described seems to be the Sun, while his seven mothers that are samîkî seem to mean the closely situated seven stars of the Krīttikâ asterism pictured in the relationship of mothers to the young vernal Sun. Their being called the Waters seems to be due to the imagery of Agni as the Son of the Waters or rain clouds being carried higher up and applied to the Sun Agni. It became therefore necessary to picture some permanent object in the sky as the rain clouds, the Waters, and of all the asterisms the choice fell upon the Krīttikâs. Why? Because I think they were known even in the time of the *Rig-veda* to belong to Agni. The best season for setting up the sacred fire is Vasanta, spring, the face or first of the seasons; and the best asterism for that purpose

is Agni's own asterism the *Kṛittikâs* (*Taitt.-br.* I. 1, 2, 1), so that it would seem that Agni was set up in the *Vasanta* season on some convenient *tithi* the asterism of which was the *Kṛittikâs*. This makes Agni so set up the child as it were of the *Kṛittikâs*. I consider it likely that the custom of setting up the sacred fire in *Vasanta* and under the *Kṛittikâs* came down to the *Brâhmana* period from the time of the *Rig-veda*. How natural, therefore, it was for the priestly poet of the hymn to picture the vernal Sun when in conjunction with the seven *Kṛittikâs* as their son Agni—as those conjoint sisterly Waters' Son set up or born in the sky on high. Under this view of the Sun as the Son of the seven Waters in the sky, it is significant that the individual names given in *Taitt.-br.* III. 1, 4, 1 to the seven *Kṛittikâs* are names of rain clouds variously pictured (*vide* pp. 13—14). *Rv.* IX. 103, 3 mentions the seven *Vânîs* or sounds of the *Rishis*. They seem to mean the seven principal metres in which *Rishis*, poets, composed their chants. In the case of the birth of Agni as lightning, the thunder of the rain clouds is metaphorically the sacred metres singing together in the shape of chants uttered by the priests when the sacred fire is generated. Transferring the simile higher up, the same seven *Kṛittikâs*, the motherly Waters, are also the seven metres singing to the birth of the vernal Sun Agni.

Pages 56—62. I fancied that the *Abhijit* of the story is a fictitious one. But it now appears to me that she is the real one situated between *Uttarâ-Ashâdhâ* and *Sronâ*. As the number of the asterisms is popularly twenty-seven without counting *Abhijit* among them, and as *Abhijit* is far away from the ecliptic (*vide* Mr. Tilak's *Orion*, p. 203), the myth imagines that formerly *Abhijit* had her place on the ecliptic, but afterwards disappeared from that place and fell down to the point where she now is. Her imagined former place is either where *Kṛittikâ* now is on the ecliptic, or that point of the ecliptic between *U.-Ashâdhâ* and *Sronâ* which is on a line with her present position. In

either case we have to take the myth to imply that Abhijit's retirement from the ecliptic resulted in the re-adjustment of the spaces between the other asterisms so as to make room for the Krittikâs as one of the asterisms.

Samâ may be taken to mean not *even*, but *equal*. Also the verb *abhavat* may be corrected into *bhavet*; and what Indra says in verse 10 may be put thus: 'Accordingly, whereas formerly Rohinî was [the beginning point of time], (now) time beginning with Dhanishthâ has been fixed by Brahmâ, (thinking that) in this manner [*i.e.*, by allowing in the mode of counting time from Dhanishthâ a place for the Krittikâs in order to supply the deficiency caused by the retirement of Abhijit] the number (of the asterisms) would become *equal* (to what it was before, viz., 27).'

Page 94, lines 2—10; also page 192, the last two lines, about Vishnu of the three strides being the Sun. Although the Sun is one of the forms of Vishnu, still, when dwelling further on in the Essay on Vâmana-Trivikrama on Vishnu's three strides, it has appeared to me that both in the *Rig-veda* and in the Purânic legends Vishnu is not the Sun with his morning, midday, and evening steps, but the Deity of Sacrifice with his first step on the Earth, the second in the Air, and the third in the Sky. See also Satap.-br. I. 9, 3, 9:—"Vishnu, truly, is the sacrifice; by striding (*vikram*) he obtained for the gods that all-pervading power (*vikrânti*) which now belongs to them. By his first step he gained this same (earth), by the second this aërial expanse, and by his last (step) the sky"—(J. Eggeling, Part I., p. 268). The same three regions of Earth, Air and Sky pervaded by Vishnu's three strides are mentioned again in Satap.-br. III. 6, 3, 3, Part II., p. 155. The form of Vishnu in the third station is the Sun, who as the summer Sun opens up the flood-gates of the heavenly river, the summer rains.

Pages 268, 269 about the meaning of *sumat-jâni* in Rv. I. 156, 2. *Jâni* is usually taken to mean wife;

but in the *Rig-veda* where the Maruts are called *bhadrâjânayah*, and where Agni who is well-known as being *dvimâtâ* is called *dvijâni*, Prof. Max Müller has taken *jâni* to mean clearly mother, not wife (*Vedic Hymns*, Part I. p. 359). As to the meaning of *sumat*, I have since come to know that in *Vedic Hymns*, Part II., Rv. I. 142, 7; V. 2, 4; and III. 3, 9, it has been taken to mean *with*, or *together*. Yâska's meaning, *svayam*, is given in the *Nirukta* in respect of Rv. I. 162, 7 only; the exact meaning being unknown, *svayam* seems to be guessed as the probable meaning there. Such being the case, there is no certainty of *Sumat-jâni* of I. 156, 2 meaning 'one who *himself* is wife.' But even avoiding that meaning, we may arrive at the same result by construing *sumat*, which is divided as *su-mat*, in another manner. *Su* as a prefix means good, beautiful, as in *su-kathâ*, *su-kanyâ*, &c. The affix 'mat' means *having*, or *with*, as in *vasu-mat*. *Sumat*, therefore, as an adverb may mean *beautifully*, while in a compound word it may mean *beautiful*. May Night and Dawn sit down on the sacrificial grass *beautifully* (I. 142, 7). The highly shining Agni walks *beautifully* far from his dwelling place like a herd (V. 2, 4). Agni spreading all about in a conflagration seems to be likened to a herd grazing all about in the pasture land, or he himself or his alter ego the sun is a herd of rays. Resplendent Agni who is *sumat-ratha*, having a *beautiful* chariot, has encompassed the dwellings or lands (III. 3, 9). Or the swift-moving Agni or the sun may mean the beautiful chariot metaphorically. Similarly *sumatjâni* in I. 156, 2 may mean either 'one who has a beautiful mother,' or 'one who is a beautiful mother.' If we adopt the latter meaning, we have Vishnu described as being *Pûrva* (Ancient=Father), *Navîyas* (New, Young=Son), and the Beautiful Mother. Vishnu is *Navîyas*, I think, in his aspect as Agni who is often called *Nava*, *Navishtha* and *Yavishtha* (*vide* Index of *Vedic Hymns*, Part II). Father, mother, and son are correlative terms, the idea of any one of them being impossible without the other two. The sacred Agni

generated by attrition was fondly called Sujâta, the Beautiful Child; but as he represents the omnipresent, eternal God, He himself is Father, Mother, and Son. In other words He is what the Brâhmanas have called Svayambhu, Self-born. Speaking of the First-born Svayambhu Brahman, the *Taitt.-Br.* III. 12, 3, 1 says that He himself is Father, Mother, and Son (sa eva putrah sa pitâ sa mâtâ). When describing Aditi to be all the gods and everything that is and will be, the *Rig-veda* I. 89, 10 says that Aditi is Father, Mother, and Son. Likewise in the verse, I. 156, 2, in question Vishnu seems to be described as being this triad, viz., the Pûrvya (Father), the Navîyas (Son), and the Beautiful Mother.

Page 370, about the pun on the word nakshatra in the *Taitt.-Brâhmana*. I have since come across the same kind of pun on the word in the *Satap.-br.* II. 1, 2, 19 (Part I., p. 288). It is to this effect: "The gods said, 'They who have been powers (kshatra), shall no longer (na) be powers (kshatra)!' Hence the powerlessness (na-kshatratvam) of the nakshatras. For this reason also one need only take the sun for one's nakshatra (star), since he took away from them their energy, their power." Thus, for the sake of the pun, it is mythically assumed that the stars had been the kshatra class, the powerful or military class, but that the sun whose light swallows them all in the day time makes them na-kshatra, powerless. This strengthens the conclusion arrived at that Parasu-Râma who makes the kshatra class na, no, nihil, is phenomenally the sun, and that King Arjuna the White and the Kshatriyas annihilated by Râma are the moon and the stars.

Page 412, lines 26—28. The purport given of the Vedic passage about Raksho-râja is a little incorrect. According to Haradatta's commentary, Brahmanasputra is an epithet applying to Agni, and not to Rakshorâja. The correct purport is this: 'The Kauberakas sent or urged by

Rakshorâja go to the village along with their wives wishing for (killing) those (children) that are not (yet) initiated. (May) this Brahmanasputra saying, kill these, catch these (*i.e.*, the Kauberakas), them may Agni pursue (and drive out), them Indra, them Brihaspati.'

About Lankâ in the south as the abode of the Râkshasas of the Râmâyana, the south as the region of evil spirits is an old Vedic idea. The Satap.-br. I. 4, 5, 3 says that "Indra drove off towards the south the evil spirits, the Rakshas."

Page 413, about Râvana being so named because the god Siva made him cry. Siva is Rudra, meaning the crier or howler, and whatever is terrible, cruel, is called raudra. Wishing to indicate the terrible nature of the Râkshasa king of Lankâ by his very name, the poet called him Râvana, the crier or howler, and as a Rakshas he is raudra. The myth in question must have arisen by looking upon Râvana as if he were a second Rudra, a rival in name to the god Rudra himself. As such a rival the myth depicts him as trying to hurl down Rudra from his mountain top, but he is outwitted and made the humbled Râvana, crier. Thus whether a terrifying howler to his inferiors, or a humbled crier to the superior howler that subjugates him, Râvana is Râvana.

Page 436, lines 4—6 about Parasu-Râma's discharging his arrow at the sea and making it recede. See M. Bh. Dronaparvan, adh. 70, that is the sixteenth of the Part known as the Shodasarâjika; also the Harivamsa story quoted on p. 522 *ante*, lines 14—17.

Page 581, lines 23—25, about the meaning of what Vyâsa Pârâsarya says. I have come to know that the commentators take the verb *aiklham* to mean not wishing, but thinking or regarding: 'I think or regard death from

lightning only to be death'. They say that Vyâsa said so because by reason of the most terrible and sinful nature of death from lightning he thought that only to be fit to be called death, and not the other kinds of death. I doubt if this was the meaning intended. The whole passage looks like a riddle. The second sentence says that he who knows this, *i.e.*, the meaning of the riddle, him the lightning will not kill without his *wishing* to be so killed. The converse of this is that if one *wishes* to be so killed, he will be so killed, and therefore, if we take the verb *aikkham* in its well-known sense of *wishing*, the first sentence means that Vyâsa was one who *wished* for death from lightning only as his death.

APPENDIX.

Being also an Orionist in my own way, I read with great interest the learned criticisms* on Mr. Tilak's *Orion* and Prof. H. Jacobi's paper *On the date of the Rig-veda*. I was not aware of them till some months after Vol. I. was printed. I shall dwell upon certain facts and propose a modified theory regarding the date of the *Rig-veda*. Ancient Hindu dates are, as characterized by a learned Professor, "ninepins set up only to be bowled down again." It being impossible to fix the date of the *Rig-veda* with certainty, any theory about it can only be left to be judged either as having some degree of probability, or as being utterly improbable.

The lunar month with its striking phenomena of full and new moon was the month in vogue in the olden days. Although it ends with a fraction of the 30th day, it was popularly spoken of as having 30 days. It is the period of twelve such popular lunar months that seems to be spoken of in the *Rig-veda*, I. 164, 48, as the year of 360 days. At the same time it was known that twelve lunations fell short of the solar year by about 12 days. Both the intercalary lunar month and the annual intercalary period of 12 days occur in the *Rig-veda* (I. 25, 8; IV. 33, 7). We know how the former is utilized. Without interfering with the system of adding the intercalary month at fixed intervals, but as a supplement to it for approximately fixing the day of the winter solstice every year, the annual intercalary period of 12 days seems to have been utilized in forming the quinquennial Yuga, the years of which are called Samvatsara, Parivatsara, Idāvatsara, Iduvatsara and Vatsara.† This Yuga has come down from the Vedic age, as the names of its five years are mentioned in the *Taittirīya Samhitā* V. 5, 7. Prof. Weber thinks that it occurs in the *Rig-veda* itself, III. 55, 18 (*Hist.*

* By Prof. G. Bühler, Prof. G. Thebaut, and Prof. W. D. Whitney published respectively in the issues of the *Indian Antiquary* for September 1894 (Vol. XXIII., pp. 239—249), April 1895 (Vol. XXIV., pp. 85—100), and December 1895 (Vol. *ib.*, pp. 361—369). The English translation of Prof. H. Jacobi's paper is printed in *Ind. Ant.* for June 1894 (Vol. XXIII., pp. 154—159).

† Under the *Vishnu-Purāna* II. 8, 71 the commentator Vishnukitta quotes the verses of *Vṛiddha-Garga* to this effect: 'The winter solstice with the sun in *Sṛavishthā* will occur in the month of *Māgha* in this order: in Samvatsara, the first year, on the pratipad or 1st of bright half (i.e.,

Ind. Lit. p. 113, note 127), but as the verse is very enigmatic, nothing certain can be made out from it. As the passage of the Kaushîtakî Brâhmana about the time for commencing the sacrifice called gavâm-ayana, quoted by Prof. Thebaut, takes the winter solstice to coincide with the new moon preceding the full moon of the month of Mâgha, it is likely that the custom of connecting the solstice with *Sravishtâ* in the Vedânga Jyotisha had come down from the Brâhmana period. But it is not known in what pâda of that asterism, whether in the first, or the second, or the third, or the fourth, the solstice was taking place at that period; for what is the first point of that asterism in respect of the sun's entry into it once in a year is the last point on coming to which the winter solstice left it altogether and preceded to the asterism next behind it.* As at the time of the annual solar conjunction the asterism is not visible, it was not possible in the olden days to connect any exact pâda of it with the solstice; all that could be done was to be sure that the solstice would occur on some day during the time the asterism remained heliacally set in the month of Mâgha. Mâgha having thus come to be known as the first month of the sun's northward journey, the solstitial day was *popularly and conventionally*, and not with astronomic exactness, fixed to be the pratipad or the very first day of that lunar month, inventing the quinquennial Yuga in order to make the conventional solstitial day to revert to the same pratipad at the commencement

immediately after new moon as the starting point of the Yuga); in Parivatsara, the second year, on the 13th of bright half; in Idâvatsara, the third year, on the 10th of dark half; in Iduvatsara, the fourth year, on the 7th of bright half; in Vatsara, the fifth year, on the 4th of dark half; so that when the next Yuga begins the winter solstice will come back to the 1st of the bright half of Mâgha.' It will be seen that the interval between the lunar dates of one year and another for the solstice is 12 tithis. It seems to be left to be understood that one intercalary month will have been added in the course of the third year so as to make the solstitial day go back to the bright half in the fourth year, and the adding of another intercalary month in the course of the fifth year would terminate the Yuga on the new moon or last day of Pausha the last month of that year. Therefore, another verse quoted by the same commentator as that of Lagadâkârya (the same which Mr. M. Rangâchârya on p. 19 of his work on the Yugas quotes as from the Vedânga Jyotisha) says that the quinquennial Yuga begins with the bright half of Mâgha (of the first year) and ends with the dark half of Pausha (of the fifth year).

* As two asterisms and a quarter make a zodiacal sign consisting of 30°, each asterism consists of 13° 20' and each pâda or quarter of it 3° 20'. The precession of the equinox is at the rate of about 960 years through an asterism.

of the next Yuga. In course of time another *popular and conventional* method seems to have arisen of celebrating the solstitial day *fixedly* every year on the seventh of the bright or first half of Mâgha, calling it Ratha-saptamî, the reason for this being evidently this poetical idea, viz., as the sun's car was fancied by the *Rishi* to be drawn by *seven* horses or by a single horse named Sapta, *Seven* (Rv. I. 164, 2), so let the *seventh* day of the month in question represent the time of the sun Saptasapti's commencement of his northward journey.

It is true that the Vedânga Jyotisha fixes the winter solstice at the very beginning of Sravishthâ and the summer solstice at the middle of Âsleshâ, but this also seems to be *conventional*, and not due to any *exact* observation of the points; for it is not likely that at the very moment when an astronomer arose to observe and fix the points *exactly*, the winter solstice happened to be exactly at the very beginning of Sravishthâ, whereas on the contrary it is easy to conceive how, having Sravishthâ regarded as the asterism of the winter solstice and as the starting point of time from the ayana or solstitial point of view, it could be thought appropriate to make the start not from any fraction, but from the very beginning of that asterism, just as the beginning of any asterism is the starting point of the moon's journey through it. When thus the starting point of the winter solstice was assumed to be the first point of Sravishthâ, the summer solstice had as a matter of course to be placed at the middle of Âsleshâ, taking the number of the asterisms as twenty-seven. With the solstitial points thus conventionally fixed, the two equinoctial points would be one at the beginning of Bharanî's fourth pâda, *i.e.*, at 10° of Bharanî, the other at the beginning of Visâkhâ's second pâda, *i.e.*, at 3° 20' of Visâkhâ. The sun's annual progress from 10° of Bharanî to the first point of Krîttikâ would take place so soon as within four days, and as there is no lunar month named after Bharanî, the two solstitial and the two equinoctial months were popularly Mâgha and Srâvana, Vaisâkha and Kârttika.

The same sense of conventional propriety which selected the first point of Sravishthâ from the solstitial point of view seems to have induced the selection of the first point of Krîttikâ, and not the fraction of any star such as 10° of Bharanî, from the equinoctial point of view; for the Vishnu-Purâna, after saying in II. 8, 67 that the two Vishnavans, equinoxes, are when the sun enters Mesha (Ram) and Tulâ (Scales), says further on in verses 76—79 thus: 'When the sun is in the first part of Krîttikâ, the (full) moon will be in the fourth [third?] part of Visâkhâ; when the sun is in the third part of Visâkhâ, the full moon will be at the head (*i.e.* the

first point) of *Kṛttikâ*: then indeed (*i.e.* at both the occasions) is the sacred Vishuvan time for worshipping the gods and Fathers and for giving alms.' The commentator *Vishnukitta* says that these Vishuvans in *Kṛttikâ* and *Viśākhâ* were of the olden days. Still they continued to be celebrated by special worship.

It is argued that "we must disabuse our minds of the notion of the equinoxes—vernal or autumnal—having been of any importance for the Hindus previous to the time when the influence of Greek astronomy began to make itself felt"; that in the *Brāhmaṇa* period, although the winter solstice was known as occurring in the month of *Māgha* and is mentioned in connection with the *gavām-ayana* sacrifice which lasted for the whole year, still the equinoxes were not known, as they were not, it is argued, as marked and noticeable phenomena and as easy to find out as the solstices; and that in the *Brāhmaṇas* the word *Vishuvan* itself did not mean equinox, but the middle time of that sacrifice—a time which with the beginning of the sacrifice placed optionally either in *Māgha*, or *Phālguna*, or *Kaitra* did not correspond with any of the equinoxes. But let the phenomena of the months of midwinter and midsummer be ever so much felt *as a whole*, the daily progress of time to the longest or to the shortest day, that is to the sun's northernmost or southernmost point, is as gradual and imperceptible, unless the sun's shadow or the points of sunrise and sunset are daily marked, as the progress to the time when day and night are equal, that is to the time when the sun rises in the true east midway between his northernmost and southernmost points. Simply because the *Brāhmaṇa* found it enough to mention only the winter solstice in connection with the *gavām-ayana* we cannot say that the equinoxes were not known, any more than we can say that the summer solstice also was not known; on the contrary when, as is conceded, the longest and the shortest days were approximately known, the equally interesting time when day and night are equal was most unlikely to have escaped notice. The same word *vishuvan* which meant the *middle* of the 'ayana of the cows' was fit to mean as well the *middle* of the two *ayan*as of the sun *Gavāmpati*, the Lord of cows or rays.*

* *Vishuvan* as a fixed technical word for equinox, if not current in the *Brāhmaṇa* period itself, must have begun to be so in the subsequent time, but long before the points were shifted to *Mesha* and *Tulā*. *Samā*, 'equal', as one of the names for the year, is an old Vedic word ('*payasvatī dughām uttarām uttarām samām*'—*Rv.* IV. 57, 7), sometimes used in *Atharva Veda* in the sense of half-year also, *vide* Dr. Macdonell's dictionary. Side by side of the sacrificial year *gavāmayana*, a civil year beginning from any of the equinoxes is likely to have existed under the name of *samā*.

The passage in the *Vishnu-Purâna* already quoted shows that the old equinoxes in *Krittikâ* and *Visâkhâ* were so important as to be observed religiously—a custom which must have come down from the olden time that preceded the shifting of the equinoxes to the first points of *Mesha* and *Tulâ*. The subsequent astronomers retained the old name *vishuvan* that had been in use for equinox, but shifted the points because the old points had, in course of time, preceded so far away as to involve a difference of nearly a month between them and the correct time. That the old equinoxes were very important is also indicated by there having been even two gods, *Skanda* *alias* *Kârttikeya* and *Visâkha*, named after the old equinoctial asterisms *Krittikâ* and *Visâkhâ*.

To show that the priests of the *Brâhmana* period knew the point of the true east, Mr. S. B. Dikshit refers to a passage in the *Satapatha-br.*, II. 1, 2, which says that the *Krittikâ* asterism does not deviate from the east, and he advances the opinion that the age of that *Brâhmana* must be about 2990 or 3000 B. C., when, according to his calculation, that asterism was on the equinoctial line so as to be fit to be spoken of as not deviating from the east.* But allowing that the point of the true east was known approximately, it may well be questioned whether that *Brâhmana* is so old as 2990 B. C. The passage is in praise of the *Krittikâ* asterism as the fittest under which one may set up his sacred fires. Heading the list of the *Nakshatras* that asterism belongs to *Agni* himself, the god of fire; and allowing that it was looked upon in the *Brâhmana* period as the star of the vernal equinox when the sun rose in the central point, the east, it is easy to conceive how the situation of that star even to the north of that point by a few degrees, though not on the point itself, would be sufficient to mark it popularly as the star of the east.

But Prof. Thebaut's reasons are very weighty when he holds that the mention in the *Brâhmanas* of the *Phâlgunî* full moon, and also of the *Kairî* full moon, as the face of the year is due in the first case to *Phâlguna* having been the first month according to the *Kâturmâsya* system which divides the year into three seasons of four months each, and in the second case to *Kaitra* having been the first month of the *Vasanta* season according to the system which divides the year into six seasons of two months each. The *Taitt.-sambhitâ* I. 4, 14, in enumerating the months of the six seasons, begins with *Madhu* and *Mâdhava* which, further on in IV. 4, 11, are clearly defined as forming the *Vasanta* season. Commencing the six seasons from *Madhu* we get *Tapa* and *Tapasya*, *i.e.*, *Mâgha* and *Phâlguna*, as *antyanâmânau ritû*, the months of the last season. Yet as *Mâgha* was important as the first month of the

* *Indian Antiquary* for August 1895, Vol. XXIV., p. 245.

sun's northward ayana, preference was given to it for commencing the gavâm-ayana. With Mâgha as the month of the winter solstice, it follows that the vernal and autumnal equinoxes occurred respectively, not at the *beginning* of the first Vasanta month Madhu *alias* Kaitra (the third from Mâgha) and of the first Sarat month Âsvayuja, but at the end of them, *i.e.*, in the *middle* of the Vasanta and in the *middle* of the Sarat season. When the equinoxes were shifted to Mesha and Tulâ, then also they were placed the one in the *middle* of Vasanta, the other in the *middle* of Sarat (*vide* Vishnu-Purâna II. 8, 67). We should therefore give up the idea that the six months of the three seasons of Vasanta, Grîshma, and Varshâ were exactly from the vernal to the autumnal equinox. We should realize the fact that in recognising the solstitial and equinoctial points approximately, the beginnings of Vasanta and Sarat about one month before the vernal and autumnal equinoxes were also recognised.

The arrangement of the asterisms with Krittikâ at their head as found mentioned often in the Taitt-Samhitâ and the Brâhmanas must have come down to them from a more remote age. The question is whether the same arrangement can be fairly inferred to have existed in the time of the *Rig-veda* itself, and if so what inference can be drawn from that fact as to the date of the *Rig-veda*. In connection with these asterisms the deities to whom they are dedicated are also very important. The following are the asterisms that are either clearly mentioned in the *Rig-veda*, or may be supposed to be referred to in it:—

- (1) Three are mentioned in Rv. X. 85, 13, viz., Aghâ (old name for Maghâ) as the asterism under which kine are killed for the wedding feast, and the two Arjunîs (Purvâ-Phalgunî and Uttarâ-Phalgunî) as those under which the wedding takes place. As in verse 36 of the same hymn Bhaga and Aryaman are prominently mentioned as the givers of the bride to the groom, it is likely that they were already known as the deities of the two Arjunîs; and that because Bhaga means 'dispenser of prosperity' the star dedicated to that deity was considered very auspicious for the wedding. The bride is blessed to be su-bhagâ, prosperous, and have sau-bhâgya, (conjugal) felicity (verses 25 and 33 of the same hymn). The interval between the composition of the earliest and the latest hymn cannot be more than 200 or 300 years at the most, and though the hymn in question may be one of the latest, still the marriage custom it refers to connected with the above stars must have come down from a prior time.

- (2) Another asterism, Tishya, is mentioned in Rv. X. 64, 8, along with *Krisānu* and *Rudra*, who are probably *Sirius* and *Ādrâ* (*vide* Vol. I., p. 240).
- (3) The *Taitt.-br.* III. I, 2, 7 addresses the asterism *Satabhishaj* dedicated to *Varuna* as “*satam sahasrâ bhesajâni dhattak*,” an expression which seems to be adapted from *Varuna*’s praise in Rv. I. 24, 9 as “*satam te râjan bhishajak sahasram*.” The fact that of all the numerous verses praising *Varuna* only I. 24, 9 is adapted in the *Brâhmana* for its praise of the starry *Varuna* in *Satabhishaj* makes it probable that in the *Rig-veda* also that asterism was known to belong to *Varuna*.*
- (4) In the story of the *Ait.-brâhmana* about *Prajâpati*’s love of his own daughter she is clearly identified with *Rohinî*, an asterism dedicated to *Prajâpati* himself; and the same story is referred to in Rv. I. 71, 5; X. 61, 7; so that we may venture to say that *Rohinî* was known in the *Rig-veda* also as dedicated to the Father God.
- (5) Connected with the same myth is *Orion* which, according to the same *Brâhmana*, is the starry Stag form of *Prajâpati*. That myth, both in the *Brâhmana* and in the *Rig-veda*, speaks of *Prajâpati*’s *Retas*; and as the *Soma* beverage is styled in Rv. I. 164, 35 the *Retas* of the Powerful Horse, the Stag and the Horse seem to be two poetical pictures of the same *Orion*, whose head, called *Mrigasiras* or the Stag’s Head, is dedicated to *Soma* the Moon, the deity of the *Soma* drink. When in another place, Rv. I. 84, 14, an *Asvasiras* or Horse’s Head is mentioned as *Indra*’s weapon, the same Stag’s Head dedicated to *Soma* seems to be meant. *Indra* being known as doing his martial deeds invigorated by the *Soma* drink, the starry *Soma* in the sky on high seems to have been pictured as *Indra*’s powerful weapon, while the *Mriga* that figures in the *Vrishâkapi* hymn seems to be the same *Orion* Stag representing the *Soma*-sacrifice (*vide* Essay on *Vrishâkapi* separately printed). The *Rig-vedic* people should have been blind indeed if they did not notice of all the stars the very grand *Orion* and picture him in diverse manner. It is admitted that the Vedic deity *Soma* and the deity *Haoma* of the ancient *Parsis* are identical, and that the description of *Haoma* in the *Haoma Yasht* as having

* The verse is noticed in Mr. Tilak’s *Orion*, p. 158; its almost verbal identity with the passage in the *Brâhmana* about *Satabhishaj* is noted here.

"the star-bespangled girdle" applies to Orion with his Belt (*vide Orion*, p. 144). The location of the celestial Soma in Orion by these two Aryan peoples is likely to have taken place before their separation. The systematic dedication of all the remaining asterisms to other deities may have taken place after the separation.

- (6) It is likely that the seven *Kṛttikâs* (the beautiful cluster of Pleiades) as dedicated to Agni were known to the *Rishi* of Rv. III. 1 (*vide* p. 607).
- (7) The poets of the *Rig-veda* did not think it fit to compose hymns for the exclusive praise of all the asterisms. But when so many of them are found mentioned casually in connection with other subjects, it is likely that all the 27 or 28 asterisms were known, some under names which have come down to the *Brâhmana* period, but others probably under quaint old names not well traceable now. When Rv. X. 85, 2 says that Soma the Moon is placed on the lap of the *Nakshatras*, it seems to mean by the *Nakshatras* not the stars generally but the lunar asterisms. If my interpretation of Rv. V. 73, 3 is correct, the *Nâhusa Yugas* mean the asterisms with which the moon comes in conjunction one after another (p. 161).

If it is allowed that the asterisms were known in the *Rig-vedic* period with the *Kṛttikâs* as Agni's asterism, the custom of counting them from that asterism must have also come down from that period, for of all the deities Agni is well known as the *mukha* or face of them, and therefore, it was natural that the first asterism was dedicated to him. The question is whether, at the time when that asterism was dedicated to Agni, it was the star of the vernal equinox. If so, the *Rig-veda* must be placed within the *Kṛttikâ* period itself, somewhere in the early part of it, say at 2500--2300 B. C.*

But if scholars of the Vedic literature are disposed to go to a more ancient time for the period of the *Rig-veda*, then it may be held as not improbable that the arrangement of the asterisms with the *Kṛttikâs* at their head dedicated to Agni was made at a time

* In the Introduction to Vol. I., I stated that "the *Rig-vedic* period may be roughly placed from 600 to 900 years previous to 1426 B. C., which latter is the period when the point of the vernal equinox is said to have been in the region of the *Kṛttikâs*." I was then under the impression that 1426 B.C. mentioned by Bentley was the highest limit of the *Kṛttikâ* period. I now find that Prof. Weber, who had at first taken 1472—536 B.C. as the *Kṛttikâ* period, has corrected it to 2780—1820 B.C. (*Hist. Ind. Lit.*, p. 30, note).

when the heliacal conjunction of that asterism coincided with the beginning of spring, the first of the seasons, about one month previous to the vernal equinox whose point was at that time somewhere near Orion's head. As the *Krittikâs* (like any other star) remain heliacally set and invisible for about a month, this gives a wide margin of several centuries, within which to continue to connect the same asterism with the beginning of spring. Even the *Rig-vedic* people may have inherited from their ancestors the custom of connecting the heliacally set *Krittikâs* with the beginning of spring. If so, it may even be that the beginning of spring in their own days coincided with the early part of the time of the invisibility of that asterism, that is almost immediately after it fell into the grasp of the evening sun; and that the point of the vernal equinox had already come to the asterism *Rohinî* (*Aldebaran*). But in course of time the *Brâhmana* period came and made *Krittikâ* the asterism of the vernal equinox with *Sravishthâ* *alias* *Dhanishthâ* as the starting point of the sun's northward journey. This is what seems to be meant when the *Mahâbhârata* story about the birth of the Son God says that formerly *Rohinî* (*Aldebaran*) was the starting point of time, but that afterwards *Dhanishthâ* was fixed upon as the starting point (pp. 56—62). Since there can be no doubt about the *Dhanishthâ* star having been regarded as the star of the winter solstice from the *Brâhmana* period down to several centuries afterwards, the *Dhanishthâ* of the story as the starting point can only mean the starting point of the sun's northward journey, while the myth which the same story gives about establishing the *Krittikâs* in the sky, read in connection with *Dhanishthâ* as the point of the winter solstice, can only mean that the *Krittikâs* were made the asterism of the vernal equinox. The saying that previous to this change *Rohinî* was the starting point seems to mean that star to have been the asterism of the vernal equinox. Although the story is later than the *Brâhmana* period, it is difficult to believe that the fact mentioned in it of *Rohinî* having once been the starting point * was a

* *Rohinî* as the starting point need not necessarily mean that she ever occupied the first place in the list of the asterisms any more than *Dhanishthâ* as the starting point means that the list was ever made to commence with that star. My theory amounts to this. The time-hallowed list commencing with *Krittikâ* because at one time it marked the advent of *Vasanta* about one month prior to the vernal equinox, was maintained intact by the *Rishis* of the *Rig-vedic* period as *Krittikâ* had not yet ceased to be connected with the first month of *Vasanta*; but at the same time they marked *Rohinî* as the star of the vernal equinox of their own days. In the *Brâhmana* period and also for centuries afterwards the same list beginning with *Krittikâ* was maintained; *Krittikâ* had then

baseless invention. We can suspect no object for such invention, while on the contrary it is most likely that the story had some old tradition to rely on. Allowing that the point of the vernal equinox had already preceded over several degrees of Rohinî, but not yet left it, the centre of the *Rig-vedic* period may be roughly placed in about 3000 B. C.

My explanation in Vol. I. of the riddle of the Subrahmanya formula about Indra's loving Ahalyâ and his becoming a menâ or woman for Vrishanasva may be pronounced by others as nothing more than an ingenious theory. Still it amounts to this: When the Sun is in conjunction with Rohinî (Aldebaran) and thus loves her, she is Ahalyâ, 'one that has merged in day,' while the *full* moon that happens during that time happens in conjunction with Jyeshthâ (the star Antares), also called Rohinî because, like Aldebaran, Antares also is reddish; and as Jyeshthâ is the starry form of Indra himself by reason of his being the devatâ of that star, it is as though the lover of one Rohinî (Aldebaran) became himself at that time a woman, another Rohinî, for the *full* Moon to love. This myth or riddle was current even in the time of the *Rig-veda*, as it is alluded to in I. 51, 13; and the reason for thus enigmatically praising the Rohinî-loving Sun is the probability of Rohinî having been regarded in those days as the asterism of the vernal equinox. If thus the Vedic people made a funny astronomic riddle about the Sun and *full* Moon of the month of their vernal equinox in conjunction with the asterisms Rohinî and Jyeshthâ, it is noteworthy that the Mahâbhârata story about the Son God Skanda *alias* Kârttikeya makes, among many funny things, an astronomic riddle about the Sun and *full* Moon of the month of the vernal equinox of the Krîttikâ period in conjunction with the asterisms Krîttikâ and Visâkhâ, by saying that a part lopped off from the body of the Son became the god Visâkha. As the Moon is the Sun reflected, the fancy of the riddle is as though a sâkhâ or branch lopped off from the Sun on the lap of the Krîttikâs is the *full* Moon in conjunction with the Visâkhâ asterism, the idea of the lopping off and the branch being the result of covert puns upon the names of these two asterisms.

come to the *middle* of the Vasanta season; therefore it was regarded as the asterism of the vernal equinox, marking Dhanishthâ as the starting point of the Uttarâyana.

ERRATA.

LINE.	PAGE.	For	Read
5	21	pado	pâdo
6	14	Apâmnâpât	Apâmnâpât
12	11 of note	it artha ^h	ityartha ^h
16	5 of note	mukhoya	mukhya
36	7	Âgni	Agni
47	15	'the friend of all ?'	'the friend of all'
50	1 of note	pûrvâm	pûrvam
53	7	burgler	burglar
—	9	burglers	burglars
56	6	Yajumshi	Yajûmshi
57	2 of note	jyesh ^t thatam	jyesh ^t thatâm
105	8	hapiness	happiness
120	3 of note	Srâmyam	srâmyan
184	1 of note	is	are
215	22	celebates	celibates
222	4	celebates	celibates
235	3 of note	Bhâryâharânam	Bhâryâharanam
237	28	terible	terrible
247	12	-Nârâyau	-Nârâyana
263	12	parthivâni	pârthivâni
270	15	nâmâ-rûpa	nâma-rûpa
278	5	vyâtîn	vyatîn
288	7	illustrations	illustrious
291	19	krinvânâso	krinvânâso
—	22	veh	veh
301	4 of note	tyâ	syâ
315	1 of note	tesham	teshâm
323	16	kyavante	kyavate
342	25	Mrigasira's	Mrigasiras
356	33	Nik-Kshatriya	Nih-Kshatriya
358	20	remnent	remnant
368	7	the son	the son of
372	14	dasâsvamedhân	satâsvamedhân
377	1	Kasyapa	Vi-Kasyapa
393	28	rice	rise
398	26	Nisâkâra	Nisâkara
486	3 & 4 of note	and pleasures	or pleasure
508	23	Saturn and Mars	Saturn or Mars
539	5 of note	puñ ^{ka}	pañ ^{ka}
569	4	trees	tree
594	26	is affixed to	is found in
598	35	is	are

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